

## Report Title

**Ba, Jin** = Liu, Fangan = Li, Feigan = Li, Yaotang (Chengdu, Sichuan 1904-2005 Shanghai)  
: Schriftsteller, Übersetzer

### Biographie

- 1927-1928 Ba Jin lebt zuerst in Paris und studiert Französisch an der Alliance française, dann in Château-Thierry am Collège Jean de la Fontaine. [BaJ10]
- 1928-1929 [Kropotkin, Petr Alekseevich]. *Ren sheng zhe xue* [ID D39021].  
Ba Jin schreibt im Vorwort : "A the time when the revolution was crushed in Russia, Kropotkin frantically wrote his Ethics, and I was moved by the same spirit when at the time of the great massacre of Chinese people I put all my strength into the translation of this book." [Ng1:S. 187]
- 1930 [Kropotkin, Petr Alekseevich]. *Wo de zi zhuan*. Ba Jin yi. [ID D38187].  
Ba Jin schreibt : This is my favourite book and the book that has had the greatest influence on my intellectual development. [Gam1:S. 46]
- 1931 Ba, Jin. *Jia*. (Xianggang : Nan guo chu ban she, 1931). = (Shanghai : Kai ming shu dian, 1933). [Erscheint 1931 in einer Tageszeitung in Shanghai]. 家  
Er schreibt im Vorwort : « La vie n'est, en aucune manière, une tragédie. Elle n'est qu'un jeu. Pourquoi vivons-nous ? Autrement dit, pourquoi possédons-nous la vie ? La réponse de Romain Rolland est la suivante : 'c'est pour conquérir la vie'. Je trouve qu'il a parfaitement raison... Pendant une vingtaine d'années... j'ai vu et connu pas mal de choses. Ce qui m'entourait c'était une immensité noire mais je ne me suis jamais senti seul. Je n'étais point désespéré. En tout lieu où je me trouvais, je voyais jaillir et se déplacer le Torrent de la vie. Il s'efforçait de se frayer une voie et de franchir les montagnes et le chaos de pierres dans les ténèbres... Le Torrent avance continuellement. Il ne s'arrête jamais... et nul ne peut l'arrêter... Par son écoulement incontrôlable, il se dirige vers la mer – la mer unique... »
- 1936 Ba, Jin. *Qian ye yi ben xu*. In : Sheng zhi chan hui. (Shanghai : Shang wu yin shu guan, 1936). [Artikel über Kampf, Leopod. *Am Vorabend : Drama in drei Akten* [ID D37393].  
"It is probably ten years ago that a fifteen year old youth was reading this little book. At that time he had just embraced the ideal of loving mankind and loving the world ; he had the childish illusion that a new society in which everybody shares happiness would rise with tomorrow's sun and that all evils would instantly vanish. Reading the little book in this frame of mind, he was indescribably stirred. That book opened for his a new vista and let him see the great tragedy of a generation of youth in another country striving for the liberty and happiness of the people. In that book the fifteen year old formed for the first time the hero of his dreams, found moreover his life's career. He introduced that book to his friends as a precious jewel. They even copied it down word by word, and because it was a play, they played it on stage several times. This child was myself, and the book was the Chinese translation of *On the eve*." [Ng1:S. 187-188]
- 1936 Ba, Jin. *Yi*. (Shanghai : Wen hua sheng huo chu ban she, 1936). [Memory].  
憶  
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]
- 1936 Ba, Jin. *Yi*. (Shanghai : Wen hua sheng shuo chu ban she, 1936). 憶  
Ba Jin mentioned that he preferred Tolstoy, Dostoevsky and Artzybashev to Shakespeare, Dante and Goethe, because the Russian writers have more admirable attitude to life. [Ng2]

- 1943 [Storm, Theodor]. *Chi kai de qiang wei* [ID D15282]  
Ba Jin schreibt im Nachwort : Vor zehn Jahren, als ich anfang, Deutsch zu lernen, lernte ich *Späte Rosen* von Storm auswendig. Später las ich seinen *Immensee*. Die chinesische Übersetzung von *Immensee* hatte ich schon vor zwanzig Jahren in der Heimat gelesen. Ich kann selbst keine Stormschen Werke schreiben, aber sein Stil gefällt mir sehr. Im vorvorletzten Jahr kaufte ich in Shanghai seine sämtlichen Werke, welche mir sehr wertvoll sind. Ich blättere oft darin, sooft ich Zeit habe. Obwohl ich bis heute die deutsche Sprache nicht gut genug beherrsche, aber ich habe auch einige Werke von Storm übersetzt, um zu lernen, wie man deutsche Bücher liest. In diesem Jahr lieh ich von einem Freund *Im Sonnenschein* von Storm, ich las abends immer einige Geschichten vor, wenn ich müde vom Schreiben war ; ab und zu übersetzte ich auch ein paar Abschnitte. So schaffte ich es doch, in einigen Monaten *Immensee* aus diesem Buch fertig zu übersetzen, auch einige andere kürzere Werke. Jetzt wähle ich *Immensee* und zwei andere aus zu einem Band. Es ist nicht mein Wunsch, sie zahlreichen Lesern vorzustellen. Aber dieser klare Stil, diese einfache Konstruktion und das reine Gefühl könnten manche strapazierte Seelen wahrscheinlich ein bisschen trösten. [Din10:S. 76]
- 1947 Ba, Jin. *Wo de you nian* [ID D39044].  
Ba Jin schreibt über Petr Alekseevich Kropotkin :  
"I got hold of a pamphlet. This was an abridged version of Kropotkin's An appeal to the young. I hadn't imagined that such a work ever existed. In it was all that I wanted to say but was incapable of clearly expressing. The arguments were so lucid, reasonable and convincing ! The provocative tone burnt to ashes the heart of a fifteen year old. I put the pamphlet beside my bed and read it every night. My tears dropped on the pages until my eyes failed me and I began to laugh. From that time on I understood the meaning of justice. This understanding enabled me to reconcile the feelings of love and hatred." [Ng1:S. 185-186]
- 1955 Conference to commemorate the centenary of the publication of *Leaves of grass* by Walt Whitman in Beijing, Nov. 25 (1955).  
Speech by Zhou Yang : "In Whitman's poetry, democracy, freedom, and equality are his fundamental ideas. Victory and happiness are his persistent beliefs which mankind will eventually achieve." In : Wen yi bao ; no 22 (Nov. 1955).  
Forum in Shanghai.  
Speech by Ba Jin : "Whitman's poetry is still a great inspiring impetus to the Chinese people who are marching towards socialism today." In : Jie fang ri bao ; Dec. 4 (1955). [WhiW20]
- 1958 Ba, Jin. *Dan qiu*. [ID D14658].  
Ba Jin vergleicht seinen Roman *Die Familie* mit Thomas Manns *Buddenbrooks*.  
Er schreibt : Thomas Mann, der vor zweiundeinhalb Jahren starb, ist der letzte Meister des kritischen Realismus, wie man ihn nennt. Der Roman *Buddenbrooks*, den er mit 26 Jahren vollendet hat, erzählt die Geschichte einer deutschen bürgerlichen Familie und kann zu den unsterblichen Meisterwerken der Neueren Literatur gezählt werden. Er hat die Schicksale vierer Generationen, deren schwunghafteste Zeit und den frühen Tod des letzten Nachfolgers geschildert. Er hat den gesellschaftlichen Wandel der Jahrzehnte beschrieben. Der Umfang ist anderhalb bis zweimal so gross wie der meines Romans *Herbst*. Thomas Mann ist in der Tat ein grosser Künstler, und mein Erzählwerk kann nur ein unreifes Bekenntnis und die Klage eines Jugendlichen sein. [TM:S. 67-68]
- 1959 Ba, Jin. *Guan yu wo de duan pian xiao shuo* [ID D38542].  
"When I learned to write short stories, Turgenev was my first teacher. Some of my early stories about people relating their own experience were most probably inspired by him."  
Ng Mau-sang : Ba Jin pointed out that his story *First love* was partially modeled on Turgenev's story of the same title. And the prose poem *The threshold* by Turgenev moved him to tears. He expanded this poem into a short story, and gave it the same title. Turgenev's poem *The Russian language* was his 'anchor and only source of support' when he was in temporary exile in Japan in 1935. So touching was the poem to him, that he was constantly reciting it to himself when he was writing *Fire* in 1938." [Ng1:S. 193]

- 1966 [Storm, Theodor]. *Feng hu* [ID D15081].  
Zhang Yushu schreibt 1983 über die Übersetzung von Ba Jin von *Immensee* von Theodor Storm : Chinas jahrtausendealter Feudalismus hat es fertiggebracht, dass Liebestragödien ähnlicher Art sich immer wiederholen. Es handelt sich nun um mehrere Liebestragödien..., geschildert in dem berühmten Roman *Die Familie* von Ba Jin. Und gerade er hat in den dreissiger Jahren als einer der ersten schon *Immensee* übersetzt... Chinesische Leser haben... von vornherein Sympathie und Verständnis für die Thematik in den Werken Storms. Da sie selbst jahrtausendlang unter dem feudalen Joch zu schmachten hatten, haben sie natürlich ein starkes Mitgefühl mit denen, die ihr Schicksal teilten, dessen ungeachtet, wie weit ihre Welten voneinander getrennt sind. Als die chinesische Leserschaft durch die Novelle *Immensee* den Dichter Theodor Storm kennenlernte, wurde er Goethe, wegen der ähnlichen Wirkung die *Die Leiden des jungen Werther* und *Immensee* hatten, gleichgestellt. [ZhaYi2:S. 85-86]
- 1979 [Herzen, Aleksandr]. *Wang shi yu sui xiang* [ID D37316].  
Ba Jin schreibt im Nachwort : "*My past and thoughts* can be said to be my teacher. I first read it on February 5, 1928, when I bought a copy of Mrs. Constance Garnett's translation of the work. Then I had not yet finished writing my first novel *Destruction*. Though my experience was simple, a glowing fire burnt in my heart. I wanted to pour out my feelings, speak my love and hate, and use my pen to convert into words and paragraphs my 'blood and tears'. Later on, in my several attempts to translate section of *My past and thoughts* I had the express wish to learn from the author how to turn feeling into words. Now that I am doing a complete translation, I cannot say that I no longer have such a motive. I will learn to the last breath of my life. [Ng1:S. 182]
- 1979 La délégation des écrivains chinois venue à Paris à l'occasion de la sortie du roman *Famille* de Ba Jin apporta à Madame Romain Rolland les dernières contributions des traducteurs et des critiques chinois à l'oeuvre de Romain Rolland : la traduction de Colas Breugnon (1978), l'essai de Luo Dagang « Romain Rolland » (1978) et les extraits de la correspondance de Romain Rolland et Maxim Gorki (1978).  
Ba Jin schreibt in seinem Tagebuch während seines Aufenthaltes in Paris : "C'est la dernière matinée avant mon départ. Du balcon du septième étage de mon hôtel dans le Quartier latin où résidaient Romain Rolland et Hemingway..., je porte un regard nostalgique sur le ciel de Paris Je n'arrêterai plus d'utiliser mon pinceau. Il allumera le feu pour me détruire. Quand bien même deviendrais-je cendres, mon amour et mes sentiments ne disparaîtraient pas de ce monde". [Rol5,Rol6]
- 1979 Li Tche-houa : Ba Jin est revenu à Paris à l'occasion de la sortie de son roman *Famille*, que j'avais traduit avec ma femme. Un des premiers souhaits qu'il a exprimés a été que je le conduise en pèlerinage près du Panthéon, devant la statue de Rousseau. Il a été étonné et déçu de ne pas retrouver la statue de bronze du 'citoyen de Genève' qui avait été enlevée par les Allemands et remplacée par une statue de pierre. Néanmoins, il s'est recueilli avec émotion. De retour en Chine, à la suite de cette visite, il a écrit une phrase que je peux reprendre à mon comte : "Après de l'auteur des *Confessions* j'ai trouvé la consolation et appris à proclamer la vérité." [Rous20]
- 1981 Ba Jin said in an interview of May 1981 that Turgenev and Tolstoy were the first to teach how to be a good, upright person, to face life honestly and tell the truth to readers. [Gam2:S. 57]
- 1982 Ba Jin besucht auf Einladung von Thomas Wagner Zürich und hält eine Rede vor der Zürcher Stadtregierung. [CS3]

1982

Ba, Jin. *Au fil de ma plume* [ID D21035].

Château-Thierry est une ville qui m'est familière, du fait que j'y suis resté plus longtemps (quatorze mois) que dans tout autre endroit en France. Cinquante ans durant, je n'ai cessé d'en rêver. Et les jours tranquilles que j'y ai passés me revenaient à l'esprit chaque fois que je me désolais de ne pouvoir trouver du calme pour expédier mes nombreuses tâches. C'est dans cette petite ville que j'ai achevé mon premier roman, et c'est dans son bureau de poste que je l'ai envoyé à l'éditeur. C'est là, aussi, qu'on a découvert mon premier cheveu blanc. Je me souviens encore qu'en me l'arrachant, le coiffeur du pays s'est écrié: « Tiens ! Tu as déjà un cheveu blanc, toi, encore un gosse! » Dans mes livres, j'ai dit que c'était un coiffeur âgé. En fait, il était à peine au milieu de l'âge. Mais comme j'étais alors très jeune, j'avais tendance à prendre pour des vieux tous les gens plus âgés que moi.

J'étais logé dans le Lycée La Fontaine, la concierge, Madame Cousin, et son mari, le jardinier, étaient avec moi d'une gentillesse extrême. Le couple était déjà âgé. La vieille femme me remettait tous les jours, elle-même, mon volumineux courrier. La seconde année, j'ai passé mes grandes vacances avec deux de mes compatriotes, à l'école même. Nous prenions nos repas dans la loge. C'était, bien sûr, Madame Cousin qui nous faisait la cuisine, et qui prenait soin de nous. Tout le monde étant parti en voyage, nous vivions seuls avec les vieux époux. Le surveillant général, qui n'avait pas quitté la ville, ne venait jeter un coup d'œil dans le lycée qu'une fois tous les huit jours. Le temps, en fuyant, a effacé de ma mémoire les visages de mes nombreuses connaissances. Seule l'image des époux Cousin demeure en moi, aussi affable, -aussi bienveillante qu'à l'époque. Je croyais avoir une photo d'eux. Cependant, après avoir maintes fois fouillé en vain chez moi, j'ai réalisé que c'était une illusion. Cette photo, j'avais fini par y croire, tant je l'avais désirée !

Dans les derniers temps de mon séjour à Château-Thierry, sitôt après le dîner que je prenais toujours chez les Cousin, c'est-à-dire dans la loge, j'aimais me promener au bord d'une rivière, en compagnie de mes deux camarades. On marchait en causant jusqu'à la tombée de la nuit, au moment où, dans le ciel, les étoiles s'allumaient. En rentrant, nous trouvions la bonne vieille qui nous attendait, près de la porte de l'école. Le bonsoir qu'elle nous adressait, toujours chaleureux, suffisait à nous assurer que nous étions là comme chez nous. Dans un récit de souvenirs que j'ai écrit en 1961, sur Château-Thierry, j'ai dit : « Cette voix chaude, maternelle, m'accompagnait tout le temps que j'ai travaillé à Néant. Elle est encore auprès de moi, alors que je rédige mes Mémoires par cette nuit calme et pure comme l'eau d'une fontaine. Que, dans ce cimetière, son âme, ainsi que celle de son mari - le petit bonhomme toujours en tablier - reposent en paix ! »

Pendant les jours où j'ai été écarté de mon poste, alors que je ne semblais plus bon qu'à être couvert de critiques, ma pensée errait souvent dans le cimetière de cette vieille cité. A force d'avoir été partout méprisé, j'allais besoin d'un havre pour l'esprit. Que ma pensée se soit alors arrêtée sur un cimetière d'un pays étranger révèle dans quel abîme je me trouvais ! Le cimetière de Château-Thierry m'est familier. Le petit texte que j'ai écrit sur lui s'intitulait Le jardin-cimetière. Pour celui qui se faisait vilipender sans cesse, un cimetière, ça présentait autant d'attraits que le paradis ! Mais ce n'était pas à la mort que je pensais. Je rêvais seulement d'un lieu calme. A ces ains moments, en proie à un désespoir extrême, j'avais l'impression que dans ce vaste monde, entre ciel et terre, il n'y avait qu'un seul visage qui me souriait. Celui de Madame Cousin.

"Je veux écrire pour exprimer mes sentiments d'amour et de haine ; sinon mon coeur de jeune homme sera flétri... C'est à Paris que j'ai appris à écrire des romans, grâce à Emile Zola et à Victor Hugo ; j'y ai appris la justice, l'amour et la haine... "

Ba Jin, en 1979, revient à Château-Thierry, dans le lycée qui l'a hébergé pendant 18 mois ... plus de cinquante ans auparavant :

Mais tout cela est du passé. J'ai réussi à survivre à ces dix longues années d'épreuves. Je suis maintenant encore capable de prendre la plume. Et j'ai bien supporté les dix-sept heures de vol. Je me trouvais donc de nouveau à Château-Thierry, et au Lycée La Fontaine ! Vraiment, j'ai cru vivre un rêve quand je suis entré dans le réfectoire où je prenais mes repas, il y a cinquante ans.

La vaste cantine, dont l'aspect extérieur n'avait pas changé, était maintenant mieux équipée. J'entrai dans la cuisine. C'était un endroit que j'avais traversé je ne sais combien de fois par jour pour gagner ma chambre, située au-dessus de la salle à manger. La cuisine avait fait peau neuve elle aussi. La longue table et le couteau à pain avaient disparu. Une fois, pendant les vacances, en coupant un objet dur avec ce couteau, je m'étais blessé au petit doigt. La cicatrice est toujours là, sur ma main gauche. La cuisine franchie, je montai au premier étage. Le couloir, éclairé par les fenêtres, n'avait changé en rien. Seulement ma chambre me parut plus petite. Autrefois, mon voisin était un étudiant en philosophie qui venait de Wuhan. Il occupe maintenant une chaire à l'Ecole Normale supérieure de Huazhong (Chine centrale). Il était au courant de mon voyage en France, mais comment aurait-il pu imaginer que je retournerais dans notre ancien dortoir du Lycée La Fontaine? Sa chambre et la mienne étaient vides toutes deux, elles semblaient avoir été repeintes. J'avais sur moi une photo prise il y a cinquante et un ans, qui représentait l'ancienne pièce, avec sur mon bureau, des livres amoncelés. Je demeurai un moment devant la porte, me reportant à ces jours calmes. Je me revoyais en train d'écrire à mon bureau ou de causer, debout, avec des amis. Je descendis et passai au jardin. A l'époque, j'avais l'habitude de me lever tôt et de me promener sous un châtaignier aux feuilles touffues. Alors, souvent une jeune cuisinière plantureuse passait la tête par les persiennes du bureau du directeur et m'adressait de charmants sourires.

Je quittai le jardin et m'engageai dans le corridor à la porte vitrée. C'est dans ce corridor qu'autrefois, pendant les jours de congé ou de vacances, j'aimais lire en marchant. Chaque fois qu'il me croisait, le surveillant général -un petit bonhomme barbu- me regardait avec étonnement. Je montai ensuite dans un autre dortoir, lieu que j'avais beaucoup fréquenté, du fait qu'un de mes compatriotes y était logé. Les vacances ayant vidé l'école, je ne rencontrai personne tout au long de ma visite. J'en étais content, car je n'aime pas déranger les gens. Cette visite à Château-Thierry n'avait pas été prévue dans le plan de mon voyage. Et je n'avais pas insisté pour m'y rendre, bien que j'eusse rêvé tout le temps de revoir cette petite ville tranquille et de m'y attarder, ne fût-ce qu'une demi-heure ! Quand je fais un retour sur mon passé, je ne me sens pas le droit de faire perdre du temps à mes compagnons, en leur demandant de m'accompagner. . . Cependant, parmi mes hôtes qui étaient tous aimables et hospitaliers, il y en avait qui, ayant lu mes écrits, connaissaient mon attachement pour cette petite cité sur la Marne. Et ils avaient eu la gentillesse de me ménager cette visite. Me voilà donc à Château-Thierry ! Mon ami, le philosophe de Wuhan, en serait tout étonné On peut imaginer ma joie !

C'est à la mi-octobre 1928 que je quittai Paris pour retourner en Chine, via Marseille. Avant de m'embarquer, je me rendis, pour la dernière fois, à Château-Thierry où je devais faire valider ma carte d'identité par la police locale, pour obtenir mon visa de sortie. C'était une formalité indispensable que j'avais oubliée et dont je ne m'étais rappelé qu'à la dernière minute. J'avais pris un aller et retour. La hâte m'essoufflait, j'étais ennuyé...

Cette fois, la voiture, qui filait sur l'autoroute, me porta en peu de temps à Château-Thierry, et me déposa directement dans la cour du Lycée La Fontaine. La directrice, encore jeune, nous attendait à la porte, sous une petite pluie fine. Elle était accompagnée du maire adjoint, un homme de grande taille et d'un de mes anciens camarades, maintenant écrivain et poète. L'école avait connu de grands changements. Mais je n'avais pas besoin d'explications pour tout comprendre, les lieux m'étant toujours familiers. Le châtaignier et les persiennes étaient pour moi d'anciens amis. Près d'eux, mes nouveaux amis qui causaient et riaient, me semblaient plus aimables, plus intimes encore. Jamais je n'avais confondu à ce point le passé et le présent, le souvenir et la réalité. L'amitié était sans borne, elle m'enivrait. J'allai jusqu'à oublier l'heure. Le maire adjoint me conduisit à la mairie, en m'abritant sous son parapluie.

L'immeuble m'é-tait inconnu. Là, une cérémonie d'accueil eut lieu sous la présidence de Monsieur le maire. Il prononça un discours plein d'une chaude amitié. Je me fis un plaisir de lever mon verre avec lui et avec tous les amis présents. Puis, de la main du maire, et de celle de son adjoint, je reçus l'emblème de la ville et le portrait de La Fontaine dont Château-Thierry s'honore d'être le lieu de naissance. Pour moi, il n'y avait pas de cadeau plus précieux. Avant cette visite, chaque fois que je pensais à Château-Thierry, je relisais mes récits Monsieur Robert, Le lion, La vieillesse, et Le jardin-cimetière. Désormais, j'aurais en outre ces deux cadeaux, et leur simple vue suffisait à me transporter dans cette aimable petite ville. J'emportais aussi les œuvres volumineuses de mon ancien camarade Albert Barbeaux. Ma visite fut plus que fructueuse. Et ceci parce qu'elle me permit de me faire de nombreux nouveaux amis. En remerciant Monsieur le maire de Château-Thierry, j'évoquai mon séjour d'autrefois dans cette ville, séjour rendu inoubliable par la voix chaude et maternelle de Madame Cousin. Nous quittâmes la ville aussitôt sortis de la mairie. Notre visite n'avait pris, au total, que quelque dizaines de minutes. Naturellement, n'ayant pas vu leurs tombes, je ne pus offrir de fleurs aux époux Cousin, si bien que j'atterris à Beijing avec, dans le cœur, une grande insatisfaction. Mes vœux nourris pendant si longtemps étaient restés inexaucés ! Puis, en réfléchissant, mes regrets se firent moins vifs. A l'issue de ce voyage, je comprenais profondément que l'amitié est une chose indestructible, éternelle ! Mon cœur qui aime l'amitié, restera intact même le jour où mes os seront réduits en cendres. Les tombes des Cousin demeurent et demeureront dans mon cœur. Là, les fleurs ne se flétrissent jamais. Mon présent voyage à Château-Thierry avait pour seul but de renouveler et d'élargir l'amitié... (cliquer sur le lien précédent pour voir la tombe des Cousin au cimetière de Château-Thierry.

Sans visiter les châteaux anciens, ni partir à la recherche des traces de mes pas d'hier, sur le pont de la Marne, j'ai revécu, au cours de ma tournée, toutes les excursions de week-end que j'avais faites il y a cinquante et un et cinquante-deux ans. Ce qui fait qu'en atterrissant à Shanghai, en retrouvant ma vieille maison que j'avais abandonnée pendant quarante jours, et en classant les livres, les albums de photos et de peintures rapportés de mon voyage, je me sentais dans toute la plénitude de mon âme. Plusieurs fois, j'allai à la fenêtre. Alors, regardant le ciel pur, illuminé par une lune resplendissante, je laissais vagabonder ma pensée auprès de mes amis français. A Shanghai, j'ai reçu une lettre du philosophe de Wuhan. Il me demande : «Est-ce qu'elle est toujours là, cette boutique de fleurs située près du pont de la Marne ? N'y es-tu pas allé acheter une gerbe ? ... Installé plus tôt que moi dans cette belle ville ancienne, il ressent toujours pour elle ces sentiments d'amitié aussi profonds que les miens. Et il se souvient encore de la boutique de fleurs ! Autrefois, pour les anniversaires de la femme du directeur ou de leur fille, nous offrions à ces amis de très belles fleurs qui provenaient de cette boutique. Il y avait, dans la maison, une jeune vendeuse blonde nommée Marie. Elle nous saluait d'un gentil petit sourire chaque fois qu'elle nous rencontrait. Maintenant, elle doit avoir plus de soixante-dix ans, si elle est toujours de ce monde !

Là-bas, de ma voiture, j'ai regardé le pont. A travers la pluie fine, j'ai vu que la boutique était toujours là, mais elle n'avait plus son aspect d'autrefois. Je n'ai pas eu le temps de descendre de voiture, ce que j'ai vivement regretté un peu plus tard : j'aurais aimé m'attarder un jour ou deux dans cette ville pour avoir quelque idée de ce qu'étaient devenues mes connaissances ! Mais, faibles comme ils l'étaient, est-ce que mes souvenirs m'auraient permis de m'instruire sur tout ce que je désirais savoir ? Et puis, cinquante ans, ce n'est pas rien ! Il y a eu aussi cette hideuse guerre mondiale qui a tout détruit, y compris le registre scolaire du Lycée La Fontaine. Je n'y ai trouvé qu'un seul nom familier: Ba Enpo. Le nom du «philosophe» et le mien - Li Yaotang - ne figuraient nulle part.

12 juillet 1979 [BaJ10]

*Bibliographie : Autor*

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**Baar, Adrian** (China 1927-) : Schriftsteller, Publizist, Sinologe*Bibliographie : Autor*

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**Bab, Julius** (Berlin 1880-1955 Roslyn Heights, New York) : Dramatiker*Biographie*

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Bab schreibt : Die chinesischen Zopfträger aber, die europäischer Gottähnlichkeitsdünkel immer noch so gern verachtet, sind in Wahrheit die genial leidenschaftlichen Schöpfer einer grossen und selbständigen Kultur... ihre ferne Ahnung erschüttert jetzt viele mit der Kraft eines grossen Erlebnisses. [Schu4:S. 86]

*Bibliographie : Autor*

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**Babbitt, Irving** (Dayton, Ohio 1865-1933 Cambridge, Mass.) : Professor of French Literature, Harvard University, Literaturkritiker, Philosoph*Biographie*

- 1891-1933 Irving Babbitt and China : general.  
1960  
Harry Levin (Professor of Comparative Literature Harvard University) : Babbitt was keenly interested in Christianity, utterly fascinated by Buddhism, and probably most sympathetic to secular creeds of Confucius.

1965

Chang Hsin-hai : Early in his academic career, Babbitt demonstrated the fallacy in the fashionable 'scientific' approach to literature, pointing out that the aim in studying literature was not facts but a well-rounded and meaningful view of life. For this reason, Babbitt had extended his study in India and China, where, he felt sure, the great thinkers must have faced the same perennial questions that have baffled the Western world. He studied Buddhism and Confucianism not from idle curiosity but to find out what answers they had to offer in comparison with Western literature. He found the synthesis he preached and taught at Harvard for the rest of his life. If the young people from the Orient were attracted to Babbitt, Babbitt was certainly also attracted to the Orient. In working out his humanistic view, he felt that he was reinforced at every turn by the basic thoughts of two towering men : Buddha and Confucius.

When more than ever a true understanding between East and West can well mean the survival of the human race, Babbitt's approach is tremendously important for three reasons : 1. It considers the romantic attitude towards the East, fashionable in Western scholarship from the beginning of the nineteenth century, as not only false, but also misleading and dangerous. 2. Babbitt was not interested in regarding the East and West merely as two different spheres of human experience, and, because different, incapable of mutual assistance. He realized the disparity in circumstance under which each had developed, but he found that, in the search for human values, the two sections of mankind had come to much the same conclusions. He believed that basically Christianity and Aristotelianism, on the one side, and Buddhism and Confucianism, on the other, are mutually illuminating and thus indispensable to each other. 3. In his insistence on values, Babbitt showed unusual powers of critical discrimination. Babbitt knew that the East has known as many different types of thought as the West, and he believed that the modern scholar should develop a sense of critical appraisal, and know the areas of argument for formulating a sound view of life. He found a whole trend of Rousseauistic thought in the naturalistic views of Lao-tse and Chuang-tse, which he wholly rejected. In looking at the Eastern landscape, Babbitt did not enjoy the nebulous vision of a Schopenhauer or even of an Emerson. He saw its clear, bold outlines, its mountains as well as its valleys. His fine sense of discrimination is nowhere expressed more clearly. Babbitt did not perhaps feel as much at home in Confucianism as he did in early Buddhism for the simple reason that, while he knew Pali at first hand, his knowledge of Chinese thought was derived from translations that did not adequately convey the original flavor. The patient labours of James Legge are praiseworthy, but they must have often made Babbitt and others, wonder how so apparently uninspired a doctrine could have held any people for any length of time.

Why is it that, for so long a period, people not only in China, but also in Japan, in Korea, in Vietnam, and in the lands neighbouring China, willingly, without coercion have taken to the so-called 'mundane' ideas of Confucius as ducks to water ? Babbitt tried hard to answer this question. Why is it that the people who believe in Confucianism are so widely tolerant ? Hinduism, too, is tolerant, and so, for that matter, is Buddhism. But the fact that Buddhism barely enjoyed a history of 1000 years in the land of its birth, was very disturbing. If weakened by alien ideas, how is that Confucianism managed to remain unassailable through the millennia ? Buddhism itself made a mighty assault, only to find that all it succeeded in doing was to produce a Chu Hsi (died 1200), who brought Buddhism within the crucible of Confucianism. If Hegel was right, Babbitt argued, that Western man could find nothing in Confucius that had not been said. The fact was, that Confucius gave central place to an idea 'which is almost entirely absent, not only from Cicero, but also from Aristotle, who may be considered as the most important of occidental humanists – the idea, namely, of humility or of submission to the will of Heaven. For this reason, Babbitt placed Confucius in the same category as Christ, even though 'his kingdom is very much of this world'. Confucius was humble not only to the will of Heaven, Babbitt added, but also in his attitude towards the sages of old. Babbitt relied on the considered judgment of Edouard Chavannes.

Babbitt felt he understood the secret of Confucius. For him, as for Confucius, the ultimate test of any sound scholarship or leadership is the character that it produces, and the strength of

that character cannot be achieved without rigid self-discipline, rooted in humility and the law of measure. Babbitt understood the Confucian spirit, unfalteringly, and basically. In Buddhism, he found the answer to his deeper yearnings, combining it with Confucianism to produce the humanism he taught and lived with intellectual fervor and spiritual calm.

1974

Hou Chien : Not being a professional sinologist, Babbitt culled the Chinese only for what he could use to support his general philosophical position claimed to be founded upon universal human experience. Practically all the Chinese students who came into contact with Babbitt admired him for his scholarship and moral earnestness. This they did so no doubt also because of his championship of Confucianism.

What Babbitt has to say about China and the Chinese shows that he has read more widely than the references can indicate. In both sweep of treatment and the insights into Chinese history and thinking he remains impressive. His discussion of Chinese history ranged from the time of Confucius down to the twentieth century of a China aghast with confusion and subject to imminent peril. He said little about the centuries in between. He is quite correct in thinking that Confucianism is humanistic, that the Taoists are naturalistic, and that Confucianism forms the basic, orthodox tradition in China. Babbitt also overlooks the role these naturalists played in shaping the Chinese character. He approvingly quotes Mengzi attack on Mozi and Yang Zhu as 'leading wild beasts to devour men' in their excessive altruism and egotism. His failure to mention the yin-yang and five-element schools and others, which converged into latter-day Confucian philosophy, may be winked at as irrelevant to his argument, but the omission of Xunzi and the legalists growing out of this master, has implications that must be investigated. Since Babbitt usually behaves like an orthodox Confucian while Xunzi is often taken as a heretic, the omission should perhaps be looked upon as the result of preconceived ideas rather than ignorance.

List of Chinese names in Babbitt's writings : The personages named are roughly divisible into those Babbitt approves, those he censures, and those who, as his students, have been able to advise the teacher. Of the first category are besides Confucius, Shun, Mengzi, Zhu Xi and Zeng Guofan Laozi, Zhuangzi, Mozi, Yang Zhu and Li Bo are found in the second group. In the third are Mei Guangdi, Zhang Xinhai and Guo Binhe. Shi Huangdi of Qin and Sima Qian are mentioned without much comment. Two persons are referred to without being names : Yen Hui, Confucius' favorite disciple and Han Yu, who was cited for accusing Buddha to be a barbarian. With Aristotle, Jesus, and Buddha, Confucius forms the fourth column to Babbitt's humanistic edifice.

The legendary Shun is talked of once as an exemplary non-meddler. Mengzi is quoted, in addition to the charges against Mozi and Yang Zhu, on the distinction between mental and manual labor, the relationship between property and civilization, and, with concession, the great man being one who has not lost the heart of a child. Zeng Guofan is reduced to a footnote. Laozi and Zhuangzi are held up as primitivists who could have been forerunners to Rousseau and Wordsworth. The Taoists are considered 'a part of a great stream of naturalistic and primitivistic tendency' that included the pacifist altruism of Mozi and the self-love of Yang Zhu. Li Bo is consigned to the Taoist limbo of Bohemian poets.

Babbitt believes the world has been plunged in confusion with the rise of naturalism. The old world is dead while the new is powerless to be born. For his humanism Babbitt posits two things : the end of all human endeavors and activities is happiness, and the only means to achieve it is character. He does not think much of human nature. Without taking recourse either to the concept of original sin or of the divine in man, but solely as a matter of experience, he sees that human nature is a mixture of the good and the evil.

Babbitt's ideas are the end of life, which is happiness, the importance of character the fulfillment of that end, and the nature of human nature, which necessitates character and its formation.

1993

Aldridge, A. Owen : Irving Babbitt was celebrated for his insistence on the necessity of adhering to philosophical rigor and upholding ethical standards in national culture. Along with his personal quest for knowledge of the most positive statements of these ideals in the history of mankind, he acquired a substantial acquaintance with the religion of Buddha and the morality of Confucius. As a pioneer in the discipline of comparative literature, moreover, he sought and revealed resemblances between the great writings of the West and those of the East. Babbitt's personal connections with Chinese culture fully equaled his purely literary ones. In China, Babbitt's adherence to absolute standards counterbalanced Dewey's pragmatism, essentially the same relationship between the two personalities that was widely recognized in the United States.

Babbitt's vogue among Chinese intellectuals does not fit the pattern of later imitations of Western theory, for it did not derive from a contemporary passing fad but from a personal philosophy in which Chinese students found resemblances to their own cultural traditions and which they felt might serve as a point of reference to their own cultural traditions and which they felt might serve as a point of reference in planning their nation's future. This feeling of an identity of national ideas and aspirations is the basis of Babbitt's appeal rather than any particular intellectual concept or activist program. Babbitt during one of his class sessions drew out from one of his Chinese students an awareness of this ethical-cultural bond or predisposition.

Although Babbitt never visited China, he recognized a cultural bond existing between himself and Chinese civilization. During the early years of Babbitt's marriage, his wife, who had been reared in China, used 'to think him conceited because he professed to understand that country as she did not'. Probably because of his wife's influence, Babbitt's home was adorned with a good deal of Chinoiserie, including dragon designs on lampshades and on various fabrics, and landscape paintings, which he explained were 'not representative of the mountains and the rivers, but of states of mind and feelings'. The recollection of Babbitt's acquaintances are not always reliable. One affirmed that he delighted in the Chinese scrolls on his own walls, but was not known to have visited the treasures of Far Eastern paintings at the Museum of Fine-Arts Boston.

Buddhism was the first aspect of Oriental civilization to attract Babbitt's attention. Although the roots of Buddhism are in India and Babbitt's devotion to this philosophy may, therefore, seem somewhat irrelevant to his association with China. Babbitt revealed that he studied both Sanskrit and Pali. He took up these languages at the Ecole des Hautes-Etudes in Paris in 1891. The influence of Confucius on Babbitt's thought came relatively late in his career. He referred in print to the Chinese sage for the first time in Rousseau and Romanticism in 1919, and subsequently in all of his writings.

Besides Confucius, Babbitt referred in his works to a number of great names of Chinese tradition. Those he approved of were nearly all Confucians and those on the other side Taoists.

Babbitt was still advocating a rapprochement between East and West in one of the latest of his essays, calling for some properly qualified scholar, preferably a Chinese, to compare 'Confucian humanism with Occidental humanism'.

Babbitt gave Confucius a place of eminence in his thought because of the resemblance between the Chinese sage and Aristotle, and also because the former represented an ancient spiritual tradition bordering on religion, but completely devoid of the supernatural.

2004

Bai Liping : Liang Shiqiu saw Babbitt as providing a response to problems in his own country. Among the particular ways in which Babbitt influenced Liang was changing his reading habits. Previously, while studying at Qinghua College, Liang had read widely but unselectively, devoting his attention for the most part to whatever new books, whether original works or translations, happened to come his way and strike his fancy. Later he came to realize that reading should be guided in large part by discriminating judgment and purpose. Not only Liang's reading habits but also the nature of his own writing was influenced by Babbitt. Liang wrote poems and short stories that betrayed a strong attachment to sentimental romanticism. After returning to China from America, he nearly stopped composing poems and short stories. Moreover, his writing from thence forward conveyed a more balanced and historically accurate view of human nature than was characteristic of his earlier writing. Though Babbitt profoundly affected Liang's standards, it cannot be assumed that Liang's literary tastes coincided in all particulars with Babbitt's or that his understanding of Babbitt's ideas was always or in all respects accurate.

Many Chinese scholars are today exploring Babbitt's work, which is becoming more widely accessible because of prominently published new translations of his books.

2004

Wu Xuezhao : One of the reasons why Babbitt showed great interest in the Orient as well as the Occident was that he looked for the constants of human nature in general as opposed to the peculiarities of time and place. He did not want to have his doctrine called the new humanism. For him, there was no new humanism. There was only the age-old opposition between naturalism (or the monistic merging of God, man, and nature, with its consequent denial of a higher law) and humanism. According to the latter, man has a distinct and unique nature. He is a mysterious being in whom the material and spiritual meet, who is responsible to a law superior to his 'ordinary' self, a law which he must discover, a higher will to which he must learn to attune his inclinations. Babbitt did not quarrel with established religion for interpreting this higher will in special doctrinal ways derived from revelation. On the contrary, he looked to religion for support of humanism. And if, as a philosopher, he felt he could interpret the higher will only as known in actual human experience, as a veto power and sense of higher purpose, he pointed to it as proof of a dualism within the human self without which there can be no genuine religion.

2004

Zhu Shoutong : Babbitt's humanism has great spiritual, moral, and philosophical depth. If properly reintroduced into China, it could have an immense positive impact on the development of Chinese life. Partly because of the misfortunes, Babbitt's humanism has not gained the niche in the temple of Chinese culture that it deserves and may yet achieve. Fortunately, there are substantial signs that a revival of interest in Babbitt is now well underway in China. Writings by and about Babbitt or related to his ideas are appearing widely. A number of prominent Chinese scholars, working in some cases in cooperation with Western counterparts, are preparing the ground for a major and systematic reexamination of Babbitt's work.

Liang Shiqiu's efforts marked the end of the relative obscurity of Babbitt's ideas in China among intellectuals of modernist leanings. But Liang's use of Babbitt's ideas and reputation in his widely followed tit-for-tat struggle with Lu Xun, brought for Babbitt something worse than obscurity – namely, widespread demonization. Xue heng's use of classical Chinese in elucidating Babbitt had impeded the spread of his ideas, and it had also protected Babbitt from criticism. By drawing Babbitt into his own quarrels, Liang, who had been quick to blame the Xu cheng conservatives, inflicted on Babbitt's reputation in China a damage that would prove substantial and enduring. Although Lu Xun criticized Babbitt with biting sarcasm, he was seldom concerned with the latter's actual ideas. Lu Xun complained, that the ideas of Western thinkers such as Babbitt and John Dewey were being filtered through the interpretations of their Chinese advocates and possibly distorted rather than being allowed to stand for themselves in accurate Chinese translation. [Babb26,Babb17,Babb19,Babb23,Babb24,Babb25]

1915

Irving Babbitt acquired a dedicated disciple, Mei Guangdi at Harvard University. In addition to teaching Chinese at Harvard, Mei returned to China to lead a Chinese crusade based on Babbitt's concept of humanism, a movement closely linked with the attempt of the Chinese people to work out a political future during the transition from monarchy to democracy. Mei Guangdi : "[Babbitt] regularly stayed away from the commencement exercises at the University, and when his duty as a father required his presence at his son's graduation, he laughingly announced: 'This is the first commencement I have attended in many years.' Babbitt was a solitary figure in a crowded metropolis of learning."  
"Confucius was perhaps the teacher with whom Babbitt had the closest temperamental kinship."

Ong Chang Woei : Mei Guangdi, besides praising Babbitt as a 'teacher of men' following the Chinese tradition, claimed that if Babbitt had been born in China not later than the seventeenth century, he would merit the extraordinary honor of being elevated to membership in the most exclusive of Chinese national institutions, the Temple of Confucius : an honor conferred on only a limited number of great men throughout Chinese history who were believed to have truly transmitted the Confucian way. [Babb22,Babb26,Babb19]

1915

Mercier, J.A. *Mouvement humaniste aux Etats-Unis.*

Mercier indicated that Babbitt was steeped in Buddhism, but practiced Confucianism, that his work was known in China, that he had many Orientals among his students, and that he was one of the race of Occidental critics, if not the only one, equipped to compare Europe and America with the Orient. [Babb19]

- 1917-1919 Wu, Mi. *Wu Mi ri ji*. Vol. 2. Wu Xuezhao zheng li zhu shi. (Beijing : Sheng huo, du shu, xin zhi san, 1998-1999). 吴宓日记  
1917  
"The university authorities have arranged for Professor Babbitt to be my adviser – following my request. More is my adviser's close friend, and the two are the greatest scholars in America today."  
1919  
"Since the first two months this spring, Zhang Xinhai and Lou Guanglai wrote me several letters asking about literature and I gave them much information. They expressed great admiration after they had read books by my adviser Babbitt, and then they decided to transfer to Harvard." [Babb25]
- 1917-1921 Wu Mi studiert 1917-1918 an der University of Virginia, dann an der Harvard University unter Irving Babbitt. Er promoviert 1921. [Babb8,Fiel1]
- 1918 Letter from Irving Babbitt to Stuart P. Sherman. (April 1918).  
Babbitt wrote that he was 'trying to recover my respect for human nature at present by immersing myself in the sages of the Far East – for the moment Confucius and Mencius. No one ever had a firmer faith in the final triumph of moral causes than these old boys'. [Babb21]
- 1919 Babbitt, Irving. *Rousseau and romanticism* [ID D28808].  
Introduction  
...Now the ethical experience of the Far East may be summed up for practical purposes in the teachings and influence of two men, Confucius and Buddha (I should perhaps say that in the case of Buddha I have been able to consult the original Pali documents. In the case of Confucius and the Chinese I have had to depend on translations). To know the Buddhistic and Confucian teachings in their true spirit is to know what is best and most representative in the ethical experience of about half the human race for over seventy generations. A study of Buddha and Confucius suggests, as does a study of the great teachers of the Occident, that under its bewildering surface variety human experience falls after all into a few main categories. I myself am fond of distinguishing three levels on which a man may experience life — the naturalistic, the humanistic, and the religious. Tested by its fruits Buddhism at its best confirms Christianity. Submitted to the same test Confucianism falls in with the teaching of Aristotle and in general with that of all those who from the Greeks down have proclaimed decorum and the law of measure. This is so obviously true that Confucius has been called the Aristotle of the East. Not only has the Far East had in Buddhism a great religious movement and in Confucianism a great humanistic movement, it has also had in early Taoism a movement that in its attempts to work out naturalistic equivalents of humanistic or religious insight, offers almost startling analogies to the movement I am here studying.  
Thus both East and West have not only had great religious and humanistic disciplines which when tested by their fruits confirm one another, bearing witness to the element of oneness, the constant element in human experience, but these disciplines have at times been conceived in a very positive spirit. Confucius indeed, though a moral realist, can scarcely be called a positivist; he aimed rather to attach men to the past by links of steel. He reminds us in this as in some other ways of the last of the great Tories in the Occident, Dr. Johnson. Buddha on the other hand was an individualist. He wished men to rest their belief neither on his authority nor on that of tradition...

## Appendix

### Chinese primitivism

[Quelle : Wiegner, Léon. Les pères du système taoïste ID D1861].

Perhaps the closest approach in the past to the movement of which Rousseau is the most important single figure is the early Taoist movement in China. Taoism, especially in its popular aspects, became later something very different, and what I say is meant to apply above all to the period from about 550 to 200 B.C. The material for the Taoism of this period will be found in convenient form in the volume of Léon Wiegner (1913) – *Les pères du système taoïste* (Chinese texts with French translations of Lao-tzu, Lieh-tzu and Chuang-tzu). The Tao Te King of Lao-tzu is a somewhat enigmatical document of only a few thousand words, but plainly primitivistic in its general trend. The phrase that best sums up its general spirit is that of Wordsworth – a 'wise passiveness'. The unity at which it aims is clearly of the pantheistic variety, the unity that is obtained by breaking down discrimination and affirming the 'identity of contradictories', and that encourages a reversion to origins, to the state of nature and the simple life. According to the Taoists the Chinese fell from the simple life into artificiality about the time of the legendary Yellow Emperor, Hoang-ti (27th century B.C.). The individual also should look back to beginnings and seek to be once more like the new-born child or, according to Chuang-tzu, like the new-born calf. It is in Chuang-tzu indeed that the doctrine develops its full naturalistic and primitivistic implications. Few writers in either East or West have set forth more entertainingly what one may term the Bohemian attitude towards life. He heaps ridicule upon Confucius and in the name of spontaneity attacks his doctrine of humanistic imitation. He sings the praises of the unconscious, even when obtained through intoxication, and extols the morality of the beautiful soul. He traces the fall of mankind from nature into artifice in a fashion that anticipates very completely both Rousseau's *Discourse on the Arts and Sciences* and that on the *Origin of Inequality*. See also the amusing passage in which the brigand Chi, child of nature and champion of the weak against the oppressions of government, paints a highly Rousseauistic picture of man's fall from his primitive felicity. Among the things that are contrary to nature and purely conventional, according to Chuang-tzu and the Taoists, are, not only the sciences and arts and attempts to discriminate between good and bad taste, but likewise government and statecraft, virtue and moral standards. To the artificial music of the Confucians, the Taoists oppose a natural music that offers startling analogies to the most recent programmatic and descriptive tendencies of Occidental music. See especially Chuang-tzu's programme for a cosmic symphony in three movements — the Pipes of Pan as one is tempted to call it. This music that is supposed to reflect in all its mystery and magic the infinite creative processes of nature is very close to the primitivistic music (*L'arbre vu du côté des racines*) with which Hugo's satyr strikes panic into the breasts of the Olympians.

The Taoist notion of following nature is closely related, as in other naturalistic movements, to the idea of fate whether in its stoical or epicurean form. From the references in Chuang-tzu and elsewhere to various sects and schools we see that Taoism was only a part of a great stream of naturalistic and primitivistic tendency. China abounded at that time in pacifists in apostles of brotherly love, and as we should say nowadays Tolstoyans. A true opposite to the egoistic Yang-chu was the preacher of pure altruism and indiscriminate sympathy, Mei-ti. Mencius said that if the ideas of either of these extremists prevailed the time would come, not only when wolves would devour men, but men would devour one another. In opposing discrimination and ethical standards to the naturalists, Mencius and the Confucian humanists were fighting for civilization. Unfortunately there is some truth in the Taoist charge that the standards of the Confucians are too literal, that in their defence of the principle of imitation they did not allow sufficiently for the element of flux and relativity and illusion in things — an element for which the Taoists had so keen a sense that they even went to the point of suppressing the difference between sleeping and waking and life and death. To reply properly to the Taoist relativist the Confucians would have needed to work out a sound conception of the role of the imagination — the universal key to human nature — and this they do not seem to have done. One is inclined to ask whether this is the reason for China's failure to achieve a great ethical art like that of the drama and the epic of the Occident at their best. The Taoists

were richly imaginative but along romantic lines. We should not fail to note the Taoist influence upon Li Po and other Bohemian and bibulous poets of the Tang dynasty, or the relation of Taoism to the rise of a great school of landscape painting at about the same time. We should note also the Taoist element in 'Ch'an' Buddhism (the 'Zen' Buddhism of Japan), some knowledge of which is needed for an understanding of whole periods of Japanese and Chinese art.

In these later stages, however, the issues are less clear-cut than in the original struggle between Taoists and Confucians. The total impression one has of early Taoism is that it is a main manifestation of an age of somewhat sophisticated individualism. Ancient Chinese individualism ended like that of Greece : at about the same time in disaster. After a period of terrible convulsions (the era of the 'Fighting State'), the inevitable man on horseback appeared from the most barbaric of these states and 'put the lid' on everybody. Shi Hwang-ti, the new emperor, had many of the scholars put to death and issued an edict that the writings of the past, especially the Confucian writings, should be destroyed (213 B.C.). Though the emperor behaved like a man who took literally the Taoist views as to the blessings of ignorance, it is not clear from our chief authority, the historian Ssu-ma Ch'ien, that he acted entirely or indeed mainly under Taoist influence.

It is proper to add that though Lao-tzu proclaims that the soft is superior to the hard, a doctrine that should appeal to the Occidental sentimentalist, one does not find in him or in the other Taoists the equivalent of the extreme emotional expansiveness of the Rousseauist. There are passages, especially in Lao-tzu, that in their emphasis on concentration and calm are in line with the ordinary wisdom of the East; and even where the doctrine is unmistakably primitivistic the emotional quality is often different from that of the corresponding movement in the West. [Babb16]

1919-1920 Lin Yutang attended the classes of Irving Babbitt at Harvard University. [Babb21]

1921

Babbitt, Irving. *Humanistic education in China and the West* [ID D28793].

Most of the Chinese I meet tell me what China needs is a Renaissance with all that a Renaissance implies in the way of a break with the past. Now the present Renaissance movement owes its inception to the pressure upon China from the Occident, and has developed thus far, so far as it has developed at all, on occidental rather than on Oriental lines. It is perhaps well that I should explain at the outset that it has been my business for many years past, in connection with the teaching I have been doing at Harvard, to study the nature of the European Renaissance or break with the mediaeval past that took place in the sixteenth century and to trace the main currents of European thought and literature from that day to this. I have been giving special attention to what one may term the second great forward push of individualism, or emancipation from traditional standards, that took place in the eighteenth century. The characteristic of this occidental movement, as I see it, has been, from the sixteenth century down, its tremendous expansiveness. It has been, first, an expansion of men's knowledge and control of natural forces in the interests of comfort and utility. This first or utilitarian side of the modern movement already has its prophet in Francis Bacon; you may know its votaries by their pleas for organization and efficiency, and in general by their confidence in machinery. The second side of the great expansive movement puts its main emphasis on emotional expansion and stresses at one time the fraternity that is to be achieved by this emotional expansion, at another time, the self-expression that it encourages. This emotional side of the movement had its prophet in the eighteenth century in Jean-Jacques Rousseau.

To bring together the two sides of the movement, mankind as a whole is to advance constantly in the control of nature to the ends of utility and comfort, and at the same time is to be united increasingly by the spirit of brotherhood conceived as a process of expansive emotion. This movement may be defined in its totality as humanitarianism. At the centre of humanitarianism as a philosophy of life is the idea of progress, which in some form or other is the true religion of our occidental expansionists. The typical man of the nineteenth century conceived that as a result of the combination of scientific discovery and expansive sympathy, he was, in Tennyson's phrase, moving towards a "far-off divine event."

Instead, it has turned out that he was moving towards Armageddon. A revulsion of feeling has ensued and the most interesting development of occidental thought of to-day is the increasing tendency to doubt the idea of progress in the form it has assumed during the past two centuries. (See, for example, Dean Inge's *Idea of Progress* (Romanes Lecture for 1920).)

Certain persons are inclined to inquire whether some essential element was not omitted in our occidental break with the past, whether in the expressive phrase of the Germans, we have not poured out the baby with the bath water. As a result of this omission, the real issue is seen to be not the struggle between the forces of progress and those of reaction, but between civilization and barbarism. More than fifty thousand copies have recently been sold in Germany of a book by Oswald Spengler with the significant title *The Downfall of the Occident*. Everyone recognizes that the Occident has been amazingly successful in its pursuit of power, but the question may be asked whether it has not got its power as the expense of wisdom. Now the struggle between new and old that is beginning in China is along lines very familiar to students of occidental tendencies. On the one hand, is what seems to be an effete tradition, on the other are those who are working for a progressive and organized and efficient China. Another type of Chinese progressive is, I am told, for throwing over the Chinese classics, and going in for occidental writers of the extreme Rousseauistic type like Ibsen, and Strindberg, and Bernard Shaw. Now up to a certain point I sympathize with the aims of the Chinese progressives. China needs to become organized and efficient; she needs to acquire to some extent the machinery that has grown up in the Occident if she is to protect herself against the imperialistic aggression of Japan or the powers of Europe. China is likely to see something resembling the European industrial revolution. China also needs to escape from the rut of pseudo-classic formalism into which she had fallen as the result of a too inert traditionalism. At the same time China should not in its eagerness to become progressive imitate the Occident and pour out the baby with the bath water. It should be careful, in short, however much it repudiates the mere formalism, to retain the soul of truth that is contained in

its great traditions. When one examines these great traditions one finds certain striking analogies with our Western traditions that the representatives of the utilitarian-sentimental movement have been so busy discarding.

The Western traditions have been partly religious, partly humanistic. The names that sum up these two aspects of tradition most completely are those of Aristotle and Christ, corresponding in a general way to those of Confucius and Buddha in the Far East. A writer in the *Revue Philosophique* points out that just as Saint Thomas Aquinas combined along scholastic lines Aristotle and Christ in his *Sum of Theology*, so Chu Hsi was making about the same time in China a scholastic combination of Buddhist and Confucian elements in his great commentary.

Let us ask ourselves what is the element of wisdom in these great traditions, losing which the East as well as the West will fall from genuine civilization into a sort of mechanical barbarism.

This problem of civilization was never so urgent as to-day. For something without analogy in the past has taken place as the result of the discoveries of physical science: all parts of the world are being brought into physical and economic contact with one another. For instance, as a result of the European war, cotton went to forty cents a pound, the increase in wages that resulted for the colored people of our American South enabled them to buy silk shirts and underwear and this caused in turn a commotion in the market for raw silks at Tokio. The fiery chariots in which the ancient Chinese Taoists dreamt of flying through the heavens are becoming a reality. The trip from New York to Peking, or from New York to Buenos Aires may in no distant future be taken as quickly and with more comfort than the trip from New York to Boston as late as the beginning of the nineteenth century. In view of such inventions as that of the wireless telephone one may say that the whole world is, in a very literal sense, becoming a whispering gallery. Think of the danger if the words that are whispered are to be words of hatred and suspicion, if men are to be bound together in a huge mass of interlocking machinery and at the same time remain spiritually centrifugal!

Let us then discuss in a very and critical fashion the question which, as I have just said, is most urgent at the present hour—the question of civilization versus barbarism, considering first the question of civilization in general and then that of Chinese civilization in particular. What strikes one in surveying the past is the tendency of men to look on their own country and its ways of viewing life as civilized and on the men of other countries and their ways of viewing life as barbaric. The Greeks showed a considerable degree of assurance when they deemed themselves alone civilized and dismissed the vast outside world as barbaric. Dr. Johnson showed perhaps a still greater degree of assurance when he said of the Greeks themselves: "Demosthenes, Madam, spoke to an assembly of brutes, a barbarous people;" and also when he remarked: "For anything I see, foreigners are fools."

No country, however, is a more extreme example of the tendency in question than the China of the past. China was the civilized world; it was in the Chinese phrase All-under-Heaven (Poo-tien-shia); the rest of the world, if recognized at all, was dismissed as a vague fringe of outer barbarism. Buddhism, to be sure, penetrated into China from without. But a memorial to the throne that was composed by a statesman of the Tang period begins as follows: "This Buddha was a barbarian." Now in a way I sympathize with this confidence of old China in its own civilization if not with the arrogance that led it to dismiss as of slight value the achievements of every other type of civilization, and I am going to state why in my judgement traditional Chinese civilization deserves a high rating, when compared with the civilization of other countries; this reason is first and foremost that, in spite of all its corrupt mandarins and officials of the past and present, China has perhaps more than any other country, planted itself on moral ideas. Joubert, one of the most sagacious of French critics, writes of the Chinese: "Are they in as imperfect a state as is commonly supposed? They have been frequently conquered, we are told. But are we to make the institutions of a country responsible for the chances and incidents of war? And is not long duration a sign of excellence in laws, as utility and clearness are characteristics of truth in philosophical systems? Now what people ever had laws more ancient, which have varied less and which have been more constantly honored, loved, studied?" One may add to what Joubert says about the traditional preoccupation of the

Chinese with moral ideas that this interest has been displayed predominantly on the humanistic level. It has not been primarily naturalistic, like that of the Occident at the present time, nor again mainly religious, like that of ancient, and to some extent, modern India ; the chief concern of the Chinese has been rather with the ethical aspects of men's relations to one another in this world. For example, the so-called Sacred Edict of Kang Hsi (early eighteenth century) which is admirable from a purely humanistic point of view, is positively disparaging in its mention of both Buddhism and Christianity.

But the utilitarian-sentimental movement that is now being introduced into China also professes to be civilized and ethical, and in the name of its own conception of civilization and ethics, it will show itself ready, as it has with us, to discard traditional ethical conceptions whether humanistic or religious. I can only express the conviction at the risk of seeming unduly dogmatic because of my failure through lack of time to give all my grounds for this conviction, that the present movement in the Occident is at its very heart not ethical but pseudo-ethical. Let me return for a moment to its notion of progress. There is a sense in which everybody should believe in progress. Confucius showed that he believed in progress when he said of his disciple Yen Yuan: "Ah, what a loss! I used to see him ever progressing and never coming to a standstill." But the utilitarians have fallen into a palpable confusion between moral and material progress.

I am going to quote on this latter point a passage from a young English critic, Mr. John Middleton Murry. In his "Evolution of an Intellectual" (1919), he writes as follows: "There would not be the faintest trouble in reading modern history in such a fashion that the disaster of the war would appear, not a terrible aberration of mankind, but the logical culmination of all that process of complicating and multiplying material satisfactions which began with the Industrial Revolution in England and has usurped the name of civilization. This so-called civilization, it could be clearly shown, has acted merely as a multiplying instrument. It has increased the desires of man, and increased the horror of the method he has always chosen to attain them if unimpeded satisfaction were not permitted. \* \* Modern civilization is only a complex of material discoveries and it is nothing more. In other words it is not a civilization at all. It is a material condition which has usurped a spiritual title. The excitement of the process of its creation was so great that the peoples involved in it had no time to look about them. The fervor of activity was upon them, and they made, with an ease that now seems to us almost, miraculous, the assumption that their fervor was a moral fervor. \* \* Words of real moral and spiritual import were, we will not say debased, but transferred from one scheme of values to another. \* \* The language of morality became the language of materiality. \*\*\* There were no adequate spiritual controls. The problem is how to create them."

Disraeli says that the English-speaking peoples have been unable to distinguish between comfort and civilization. The word comfort itself is an interesting example of that tendency of which Mr. Murry speaks to transfer words from one scheme of values to another. "Blessed are they that mourn for they shall be comforted". The American of the present day wishes to get his comfort without any preliminary mourning; and this is a main aspect of what has been termed our criminal optimism. Moreover the utilitarian debasement of general terms is only half the story ; the sentimentalist has also tampered with the right meaning of words in his endeavor to prove that it is possible to satisfy the requirements of the moral law by some process of emotional expansion. All other modern revolutions were preceded about the middle of the eighteenth century by a revolution in the dictionary. It was about that time, for example, that the word conscience began to take on its present meaning; instead of being a still small voice, as it had been traditionally, it became a social conscience that operates rather through a megaphone.

Now the way to deal with such confusions and sophistries is not simply by an appeal to the past or to some form of traditional authority. Since the persons who utter these sophistries profess above all to be modern, one should meet them on their own ground and deal with them in a thoroughly modern, that is, in a thoroughly critical spirit. According to Mr. Murry, material progress has been able to pass for spiritual progress only by a twisting and perversion of general terms. This reminds us that Socrates, the first great exponent of the critical spirit in the Occident opposed to the sophists of his time and their uncritical break with the past a

rigorous definition of general terms. We are reminded also of a saying of Confucius. When asked what he would do first of all if the reins of government were put in his hands, he replied that the first thing he would do would be to define his terms and make words correspond to things. The man who wishes to practice the Socratic and Confucian art of making words correspond to things and to discover how far our current theories are in accord with the actual facts of human nature must use the past as his laboratory. One should remind the modernist, who piques himself above all on being experimental, to how great an extent tradition itself is only a convenient summing up of actual experience. Confucian doctrine, for example, can be judged not only by its fruits since the age of Confucius, but reflects a great body of moral experience in the ages that preceded him. I cannot forbear quoting at this point a passage from the late M. Chavannes, Professor at the College de France, and at the time of his death the most accomplished of occidental sinologues: "Confucius was, as it were, five hundred years before our era, the national conscience which gave precision and corroboration to the profound ideas of which the classic books of remote antiquity reveal to us the first outlines. He went about proclaiming the necessity of conforming to the moral ideal that China had slowly conceived in the course of centuries; the men of his time refused to obey him because they found it too difficult to give up their comforts or their interests; they felt nevertheless that his voice had a more than human authority; they were moved and stirred to the depths of their being when they were touched by the potent spirit coming from the distant past which summoned up in them the truths glimpsed by their fathers."

Let us turn then to this Confucian tradition, resting as it does on an enormous mass of concrete experience, for light on the question that I declared to be so urgent at the present moment — the question as to what is the centripetal element in human nature, the element that really brings men together on the spiritual level, and not merely, like our mechanical devices, establishes a material contact between them while leaving them spiritual, by centrifugal. Confucius defines the specifically human element in man, not in terms of expansive emotion like the sentimental humanitarians of to-day, but as a "law of inner control;" (I borrowed this rendering of li from "The Sayings of Confucius" translated by Mr. Lionel Giles of the British Museum) and herein he agrees with the best humanists of the Occident from Aristotle and the Greeks down. If a man is to be truly human, he cannot expand freely along the lines of his ordinary self, but must discipline this ordinary self to a sense of measure and proportion. But most people, says Aristotle, do not wish to do anything of the kind; "they would rather live in a disorderly than in a sober manner." So that humanists in both the East and the West oppose to the democratic doctrine of the divine average the doctrine of the saving remnant. A man who accepts a truly humanistic discipline tends to become what Confucius calls a superior man ("True aristocrat" would perhaps be a better rendering. "Superior man" has about it a slight suggestion). (Chun tzu) or what Aristotle calls a highly serious man. Personally I am struck by the central soundness of this Confucian conception. It does not proscribe sympathy; it would merely have sympathy tempered by selection. (The element of sympathy is of course abundantly present in Confucian jen). You no doubt recall that apostles of an indiscriminate fraternity were abroad in ancient China as they are in the Occident to-day. The attacks of Mencius on Mei-ti and his followers who were for suppressing discrimination in favor of brotherhood still hold good against our western sentimentalists, for instance, against Tolstoy and his followers.

If the superior man is a great blessing to the world it is less because he engages in what is now known as social service than because he is setting the world a good example. Plato defines justice as minding one's own business. As a result of our current "uplift" activities the point is rapidly being reached where everybody is minding everybody else's business. The meddler and the busybody has perhaps for the first time in the history of the world got himself taken at his own estimate of himself. We are in fact living in what some one has termed the "meddle ages." It might be well to reflect on what Confucius says of his ideal ruler, Shun. Religiously self-observant, he says, Shun simply sat gravely on his throne and everything was well. Shun was minding his own business in the Platonic sense and the force of his example was such that other people were led to do likewise.

Humanistic ideas of the kind I have been describing were maintained in old China by a

system of education. That this education had fallen into a rut of pseudo-classic formalism and that it had from the start grave deficiencies must, I think, be freely granted. But even here you must be careful not to pour out the baby with the bath water. There was, for example, a great idea at the bottom of the old civil service examinations, however imperfectly it was carried out. There was to be selection and severe selection on humanistic lines among those who aspired to serve the state, but the basis of the selection was to be democratic. This combination of the democratic with the aristocratic and selective principle is one that we can scarcely be said to have solved in the Occident. Our democratic development has been won largely at the expense of standards; and yet without leaders who are disciplined to the best humanistic standards the whole democratic experiment is going, in my judgement, to prove impossible. Let me take up almost at random another point in the old Chinese education that has been very severely and to a large extent rightly criticized — namely, the undue emphasis on memory. Since Rousseau and his attack on memory in his "Emile" we have been tending to fall into the opposite extreme in the Occident. We have forgotten the uses of what I would term the selective memory. This type of memory must always play a large role in any genuinely humanistic training. You memorize great poems or the sayings of the sages even though they do not mean much to you at the time. This meaning is illumined by later experience. As it is, when children should be storing up in their memories the winnowed wisdom of the past, they are likely, as a result of our current sentimental prejudice in favor of child's "literature," to be reading some such books as "The Tale of the Flopsy Bunnies" or "Peter Pumpkin in Wonderland."

My own general conviction, then, so far as I may venture to express a conviction on the basis of my imperfect knowledge of China, is that you can get rid of many things on the periphery of your traditional education, you can get rid of much that is scholastic in the Confucian basis of this education, you can modify much that is in the old books themselves ; many of the rules of good form for example that are laid down in the "Li Ki" seem to me to be no more of the essence of that decorum or law of inner control which must be at the heart of every true humanism than the fact, which has also been piously handed down, that Confucius ate ginger at every meal. You may, again, enrich your education greatly with elements drawn from the Occident, especially on the scientific and naturalistic side, and so acquire the material efficiency that China lacks. I believe, however, that with all the peripheral changes you need to retain a certain central rightness in the traditional conception. This rightness seems to me to derive from the perception that the maintenance of civilization is due, not primarily to the multitude and to some "general will" in Rousseau's sense that emanates spontaneously from a supposedly divine average, but to a saving remnant or comparatively small number of leaders. The ultimate basis of sound leadership is the type of character that is achieved through self-discipline, and this self-discipline itself has its root in humility or "submission to the will of Heaven." I am inclined to think that Confucius is superior to many of our occidental humanists in his clear recognition of the fact that the law of measure is itself subject to the law of humility. The mention of humility raises the question to what extent distinctively religious elements should enter into your new education ; for Confucianism, admirable in its own way, is not, in any complete sense of the word, a religion. This question is too large to be adequately treated in a talk of this kind and I am not planning to discuss it in any detail. I may say, however, in passing, that I have been struck by one thing in my study of Buddhism — and when I was a youth I was at pains to learn both Sanskrit and Pali in order that I might gain some knowledge of Buddhist doctrine at the source, — and that is, that in its original form Buddhism is much nearer to the modern spirit, which I have defined as the positive and critical spirit, than the Mahayana, which is practically the only form of Buddhism you have had in China. A certain number of Chinese should study Pali — some indeed are now doing this in America — not only to understand various aspects of the past in China but to discover how far this ancient faith may still be a living force upon the present. (It is not easy to get an adequate notion of Buddhism through translations. The difficulty is in the rendering of the general terms. Fausboll, for example, has rendered fifteen different Pali words by the one word "desire" in his translation of the Sutta-Nipata ; Vol. X. Sacred Books of the East. In his translation of the Dhammapada (ibid.). Max Muller has (ch. XVI) rendered by "love" two

different terms, neither of which properly has that meaning). Judged by its fruits in life and conduct Buddhism at its best is a striking confirmation of Christianity.

The conclusion of the whole matter is this: You cannot afford to neglect the ethical side of your Renaissance, nor again can you afford to be pseudoethical, as you may be, if you adopt too uncritically certain notions that are current in the West today. Specifically you will run the danger of losing what is best in your own great and civilized past without acquiring what is really civilized in the Occident. You will merely acquire, if you are too utilitarian, our machinery — our typewriters and telephones and automobiles — and, because the latest machinery is likely to be the best, you are likely to assume the same of our literature, and to run after our Rousseauistic eccentrics. The remedy, it seems to me, is not to lose touch with your own background in the name of a superficial progress, and at the same time to get into closer touch with our background beginning with the Greeks. You will find that the two backgrounds confirm one another especially on the humanistic side, and constitute together what one may term the wisdom of the ages. It seems to me regrettable that there are less than a dozen Chinese students in America today who are making a serious study of our occidental background in art and literature and philosophy. There should be at least a hundred. You should have scholars at all your more important seats of learning who could teach the Confucian Analects in connection with the Ethics of Aristotle. On the other hand, we should have at our important seats of learning scholars, preferably Chinese, who could give courses in Chinese history and moral philosophy. This might prove an important way of promoting a real understanding between the intellectual leaders of Orient and Occident. The tragic failure of the past century has been the failure to work out a sound type of internationalism. Science is in a sense international, but it has been turned to the ends of national aggrandizement. The type of brotherly love that has been preached in connection with the humanitarian movement has proved even more fallacious. Why not work for a humanistic international? An international, one may say, of gentlemen who, without rising necessarily to the sublimities of religion, feel that they can at least unite on a platform of moderation and common sense and common decency. My hope is that, if such a humanistic movement gets started in the West, it will have a response in a neo-Confucian movement in China — a Confucianism that will be disengaged from all the scholastic and formalistic accretions with which it has been overlaid in the course of centuries. In any case the decisive battle between humanists on the one hand, and utilitarians and sentimentalists on the other will be fought in both China and the West in the field of education. [Babb1]

1921-1925 Wu, Xuezhao. *The birth of a Chinese cultural movement : letters between Babbitt and Wu Mi* [ID D28817].

Letters to Wu Mi by Babbitt

(1)

Jaffrey, New Hampshire, 30 June, 1921.

My dear Mr. Wu,—I gather from the letter you wrote my wife on June 24th that it is doubtful whether I am to have the pleasure of seeing you again before your return to China. I left Cambridge to come up here on June 22. I am planning to be in Cambridge again about July 10 and supposed that I should see you at that time. I regret greatly that this is not possible but have at least the satisfaction of knowing that you have received your A.M. in regular course after all. I am sure that you deserved the degree on your total record.

It has been a great pleasure for me to have you as a student. I feel confident that you are one of those who will work most effectively to save what is admirable and wise in the traditions of your country from unintelligent innovation. Do not fail to write me, not only about your personal fortunes, but about the Chinese situation in general. I am especially interested, as you know, in the problem of Chinese Education. If I can be of help to you in any way do not hesitate to call on me. Please convey my very warm regards to Mr. May. With best wishes for a pleasant journey, in which my wife joins, I am,

Very sincerely yours,

Irving Babbitt

(2)

Dublin, N.H., 17 Sep., 1922

Dear Mr. Wu,—I am one of the poorest and most irregular of correspondents or I should have written you long ago to tell you how much I appreciated your letters of last winter. These, with the letter I have just received, give me a very vivid picture of your personal circumstances as well as of the situation with which you are contending in China. You seem to me to be making a plucky fight personally and have, I am sure, no reason for self-reproach. I hope that the outlook for China is not quite so dark as you seem to think. I do not feel qualified to have an opinion. My impression, such as it is, is that the Chinese are a cheerful, industrious and intelligent folk who have coped with many a serious emergency in the past and may succeed in coping with this one. My special interest, as you know, is in the great Confucian tradition

and the elements of admirable humanism that it contains. This tradition needs to be revitalized and adjusted to new conditions but anything approaching a complete break with it would in my judgment be a grave disaster for China itself and ultimately perhaps for the rest of us.

I hear favorable comment from Chinese at Harvard on your new *Critical Review* [Xue heng]. It seems to me just the kind of thing that is needed. I wonder whether you are going to have difficulty in recruiting a sufficiently large staff of contributors. It would seem desirable under the circumstances to cooperate with every one who shares the general point of view in spite of the difficulties and discouragements that you mentioned in your letters of last winter. Is not Mr. Tang likely to prove a useful auxiliary? I had a talk with him on Chinese philosophy just before he left Cambridge for home. He seemed to me better informed in this field than perhaps any other Chinese I have ever met. Would not his article on Schopenhauer and Buddhism in the *Chinese Students Monthly* (or the equivalent) be good material for your *Critical Review*? The article by Mr. K. L. Lou on theories of Laughter struck me as a very distinguished piece of writing and might also be presented profitably to Chinese readers. Mr. Tang and Mr. Lou have not perhaps the kind of aggressiveness that seems needed in China just now, but, when all is said, they are very valuable men. Mr. H. H. Chang is just handing in an extremely able doctoral thesis on the Humanism of Matthew Arnold. The last chapter of this thesis—Matthew Arnold and Confucian humanism—contains material that might, in my opinion, be used to advantage in your review. Mr. Chang strikes me as distinctly aggressive. You may have noticed the articles he has been publishing in the *Yale Review*, *Edinburgh Review*, *North American Review* and (*N.Y.*) *Nation*. And he is only twenty-four years-old!—I wish, by the way, you could publish notices of John Dewey's last two volumes of a kind that will expose his superficiality. He has been exercising a bad

influence in this

country, and I suspect also in China. Might not Mr. Tang be of aid to you here?

I have been having a very strenuous year. During the first half year I gave a graduate seminar at Yale in addition to full work at Harvard and Radcliffe. During the second half of April, I took a Western trip, travelling about seven thousand miles and giving four lectures at Leland Stanford Un., one lecture at the Un. of California, one at the Northwestern Un. and one at the Un. of Chicago. This summer I have been getting visited and working on Democracy and Imperialism [Democracy and leadership]. It goes forward slowly, but I hope to have it finished in three or four months. It is the hardest job I have ever undertaken. I have accepted an invitation to go during the second half of this coming academic year as exchange professor from Harvard to the Sorbonne. I have not yet decided what courses it is advisable for me to give at Paris or whether I had better give them in French or English,—I am sending you an article in *La Revue hebdomadaire* on my writing that I thought might interest you. Professor Mercier seems to me to have made a very intelligent summary.

Tell Mr. May that I sent the photograph and two volumes of Mr. More I promised him and hope that they reached him safely.—Remember that it is always a pleasure for me to hear from you and that I stand ready to help you in any way in my power.

Sincerely yours,

Irving Babbitt

(3)

6 Kirkland Road, Cambridge, 24 July, 1924

Dear Mr. Wu,—Some time ago I sent you a copy of my new book "Democracy and Leadership" and trust that it has reached you safely. If not, let me know and I will send you another copy. I was much interested in your last letter and also greatly appreciated your kindness in sending me a copy of the *Critical Review* containing the translation of M. Mercier's article. The value of this kind of translation is that it may open the way for coöperation between those who are working for a humanistic movement in China and those who are interested in starting a similar movement in the Occident. In the meanwhile the West needs a more adequate interpretation than it has yet received of the Confucian humanism and this is, as you know, a task that I am fond of urging upon you and other Chinese who know their own cultural background and have at the same time a good knowledge of English. I have admired at a distance the pluck and persistency you have displayed in editing the "*Critical Review*" in the face of what must have been great difficulties. I fear that the whole situation has been still further complicated by the upheaval at Nanking of which Mr. H. H. Hu tells me. I am in no position to form an opinion as to the academic politics involved but I cannot help feeling much regret at the breaking up of your particular group. I understand that you are going to the Northeastern University. I hope that this change will not involve too great a sacrifice. Mr. May, I am told, is to come to Harvard as a teacher of Chinese. I did not know anything about this appointment until it was actually announced. He will of course be able to give me very full information about the situation at Nanking.

I recently made a trip to Princeton to visit Mr. P. E. More. He sailed for Europe on July 12. He is planning to be abroad about a year, spending the latter part of the trip in Greece. He has been extremely active in a literary way of late. He has published two books this year—"Hellenistic Philosophies" and "The Christ of the New Testament." I do not like the trend that appears at the end of this latter book towards dogmatic and revealed religion. Personally I am more in sympathy with the purely psychological method of dealing with the religious problem that appears in Buddha and his early disciples.

Have you any recent word of Mr. Chang? When he last wrote to me some months ago, he spoke appreciatively of the salutary influence that "*The Critical Review*" has been exercising. I wonder whether you take a more favorable view of the present situation in China and whether the young people seem to you to be growing a little less superficial. Give my kind regards to Mr. Tang and Mr. Lou and also inform them that I have sent them complimentary copies of "Democracy and Leadership."

Sincerely yours,

Irving Babbitt



Letters to Babbitt from Wu Mi

(1)

Southeastern University, Nanking, China. July 6, 1923.

Dear Professor Babbitt:

Your kind letter of September 17 last year has remained unanswered, and I am very sorry for it. Mr. H. H. Chang has just returned to China from Europe; he was here yesterday and, to our great delight, told us about his meeting with you in Paris and about your lectures at the Sorbonne. Mrs. Babbitt, he told us, was accompanying you in your lecture trip to Europe. I hope both you and Mrs. Babbitt are very well, and Mr. Drew too.

Thank you very much for sending me the copy of *La Revue hebdomadaire*, which I received in last April. Upon receiving it, I had allowed myself the liberty of translating M. Mercier's article (*L'Humanisme positiviste de Irving Babbitt*) into Chinese, and of having the translation published in the 19th issue of our *Critical Review*, with your photograph (taken from the original you sent to Mr May) and the picture of Sever Hall (your lecture room) as frontpieces. The volume containing the translation and the pictures will be out in a few days; and I will send you a copy respectfully as soon as it is issued. You may not approve the idea of having your picture as frontpiece; my excuse is that the same liberty had already been taken by the French review, and that our frontpiece is bigger and more distinct than the one in that review. In the later part of May, Mr G. N. Orme, British Magistrate in Hongkong, paid us a special visit (having been introduced by Mr. R. F. Johnston and having seen our *Review*) here. Mr. Orme's ideas in many respects coincided with yours, and his views (having lived for 20 years and more in this part of the world) on Chinese affairs and especially on Chinese education agreed with our own. We had a very good talk with him and asked him [to] lecture to our students. Then I wrote a letter of introduction for him (he was returning to England by way of America), and he said, if circumstances allowing, he would certainly go to pay you a visit at Cambridge. I hope he could have fulfilled his promise.

Mr. H. H. Hu is one of our best friends and one of the few men working most earnestly and persistently for the *Critical Review*, and has written as much as any one since its publication. He was also the man who translated your article in *The Chinese Students' Monthly* (*Humanistic Education in China and the West*) into Chinese for an earlier number of the *Review* (which I remember I sent you). Mr. Hu is a student of Botany and had studied in the University of California for some years. Since then he has been professor of Botany in this University; and now he is coming to Harvard to make special studies in Arnold's Arboretum. He is to sail in two weeks, and will stay for two years at Harvard. Although he has never seen you, he is, I may say, as good as one of your personal pupils. He has read all the books written by you, and Mr More, and Mr Sherman. He has a very competent knowledge of Chinese literature and a superficial acquaintance with

Western literature. What I am trying to say is that he is coming to pay his respects to you, and wishes to receive frequent advices

and inspiration from you. I did not give him a formal letter of introduction, but I beg to state the case in detail here. Moreover, he

will be better able to tell you about the conditions in China and about ourselves than I could inform you in a short letter.

The conditions in China went from bad to worse in the last two years since my return. The country is just now facing an extremely serious political crisis, both internal and foreign. I cannot but be grieved to think that the Chinese people has decidedly degenerated, so that the observations on our national character drawn from history and our past excellencies do not at all fit with the Chinese of today. And I believe, unless the mind and moral character of the Chinese people be completely reformed (by a miracle or a Herculean effort), there is no hope even for a political and financial regeneration in the future. Of course we must work to make a better China; but if no success, then the history of China since 1890 will remain one of the most instructive and interesting pages in the history of the world, with reference to national decadence.

In the midst of such circumstances, our private lives have been very happy. Messrs May & Tang and I have been teaching here peacefully. My salary has been increased from \$160 to

\$200 this year, and will be \$220 next year, counting monthly. (The purchasing power of money is much greater in China than in America). Apart from my teaching work, all my time is devoted to the work of the Critical Review which has been coming out steadily every month. The effect of the Review is faint but encouraging; for if we could get many able hands to write, the consequence will be decidedly felt and will be for good. At present I am still trying to seek for contributors. Mr May wrote only one article in the last twelve months. Mr. Tschen in Berlin did not respond to our call. But Mr. Tang has been doing good service; and Mr. K. L. Lou is to arrive from Europe in a week or so, and we hope to retain him in this school and make use of his cooperation. Mr. H. H. Chang is going to teach at the National University of Peking, which has been the headquarters of that movement the effect of which we are trying to oppose and remedy. Thank you for your kind intentions. You can help us in one way which means most to us. That is, if any new book is published by you (like "Democracy and Imperialism") or by Mr More (like "Greek Tradition" Vol. II) or by Mr S. P. Sherman, or if you happen to see any new book (in English or French or German) that you think is expressing ideas similar to yours and therefore very useful for our cause, please drop a note to Mr H. H. Hu at Arnold's Arboratum or to me, only suggesting the name and the publisher of the book, then Mr Hu or I will be able to get the book ourselves. That book will serve as material for translation or digested account in our Review.

Although we are no longer in your classes, we are still deriving constant inspiration and precept from you. With humble personal regards to you and Mrs. Babbitt,

Yours pupil

Mi Wu

P. S. M. Sylvain Levi had been in China, & was lecturing in the University of Peking in last April; we tried but failed to get him to come down to Nanking & lecture in our school.

(2)

Southeastern University, Nanking, China. July 4, 1924

My dear Master:

We are exceedingly grateful to you for having sent to each of us a copy of your long expected book "Democracy and Leadership." Please be assured that, though we are now in another hemisphere, we have constantly been reviewing your ideas in our minds and reading your books (both old and new) with much more seriousness and attention than when we were sitting in your classroom in Sever Hall. Whatever we do and wherever we go, you will always be our guide and teacher in more than ordinary sense of the word. I especially will strive to make more and more Chinese students in their home land benefited by your ideas and indirect inspiration.

On receiving your book "Democracy and Leadership", I immediately set to reading it, and then at once translated its "Introduction", with a summary of the whole book, and had these published in the 32nd Number of The Critical Review. That Number will appear in August, and I will send you a copy upon its publication. I trust that the 19th Number of The Critical Review, which contains your picture and Mr. Mercier's French article in Chinese translation, had safely reached you in last August.

Lately there have been many changes in the life and work of your pupils in China. Mr. K. T. May is coming to Harvard as Instructor in Chinese Language; he is sailing on August 22; and upon his arrival, he will tell you of our experience in detail. Briefly, Mr. K. L. Low was appointed Head of English Department in this university last September. The bad teachers of the Department organized a mean and petty opposition against him (for the only reason that he is the acquaintance of Mr. May). In November, the Vice-President (who is the only important man here who can appreciate literature and like us) died. Since then things changed fast. In April of this year, Mr. Low was obliged to declare his resignation, and to accept the offer of Nankai College, Tientsin, (where Mr. May taught in 1919-1920) as head of English Department. In May, Mr. May, apprehensive of coming disaster, resigned and accepted the offer from Harvard. Three days

later, the University illegally incorporated the Department of Western Literature (of which Mr. May was Head and I a member) into the English Department—and thus practically killed the latter. The leader of the above-mentioned opposition to Mr. Low, a rascal, was to be the Head of the incorporated Department. I was therefore forced to go. I am going to be teacher of English at Northeastern University, Mukden, Manchuria; and will be there by the 10th of August. The Southeastern University is rather glad that Low, May and I are all gone. Of the teachers (old and new) for the incorporated Department, Mr. C. S. Hwang, I think, is the only one fitted to be a teacher. Mr. Hwang had been in your "English Literary Criticism" class at the Sorbonne in 1923, and he wishes me to convey to you his respectful remembrances.

Please pardon me for repeating to you that we are living at a crisis of a great decadence in the history of China. Everything in China is corrupt to the last degree. Personal disappointment and misfortune are nothing compare[ed] to the national disaster and universal darkness.

Of the group of your Chinese pupils, Mr. H. H. Chang (at the University of Peking) seems to be the only one who is successful, bright, and happy. Mr. K. L. Low is serene and aloof; people all respect him; and he is not unduly enthusiastic about anything. Mr. K. T. May is generally recognized as an Epicurean with a refined taste, and a genius full of whims and temperamental indulgences. (My dissatisfaction with him is that he did not at all work hard—for example, he has not written a single article for *The Critical Review* for the last 22 months). Mr. Y. T. Tang (Head of the Department of Philosophy here) is similar to Mr. Low, but much more tactful and popular, and comparatively successful. My own life is inglorious and painful. I have been working, with very little cooperation and assistance, to maintain the *Critical Review* (which appeared in every month); the work is very labourious, though the result is far from satisfactory. For this and other work, I have sacrificed my rest, contentment, and the kind of social intercourse which is necessary in China in order to keep a man in his position.

So I am going to Mukden, from which place I shall write to you my next letter.

I have already ordered from the booksellers Mr. More's "Greek Tradition II: Hellenistic Philosophy". I had bought last year Mr. Sherman's "The Americans". Kindly send me a brief list of the most excellent books that have appeared recently which you think I must do well to read.

With best wishes to you and Mrs. Babbitt and Mr. Drew,

Your humble pupil

Mi Wu

(3)

TSING HUA COLLEGE

PEKING August, 2, 1925.

Dear Professor Babbitt:

I remember to have written you a letter on the 4th of July, 1924, when the group of friends in Nanking was breaking up & just before I started for Mukden. Arriving in Mukden in early August, I read with great pleasure and gratitude your letter that was forwarded to me.

Sometime in November, I sent you two volumes of the *Critical Review* (being Nos. 32 & 34), containing the Chinese translation of your writings (the Introduction of "Democracy and Imperialism", and Chapter I of "Literature & the American College"). Aside from those, though I was trying always to write you, I have not done it. I hope you and Mrs. Babbitt, & old Mr. Drew, also Mr. More and Sherman, are in good health and spirit, and you will readily pardon my negligence.

As I always try to look up to you for inspiration and example in all my work and conduct, I feel I must render you the account, at least once in a year, of what I have been doing & what has been happening to me. Of course, you know well our experience in Nanking from your frequent conversation with Messrs. K. T. May & H. H. Hu; & of the conditions in China in general. So I need not dwell upon those aspects. For my own part, I went to Mukden, to Northeastern University, to teach English (very elementary) in August 1924. My feeling was very much like Esther Waters (Excuse the vulgar comparison) who, being a woman servant,

went about from one family to another and worked hard, in order to feed and to bring up her beloved child. To be sure I have no right to claim the "Critical Review" as my own child; but I mean that the circumstances under which I worked to maintain the Critical Review, were made much more difficult and unfavorable by my reluctant transfer from Nanking to Mukden. With our old friends & associates dispersing in the four winds, and with contributions always lacking & insufficient, I had to turn out a volume of 67000 words each month, amidst the journey, the household preparations and disposals, the family demands and problems in the hot month of July (and again in the bleak January). And the Chung Hua Book Co. several times threatened to discontinue and end the publication of the Review; and it was only after much wrangle of words and even with the promise of financial compensation to them in the future, that they consented to carry on the publication for another year.

Mukden however turned out to be much better than I had expected. Though the atmosphere in Mukden is unduly conservative and somewhat provincial, it was the only place in China, where educational work was taken up seriously and honestly; where the students attended classes regularly and studied their lessons faithfully; where the influence of the so-called "New Culture Movement" was not allowed to creep in, and where those (like myself) who dare to oppose to Dr. Hu Shih etc. might find a refuge and haven. The Dean of the Northeastern University was in sympathy with our movement; and through our friendship, I have recommended more than one of the members of the Critical Review (notably Mr. Lew the old man) to teach there; and I can say, our thought and ideas do actually prevail in that part of China, more than in any other place. In October 1924, I was invited by the Japanese to go to the port of Dairen and Port Arthur for a lecture. I chose to speak (in English) on the "Humanism of Prof. Babbitt" to the groups of Japanese & Chinese educators & teachers, giving them a digest and summary of the ideas in your books. One brilliant young Japanese gentleman, Mr. Shimonoski, served as my interpreter; he was very much taken up with your ideas, he became my friend and thereupon I presented him two volumes of your works. In early January 1925, I went down to Shanghai, to see my parents, and to manage my younger sister's wedding. In early February,

I came to Peking, and since then I have been serving in Tsing Hua College (my alma mater) as the Organizing Secretary of the Research Institute, also teaching one course on Translation. Beginning with September 1, when the organizing part will come to an end and when the work of Research Institute will actually be started, I shall be Dean of the Research Institute. My work is entirely administrative in nature, and I am not expected to teach anything but the Translation course for the College students. And there is a great deal of social intercourse and obligations, both inside and outside of the College, which I must attend and fulfill in my present capacity—which is an unpleasant necessity, rather than a useful pastime. Compared with my past life in Nanking & Mukden, I am now having more physical comfort and material indulgence; and, as I have to run about a great deal and see people, I am now having much less time for reading and writing. This is what grieves me: the quiet and simple and studious life I had had in Nanking and Mukden has already seemed to me a golden age to which I desire but never can return!

What had made me forsake Mukden and come to Peking and to Tsing Hua College, was neither the usual attractions of the Capital (opportunities for a political career; beautiful girls of elevated station; first class restaurants and book-shops; etc.) nor the material compensation and physical comfort which Tsing Hua College could better afford, but those points of convenience and advantage which can help me to work better and more efficiently for the Critical Review. I mean, for example, a very good Library; an able assistant paid by the College, but willing to work for the Critical Review in spare time out of mere zeal and friendship; the chances for meeting like-minded people, especially men of letters, and thereby to secure contributions and articles for the Critical Review. Upon the work of the Review, my thoughts and my energy are concentrated; and [for] those things I really care.

The research work to be done in the Institute will entirely be confined to the Chinese field—the various branches of Chinese studies. Perhaps it will be devoted, more to searching after facts, than to the discussion of living ideas. And as there is much school politics and as my chief concern is for the Critical Review, I have to take a rather conciliatory and wise

course in regard to affairs and direction of the Research Institute. The 4 Professors appointed for the Research Institute are as follows: (1) Mr. Wang Kuo-Wei (excellent scholar, whose name you perhaps have seen in the "Tong Pao"); (2) Mr. Liang Chi-Chao, famous politically; (3) Mr. Yinkoh Tschen, whom I did my best to recommend and who, after much reluctance, had consented to come in next February (the rest are all here); (4) Dr. Yuen-Ren Chao, who taught Chinese at Harvard before Mr. K. T. May. Besides, we have as Special Lecturer Dr. Chi Li, also a Harvard man. The actual progress of the work I will report to you later on. I humbly beg to have your constant instruction and advice, both in regard to the work of the Research Institute and to that of the Critical Review. Your words are always to me a great source of encouragement and good influence. I have carefully read your books to the last page of "Democracy & Leadership", and Mr. More's books to the end of "Christ of the New Testament." Please suggest to me, from time to time, the books (either old or new) which you think I should read or I should translate for the pages of the Critical Review. (For the Review has been founded but to propagate your ideas and the ideas of Confucius).

Allow me to make an apology for having translated your books by extracts. I have considered it the sacred duty of mine (as well as of Mr. K. T. May etc.) to translate your works as much as possible for the Chinese people whom I am sure you must love as much as your own countrymen. I lay in bed with pain for not having administered enough (since 1921) the cup of wisdom from your angelic fountain to the Chinese people who, besides neglecting their own national tradition, are now being ruined by the allied evils of the so-called "New Culture Movement" and Bolshevism. I do these things with almost religious zeal. Even if you should blame me and beat me for making such translations, I am willing to receive your chastisement; but I must do it, so that I can in future die with clear conscience. O, my dear Master, will you understand and pardon me? However, let me give you full assurance of these 3 facts: (1) Whenever I have made any translation

from your books, I never fail in sending you the translation in print. (No translation is made without you being informed). (2) All such translations are made by myself, and with greatest mount of care and prudence possible. (See, for, example, "Europe & Asia" in No. 38, or "Introduction" to Democracy and Leadership, in No. 32, of "Critical Review"). Even [if] it should go under the name of another translator, the work was in fact made under my direction and with my own revision so complete that it may be actually regarded as my work. (See, for example, Chapt. I of Literature and American College", in No. 34 of C. R.). (3) In China, besides Messrs K. T. May, H. H. Hu, & myself, no one will think of translating your books. No one will do it, even if they are paid. Few will even accept your ideas. Only some faithful adherents to the direct teaching of Confucius are willing to be taught and guided by you. O, my dear Master, this is a sad revelation. If there are others in China interested in translating your books (how poor the translation may be), China would never have fallen into the present abyss of material and spiritual decadence! I have never seen any discussion of your ideas, the appearance of your name,

outside of the columns of the Critical Review. No, absolutely none. Please be not afraid of people mis-translating you. (Even [if] such a thing should happen, you can count on at least one of your disciples in China to take up the pen for your defense and correction before you know of it). The rumor you had heard must be from some Chinese student who perhaps had caught a glimpse of my translation in the Review and had gone to speak to you without uch indicating the source of his discovery. But because of such rumor, I beg to state the case very fully for giving you assurance; and once more I ask for your pardon in this & other affairs.

The greatest pain I always have felt in all my work and attempt, comes from the lack of co-operation among our friends, and the lack of the trait of aggressiveness among good & intelligent people. I cannot describe the case in full. But we expect first of all good writing from Mr. K. T. May. Will you kindly help us by constantly urging Mr. May to send me his writings or translations for the Critical Review?

Of our friends, (1) Mr. K. L. Low has just gone to America, to serve as Secretary in Chinese Legation at Washington, (2) Dr. H. H. Chang is teaching at National University, Peking. He admires John Morley, and is a close associate and friend of Dr. Hu Shih. We saw each other

rarely. (3) Mr. Y. T. Tang is to teach in Nankai University, Tientsin.  
With best regards, & humblest assurances, I am, as always,  
Yours respectfully, Mi Wu [Babb24]

- 1921-1933 Wu Mi returned to China, kept in touch with Irving Babbitt through correspondence and by regularly sending him copies of *Xue heng*.  
Wu Mi was fascinated by Babbitt's ideas, which were known as the New Humanism, and by Babbitt's respect for ancient Eastern philosophy, including Buddhism and Confucianism. According to Wu Mi, the New Cultural Movement's one-sided promotion of naturalism was introducing into China a system of thought that Babbitt and other distinguished scholars had already shown to have been the source of calamities in the West. Babbitt adhered to the old tradition of dualism with respect to human nature. Inspired by Babbitt, Wu Mi also assumed a dualistic standpoint on this subject. He refused those who regarded human nature as solely evil or solely good. Wu Mi shared Babbitt's view that 'in the long run democracy will be judged, no less than other forms of government, by the quality of its leaders, a quality that will depend in turn on the quality of their vision'. [Babb8,Babb15]
- 1922 [Babbitt, Irving]. *Baibide zhong xi ren wen jiao yu tan*. Hu Xiansu yi. [ID D28798].  
In the editor's preface, Wu Mi tried to make Babbitt (known to his Chinese readers as Baibide) relevant to 1920s China. He ignored Babbitt's role in the American debate on higher education ; instead, he depicted him as a foreign expert who had answers to Chinese questions. First, he stressed that despite Babbitt's inability to read Chinese, he was well informed regarding the recent development in China. He told his readers, that Mr. Baibide 'is particularly concerned with the affairs of our country, and he reads all the published works on our country'. Second he pointed out that as 'a leading literary critic in America', Mr. Baibide offered a vision of society fundamentally different from that of other Western thinkers. While other Western thinkers stressed the benefits of scientism and materialism in producing more consumer goods, Mr. Baibide focused on the role of religion and morality in shaping an individual's spiritual life. As other Western thinkers saw modern Europe as the apex of human development, Mr. Baibide combined the learning of 'East and West, and past and present'. Wu told his readers that from Babbitt's perspective, there was an oneness in the teachings of Plato and Aristotle in the West, and those of Siddhartha Guatama and Confucius in the East. [Babb8]
- 1922 Mei, Guangdi. *Xian jin xi yang ren wen zhu yi* [ID D28806].  
Mei Guangdi discussed New Humanism as a 'valuable doctrine' with direct relevance to contemporary China. He praised Irving Babbitt for his attempt to counter populism by stressing the need for discipline, restraint, and leadership. Mei turned Babbitt into 'Baibide', a foreign expert who offered answers to Chinese questions. Inspired by a reading of Babbitt's writings, Mei found that although political discussions in China often claimed to include the masses into the political process, few people had paid attention to the danger of equating quantity with quality. While he admitted that populism was indeed part of 'the global current' (shi jie chao liu), he remained his traders that only the well-educated elites could appreciate the 'permanent truth' (jiu yuan zhi zhen li) of humanity. [Babb8]
- 1923 Wu, Mi. *Wo zhi ren sheng guang*. In : *Xue heng* M no 16 (1923). [My view of life].  
Hou Chien : From his student days at Harvard University, Wu Mi has been a faithful propagandist of the Babbittian ideal. His diatribe against the Movement for a New Literature that culminated in the May fourth movement, and especially his self-expository essay antedating Irving Babbitt's stand, show clearly the direction of his mental efforts.  
At Wu Mi's program for achieving a virtuous life we find it to contain three items. 1( self-discipline and resort to rituals (li), 2) practicing loyalty (or good faith, zhong) and sympathetic magnanimity (or extensions of one's feelings to others, shu), and 3) maintenance of the golden mean (zhong yong). The first has been used by Li Ji in summarizing Babbitt's teachings. All of them are found in Confucius. [Babb26]

- 1923 [Sainte-Beuve, Charles-Augustin]. [*Chan hui lu*]. [ID D28825].  
The editor's note attached to the translation echoed Irving Babbitt in condemning Rousseau for being responsible for 'the evils of society', adding that the blame for 'the social disorder today goes partly to Rousseau' and that Rousseau 'was the virus of civilization'. [Babb25]
- 1924 Irving Babbitt. *Democracy and leadership* [ID D28813].  
... In speaking, however, of Asia it is even more important than in speaking of Europe to make clear that one has in mind primarily civilized Asia, and civilized Asia at the top of its achievement... The great Wall of China is a sort of visible symbol of the separation between the two Asias. On the one hand is the Asia of Attila and Tamerlane and Genghis Khan ; on the other, the Asia of Christ and Buddha and Confucius.  
The mention of Christ and Buddha (of Confucius as a typical Asiatic I shall have more to say presently) is hardly necessary to remind us that it is the distinction of Asia as compared with Europe and other parts of the world to have been the mother of religious ; so that if one were to work out a crucial and experimental definition of religion (and my method requires nothing less), one might be put on the track of what is specifically Asiatic in the Asiatic attitude towards life...  
At first sight Confucius seems very unlike other great Asiatic teachers. His interests, as I have already said, are humanistic rather than religious. The points of contact between his doctrine and that of Aristotle, the most important Occidental humanist, are numerous and striking. One is tempted to say, indeed, that, if there is such a thing as the wisdom of the ages, a central core of normal human experience, this wisdom is, on the religious level, found in Buddha and Christ and, on the humanistic level, in Confucius and Aristotle. These teachers may be regarded both in themselves and in their influence as the four outstanding figures in the spiritual history of mankind. Not only the experience of the world since their time, but much of its previous experience may be properly associated with them. One may note as an interesting analogy that just as Saint Thomas Aquinas sought to combine the wisdom of Aristotle with that of Christ in his Sum of Theology, so about the same time Chu Hsi mingled Buddhist with Confucian elements in his great commentary.  
Though Aristotle and Confucius come together in their doctrine of the mean, one should hasten to add that in their total attitude towards life they reveal the characteristic difference between the European and the Asiatic temper... It is perhaps not easy to combine such a far-ranging intellectual curiosity as that of Aristotle with the humility so emphasized by Confucius and other Oriental teachers... One does not need to be a Confucian to feel that a temple of Confucius would not be similarly incongruous. He was not, like Aristotle, a master of the them that 'know', but a master of them that 'will'. He was strong at the point where every man knows in the secret of his heart that he is weak. The decorum or principle of inner control that he would impose upon the expansive desires is plainly a quality of will. He is no obscurantist, yet the rôle of reason in its relation to will is, as he views it, secondary and instrumental...  
While no sensible person would claim for the Far East a general ethical superiority over the West, the Far East has at least enjoyed a comparative immunity from that great disease of Occidental culture – the warfare between reason and faith. Buddha and Confucius both managed to combine humility with self-reliance and a cultivation of the critical spirit. They may, therefore, be of help to those who wish to restore to their lives on modern lines the element for which Asia has stood in the past, who believe that without some such restoration the Occident is in danger of going mad with the lust of speed and power. In describing the element of peace as the Asiatic element, I do not mean to set up any geographic or other fatalism. China, for example, may under pressure from the Occident have an industrial revolution (Hankow is already taking on the aspect of an Oriental Pittsburgh) and this revolution is likely to be accompanied by a more or less rapid crumbling of her traditional ethos with the attendant danger of a lapse into sheer moral chaos. The Occident, on the other hand, may not only reaffirm these truths in some appropriately modern way and with an emphasis distinctly different from anything that has been seen in the Orient... [Babb20]

- 1924 [Babbitt, Irving]. *Baibide lun min zhi yu ling xiu*. Wu Mi yi. [ID D28801].  
Introduction by Wu Mi.  
[What makes Mr. Irving Babbitt] differ from Christ and Confucius is that, although he emphasizes action (xing), he does not neglect intellect (zhi) ; what makes him differ from the humanists of the West is that he uses imagination to complete the intellect, and he does not regard intellect as all powerful. Given his equal emphasis on action and intellect, it seems that his teaching is closest to that of Buddha. [His idea about] the contrast of reality and illusion is also influenced by Buddhism. However, Mr. Babbitt does not involve himself with religion, does not establish precepts, does not obtain [anything from] mythology, does not concern himself with metaphysical theories, all these have made his ideas different from those of Buddhism. All in all, Mr. Babbitt actually adopts concurrently the teachings of these four sages, namely Buddha, Christ, Confucius and Aristotle, and achieves an embodiment of their great consummation. We can also say that he, with the heart of Buddha and Christ, is doing what Confucius and Aristotle were doing. Will those who hear my words think that these are flattering remarks by a disciple ?  
Ong Chang Woei : Wu Mi viewed Babbitt's New Humanism as an antidote for the chaos caused by the New Cultural Movement. For Wu Mi, the sages of history all had had their strengths and limitations, and Babbitt, from his perspective, was the only person with the ability to combine their strengths and avoid their weaknesses. As such a person, Babbitt assumed the role of a 'sage' who stood at the peak of the civilization of mankind, and the 'West' as represented by Babbitt was viewed as the highest achievement of mankind. [Babb22]
- 1924 Xu, Zhimo. *Xin yue de tai du*. In : *Xin yue* ; vol. 1, no 1 (1928). [The attitude of the Crescent Moon].  
新月的態度  
It lamented the anarchic state of thought then obtaining as exhibited in the current crop of 1. Sentimentalists, 2. Decadents, 3. Esthetes, 4. Utilitarians, 5. Didacticists, 6. Polemicists, 7. Radicals, 8. Preciocists, 9. Pornographers, 10. Enthusiasts, 11. Peddlers, 12. Sloganists, 13. Ismists.  
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]
- 1924 Liu Yizheng wrote an essay to say goodbye to Wu Mi, when Wu Mi left Nanjing for Shenyang in 1924. In : *Yu seng shi wen ji*. (Shanghai 1934). 兩僧詩文集  
From the last years of the Qing dynasty, schools have sprouted up and there have been many students going abroad to learn some craft and be useful to their country. But many there have not been who are able to delve deep into the profundities of Western learning and institutions, nor to find all that is in accord with the teachings and objectives of our sages with the purpose of benefiting the people and purifying the customs. Mr. Mei Guangdi of Xuanzheng has been the first to espouse the lessons of the American scholar Irving Babbitt to show where the truth is. Mr. Wu Mi joins him and goes further by tracing back to the literature, arts, and philosophy of ancient Greece. Only then have students been made to know that the literature and institutions of Europe and America have their sources, and to realize that those who try to overwhelm the public with new-fangled nonsense have actually gained little from their opportunities in the West. Messrs. Mei and Wu cofounded the Xue heng (Critical review) to awaken the world. When their writings first came out, they were attacked by many a shallow scholar. As time goes on, what the two have had to say becomes more and more persuasive and confirmed. Mr. Mei has since gone to the United States to propagate Chinese learning. Mr. Wu is now leaving for Shenyang. While they travel to different places, their purposes are identical. Scholars in the United States having long had the teaching of Babbitt will be enlightened by Mr. Mei's Chinese knowledge. Scholarship in Shenyang has barely begun. Mr. Wu will be going there to start a new Greece. He is therefore the Babbitt of China. [Babb26]

- 1924-1925 Liang Shiqiu took Irving Babbitt's course on 'Literary criticism after the sixteenth century'. Liang decided to take the course not because he admired the renowned teacher but because he intended to challenge him. At first Liang found Babbitt's opinions hard to accept as they were completely different from his own, but after reading Babbitt's books and attending his lectures, Liang's opinions changed dramatically. 'From an extreme romanticist', he later recalls (1957), 'I changed to a stance which is more or less close to classicism'. [Babb23]
- 1924-1925 Mei Guangdi is Instructor of Chinese at Harvard University. After reading Irving Babbitt's works, Mei came to think of Babbitt as a modern saint, and this fired his determination to become one of Babbitt's students. [Babb23]
- 1926 Liang, Shiqiu. *Luosu lun nü zi jiao yu* [ID D28832].  
Irving Babbitt devoted much effort to criticizing Rousseau, viewing him as the precursor of an excessive form of romanticism. After embracing much of Babbitt's thought, Liang Shiqiu began a reassessment of Rousseau, whom he previously had admired greatly. Liang held that the preponderance of Rousseau's influence was pernicious. The only aspect of Rousseau's writings in which Liang saw any merit at all was Book V of *Emile* [ID D20472]. Liang argued that 'there was nothing correct in the part in which Rousseau talked about the education of boys, but his discussion on women's education was surely accurate. According to Liang, Book V was thorough, but more importantly, in acknowledging differences between men and women, it reflected the profound differences between men and women, it reflected the profound differences that exist among human beings in general, not only between the two sexes but also among different men and among different women. Since the interests and aptitudes of individuals and groups vary, Liang held, it is a fitting reflection of human character that differences among those to be taught be accommodated by differing forms of education. [Babb23]
- 1926 Liang, Shiqiu. *Xian dai Zhongguo wen xue zhi lang man de qu shi* [ID D28851].  
"The most obvious way in which China is invaded by foreign literature is through the translation of foreign works. Translation is a mainstay of the New literature movement. But the translated literature always exhibits romantic characteristics – translators do not adopt a rational and discriminating attitude towards foreign works to be translated, and their selection is not guided by principle or by a certain purpose but by whim. They try to translate whatever strikes their fancy, and as a result foreign works of the third or fourth rank have been introduced into China and cherished as a most valuable treasure and have been imitated enthusiastically."  
Liang applied key insights of Irving Babbitt's to an analysis of the prevalent direction of early twentieth-century Chinese literature. Expressing views that are plainly traceable to Babbitt, Liang took sharp issue with certain romantic tendencies that had come to the fore in China as part of the 'New literature movement', among them an impressionism that called for a 'return to nature' and an uncritical extolling of foreignness and originality for their own sake. In what would become one of his most persistent themes, Liang stressed that, rather than self-indulgence, great literature should express what he termed 'universal human nature'. [Babb23]
- 1927 Lu, Xun. *Luosu he wei kou* [ID D28835].  
Lu Xun admitted that he had not read Irving Babbitt in the original and knew of Babbitt only from scanning Japanese material. He criticized Babbitt only as a means of undermining the reputation of Liang Shiqiu and others, who 'chewed over Babbitt somewhere in Shanghai' for the purpose of manifesting their special taste. It was Lu Xun's intention to ruin any preference for their 'taste'. He had the audacity of giving snorts of contempt for Babbitt without reading his works, and even went to the extreme of classifying Babbitt as a member of the New Moon Society. [Babb25]

- 1929 Lin, Yutang. *Xin di wen ping xu yan*. In : You si ; vol. 30 (Oct. 7, 1929). [Preface to a new literary criticism].  
Irving Babbitt's influence upon the Chinese literary world is a thing we all know : there are for example Mei Guangdi, Wu Mi, Liang Shiqiu and so on, some of whom are personal friends of mine. But the belief of a conscience is a matter of freedom of the individual. Babbitt (feels) that, exalted as religion is, it is not within the reach of ordinary humanity, and so he advocates a man-only-ism. (Mr. Babbitt uses the word humanism in a different sense than the humanism that informed the new culture movement of the Renaissance). In its opposition to religion on the one hand and naturalism on the other, his humanism bears close resemblance to the nature-principle philosophy (i.e. Neo-Confucianism) of the Song dynasty. This is why Babbitt esteems our not-know-life-how-know-death Master Confucius, and the Confucian disciples also esteem Mr. Babbitt. [Babb26]
- 1935 Lin, Yutang. *My country and my people* [ID D13801].  
Lin Yutang turned Irving Babbitt's name into an adjective 'Babbittian' to describe his intellectual system, an early and perhaps first usage of the word. In doing so, he once again compared Babbitt with Confucius. He observed the common sense of Confucius 'dismisses supernaturalism as the realm of the unknowable and expends extremely little time on it' and that Confucianism is 'equally emphatic in the assertion of the superiority of the human mind over nature and in the denial of nature's way of life, or naturalism, as the human way'. The Confucian conception that 'heaven, earth and man' comprise 'the three geniuses of the univers' Lin then compares to 'the Babbittian threefold distinction of supernaturalism, humanism and naturalism'. [Babb21]
- 1936 Babbitt, Irving. *Buddha and the Occident* [ID D28811].  
... The chief obstacle to a better understanding between East and West in particular is a certain type of Occidental who is wont to assume almost unconsciously that the East has everything to learn from the West and little or nothing to give in return. One may distinguish three main forms of this assumption of superiority on the part of the Occidental : first, the assumption of racial superiority, and almost mystical faith in the pre-eminent virtues of the white peoples (especially Nordic blonds) as compared with the brown or yellow races ; secondly, the assumption of superiority based on the achievements of physical science and the type of 'progress' it has promoted, a tendency to regard as a general inferiority the inferiority of the Oriental in material efficiency ; thirdly, the assumption of religious superiority, less marked now than formerly, the tendency to dismiss non-Christian Asiatics 'en masse' as 'heathen', notably in Buddhism, only in so far as they conform to the pattern set by Christianity. Asiatics for their part are ready enough to turn to account the discoveries of Western science, but they are even less disposed than they were before the Great War to admit the moral superiority of the West...  
No country, again, not even ancient Greece, has been more firmly convinced than China that it alone was civilized. A statesman of the Tang period addressed to the throne a memorial against Buddhism which begins as follows : "This Buddha was a barbarian". One of the traditional names of China, "All-under-Heaven" (Poo-Tien-shia), is itself sufficiently eloquent...  
The problems that arise today in connection with the relations of East and West are far more complex than they were in Graeco-Roman times. The East now means not merely the Near East, but even more the Far East. Moreover, the East, both Near and Far, is showing itself less inclined than formerly to bow before the imperialistic aggression of the Occident 'in patient deep disdain'... The comparative absence of dogma in the humanism of Confucius and the religion of Buddha can scarcely be regarded as an inferiority...  
On the basis of evidence both psychological and historical one must conclude that if the Far East has been comparatively free from casuistry, obscurantism, and intolerance, the credit is due in no small measure to Buddha. It is so difficult to have a deep conviction and at the same time to be tolerant that many have deemed the feat impossible... [Babb18]

1957

Liang, Shiqiu. *Guan yu Baibide xian sheng ji qi*. [ID D28821].

"The often celebrated idea of 'élan vital' (vital impulse) in Bergson's philosophy is, according to Irving Babbitt, not worth mentioning. 'Élan vital' should give way to 'frein vital (vital control). To do a thing would require strength, but to refrain oneself from doing something would require greater strength. This kind of attitude seems very compatible with what Confucians called 'Refrain oneself and return to the ritual' (ge ji fu li)."

"Though Babbitt has been said not to have shed his puritan thinking, I must say that he retained a great deal of elements of stoicism. I translated Marcus Aurelius' *Meditations* a few years ago because, inspired by Babbitt's implicit instruction, I wished to express my infinite respect for this great stoic philosopher."

"When Xue heng was started, I was still a university student, one who was swept up in the wave of so-called modern thought. At that time I had a negative reaction after reading Xue heng, in which the classical Chinese characters scrawled all over the paper kept people from further probing into its content. In this way, Babbitt and his thought were cold-shouldered in China."

"Those people like Lu Xun had never read Babbitt, Lu Xun could never understand Babbitt. Hou Chien : Starting out as a romantic and nationalist, Liang Shiqiu recalls that he went to Babbitt's class with an ax to grind. He went as a challenger but came out a convert to Babbittian classicism. He said nothing at all about Babbitt's Chinese scholarship, though in a private communication. Liang thinks that, in his respect for and promotion of classicism, and in his emphasis on reason, Babbitt shows an affinity of Confucian thinking. Liang does point out, though that Babbitt, in his insistence on the dualistic view of human nature, is inclined to say nothing about the Confucian creed of a human nature innately good.

Bai Liping : Liang wrote about Babbitt's conception of three possible levels of human life : naturalistic, humanistic, and religious. Liang argued that the naturalistic life, though in a sense inevitable, should be subject to balance and restraint ; the life maintaining truly human nature is what we should always try to attain ; the religious way of life is, of course, the most sublime, but, being also the most difficult and beyond the realistic capability of most people, should not serve as an excuse for the latter to live life less than fully at the humanistic level. Liang remarked that Babbitt's New humanism was considered by many Americans to be 'reactionary, fogeyish, and impractical' and to have had a limited influence during his lifetime'. [Babb22,Babb26,Babb23,Babb25]

1961

[Babbitt, Irving]. [Luosu yu lang man zhu yi]. Liang Shiqiu yi. [ID D28849].

In his preface Liang wrote : "When thirty years ago, as a student of Mr. Babbitt, the translator read this book, he could only form a general idea of it and could not understand it fully. Today, after translating this section of the book, I admire his extensive knowledge and profound scholarship even more. The original is trenchant and well documented. It is a pity that the translator is not sufficiently capable to convey all this." [Babb23]

- 1974 Lin, Yutang. *Memoirs of an Octogenarian*. In : Chinese Culture University journal. (Taipei 1974).  
 "In Harvard, I registered for the School of Comparative Literature. My professors were Bliss Perry, Irving Babbitt, Von Yagerman (Gothic), Kittredge (Shakespeare) and another professor for Italian. Prof. Irving Babbitt raised a storm in literary criticism. He was for maintaining a critical standard, as against the school of J.L. Spingarn, later in the New School of Social Research New York. Babbitt was the only professor who was only an M.A. by degree. Backed by prodigious learning, he used to read from Sainte-Beuve's Port Royal and eighteenth-century French authors and quoted the modern Brunetière. He devoted a whole course, Rousseau and Romanticism, tracing the disappearance of all standards to the influence of J.J. Rousseau. It was a course in the development of the expansive appreciative criticism in Madame de Staël and other early Romantics, Tieck, Novalis etc. His influence on Chinese was far-reaching. Lou Kuang-lai and Wu Mi carried his ideas to China. Shaped like a monk, Wu Mi's love affair with his girl would make a novel... I refused to accept Babbitt's criteria and one took up the cudgels for Spingarn and eventually was in complete agreement with Croce with regard to the genesis of all criticism as 'expression'... The traditional theorists are headed by Paul Elmer More, a non-academic scholar. Others, such as Sherman and Irving Babbitt have also expressed their individual opinions. Professor Babbitt in particular has had an extensive influence on the Chinese literary world, which almost everyone is acquainted with. His students such as Mei Kuang-te, Wu Mi, and Leung Shih-chin, just to mention a few, are my personal friends. Obviously individual belief is private and depends on personal freedom. Babbitt is widely admired for his knowledge and incisive rhetoric, which is similar to Brunetière's. His basic theories also have considerable resemblance to those of Brunetière, both in essence going back to classical humanism, which regarded as the ultimate goal the appreciation of art and the ideal life. For this reason Brunetière in his old age turned toward Catholicism, but Babbitt was wiser. Although Babbitt respected religion, he did not turn in that direction, but instead toward humanism. Babbitt's humanism, however, is different from that of the Renaissance, opposed as it is to religion, on one hand, and to naturalism., on the other, something like the theories of the Sung dynasty. Babbitt, therefore, respected our saint, Confucius, and our contemporary disciples of Confucius respect him in turn. I am not saying this to make fun of Babbitt, for I myself admire him personally. He did not travel around to find an official job, nor did he offer comfort to those who failed...  
 The conflict between the liberators of literature and the literary conformists exists in both the East and the West. Conformity is associated in China with writing style, sentence structure, and paragraphing and in the West with discipline or standards. This is the focal point of the controversy between the modern American humanism of Professor Babbitt of Harvard and his opponents. Professor Babbitt's contagious ideas have been imported into China by his disciples, and the notion of discipline is now arrayed against individualism as incompatible extremes. "
- Aldridge, A. Owen : Lin Yutang's subsequent comparison between Babbitt and Confucius is intentionally humorous but not disrespectful of either one. To the contrary, it shows Lin's admiration of the Chinese sage's political independence and of Babbitt's steadfast adherence to principle. [Babb21]
- 1983 Meeting of the British Comparative Literature Association  
 The president Zhang Zhouhan reacted to a paper on Irving Babbitt's esthetic standards. He instantly recognized the link between Babbitt's insistence on standards and the resistance at the present time to the extremes of contemporary literary theory as this resistance has been expressed by adherents to conventional literary scholarship. [Babb19]
- 1985 Liang, Shiqiu. *Ying xiang wo de ji ben shu* [ID D28850].  
 Liang writes : "Irving Babbitt does not sermonize, he does not have dogmas, but only sticks to one attitude – that of sanity and dignity". [Babb23]

- 1989 Liang, Shiqiu. *Liang Shiqiu wen xue hui yi lu*. Chen Zishan bian. (Changsha : Yue lu shu she, 1989). (Feng huang cong shu).  
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Liang Shiqiu schreibt im Vorwort : "I have been greatly influenced by Irving Babbitt. He led me to the road of harmony and prudence". [Babb23]
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"The influence that Irving Babbitt exerts on modern Chinese literary criticism has been profound and swift." [Babb25]
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"Professor [Iving] Babbitt and Professor [Paul Elmer] More have had the greatest influence upon me, and I have read all of their works. [Babb23]

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**Babel, Isaak** = Babel, Isaak E#mmanuilovich (Odessa 1894-1940 Moskau) : Schriftsteller, Dramatiker, Journalist

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**Baber, Edward Colborne** (Dulwich 1843-1890 Bhamo, Burma) : Diplomat, Reisender

*Biographie*

- 1866-1869 Edward Colborne Baber ist Dolmetscher der britischen Gesandtschaft in Beijing. [ODNB]
- 1867 Edward Colborne Baber studiert Chinesisch in Beijing. [ODNB]
- 1869-1871 Edward Colborne Baber ist Assistant der britischen Gesandtschaft in Beijing. [ODNB]
- 1871-1872 Edward Colborne Baber ist Vizekonsul der britischen Gesandtschaft in Jiujiang (Jiangxi). [ODNB]
- 1871-1872 Edward Colborne Baber ist Vizekonsul der britischen Gesandtschaft in Taipei. [ODNB]
- 1876 Edward Colborne Baber und Thomas Grosvenor reisen durch Yunnan nach Bahmo an die burmesische Grenze um den Mörder von Augustus Raymond Margary zu suchen. [ODNB]
- 1877 Edward Colborne Baber reist durch Sichuan und studiert die Kultur der Lolo. [ODNB]
- 1878 Edward Colborne Baber reist von Chongqing (Sichuan) durch die Berge der Xifan Stämme bis zur Stasse von Lhasa. [ODNB]
- 1879-1885 Edward Colborne Baber ist Sekretär der britischen Gesandtschaft in Beijing. [ODNB]

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評「天地一沙鷗」 [WC]

### Bachelard, Gaston (Bar-sur-Aube 1884-1962 Paris) : Philosoph

#### Bibliographie : Autor

- 1960 [Bachelard, Gaston]. *Meng xiang de shi xue*. Jiasidong Bashila zhu ; Liu Ziqiang yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1996). (Falanxi si xiang wen hua cong shu). Übersetzung von Bachelard, Gaston. *La poétique de la rêverie*. (Paris : Presses universitaires de France, 1960).  
理想的诗学 [WC]

- 1992 [Bachelard, Gaston]. *Huo de jing shen fen xi ; fu, zhu zhi huo*. Bashila zhu ; Du Xiaozhen, Gu Jiachen yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1992). (Xin zhi wen ku ; 52). Übersetzung von Bachelard, Gaston. *La psychanalyse du feu*. (Paris : Gallimard, 1937). 火的精神分析 ; 附烛之火 [WC]

### *Bibliographie : erwähnt in*

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**Bachem, Bele** (Düsseldorf 1916-2005 München) : Schriftstellerin, Malerin, Grafikerin, Bühnenbildnerin, Illustratorin

### *Bibliographie : Autor*

- 1985 *Mei gui zhi ge*. Lu Zhongda, Jin Hongliang deng yi. (Hangzhou : Zhejiang wen yi chu ban she, 1985). [Übersetzungen von deutscher Prosa]. [Enthält] : Bachem, Bele. *Das Abendkleid oder : Galerist mit Verführerblick*. Böll, Heinrich. *Die erwünschte Reportage*. David, Kurt. *Flüchtige Bekanntschaft*. Härtling, Peter. *Der wiederholte Unfall oder Die Fortsetzung eines Unglücks*. Hein, Günter. *Rentner Klenze lässt sich in Gold aufwiegen*. Kant, Hermann. *Der dritte Nagel*. Klipphardt, Heinar. *Der Hund des Generals*. Konsalik, Heinz G. *Gesang der Rose*. Krämer-Badoni, Rudolf. *A legt keinen Wert auf eine Auferstehung*. Kricheldorf, Hans. *Ein ganz besonderer Anlass*. Kronauer, Brigitte. *Triumph der unterdrückten Bäckerin*. Lenz, Hermann. *Alois hält sich an die geschwollenen Würste*. Nachbar, Herbert. *Helena und die Himsuchung*. Österreich, Tina. *Ein Kind sucht sein Zuhause*. Reding, Josef. *Zdenkos Haus ist nun soweit*. Richter, Hans Peter. *Die Flucht nach Abanon* [Auszug]. Sasse, Erich-Günther. *Amerikaheinrichs Rückkehr*. Schirmer, Bernd. *Heimboldt*. Schlesinger, Klaus. *Der Tod meiner Tante*. Schmidt-Kaspar, Herbert. *Onkel Willys Vermächtnis*. Seghers, Anna. *Drei Frauen aus Haiti*. Seidemann, Maria. *Grossvaters Braut*. Surminski, Arno. *Poludas stiller Frauenhandel*. Valentin, Thomas. *Der Padrone hält die Damen kurz*. Wolter, Christine. *Ich habe wieder geheiratet*. 玫瑰之歌 [Din10,WC]

**Bachgarten, Hans** (1871-) : Österreichischer Heizer auf einem österreichischen Schiff

### *Bibliographie : Autor*

- 1911 Bachgarten, Hans. *Aus einem Schiffstagebuch : zwei Jahre in Japan und China*. (Pola : Krmpoti'c, 1911). [Leut5]

**Bachhofer, Ludwig** (München 1894-1976 Carmel, Calif.) : Kunsthistoriker, Professor für Kunstgeschichte University of Chicago

### *Biographie*

- 1916 Ludwig Bachhofer studiert Kunstgeschichte, Archäologie, Völkerkunde und Philosophie an der Ludwig-Maximilians-Universität München. [Wen]
- 1918-1920 Ludwig Bachhofer studiert Kunstgeschichte, Archäologie, Völkerkunde und Philosophie an der Ludwig-Maximilians-Universität München. [Wen]
- 1921 Ludwig Bachhofer promoviert in Kunstgeschichte an der Ludwig-Maximilians-Universität München. [Wen]

- 1921-1925 Ludwig Bachhofer macht ein Volontariat am Museum für Völkerkunde in München. [Wen]
- 1921-1935 Ludwig Bachhofer lehrt Kunstgeschichte an der Ludwig-Maximilians-Universität München. [Ker]
- 1922-1926 Ludwig Bachhofer ist am Museum für Völkerkunde München tätig, forscht und reist zur Vorbereitung der Habilitation. [Ker,Wen]
- 1926 Ludwig Bachhofer habilitiert sich in Kunstgeschichte und Asiatischer Archäologie an der Universität München. Er wird Privatdozent an der Ludwig-Maximilians-Universität München und richtet die japanische Abteilung des Museums für Völkerkunde in München ein. [Wen]
- 1933 Ludwig Bachhofer wird Professor, aber vom Ministerium aufgrund der jüdischen Religion seiner Frau abgelehnt. [Wen]
- 1935 Ludwig Bachhofer emigriert nach Amerika. [Ker]
- 1935-1959 Ludwig Bachhofer ist Professor für ostasiatische Kunstgeschichte an der University of Chicago. [UChi,Ker]
- 1936 Ludwig Bachhofer wird Mitglied der American Oriental Society. [AOS]

### *Bibliographie : Autor*

- 1922 Bachhofer, Ludwig. *Kunst der japanischen Holzschnittmeister*. (München : Kurt Wolff, 1922). Diss. Univ. München, 1922. [Wen,KVK]
- 1923 Bachhofer, Ludwig. *Chinesische Kunst*. (Breslau : F. Hirt, 1923). (Jedermanns Bücherei. Abt. Bildende Kunst).
- 1930 Bachhofer, Ludwig. *Chinesische und japanische Malerei vom 10. bis 18. Jahrhundert*. Sonderausstellung vom 20. Juni-10. Sept. 1930, Staatliches Museum für Völkerkunde München. (München : Staatliches Museum für Völkerkunde, 1930). [KVK]
- 1931 Bachhofer, Ludwig. *Die Raumdarstellung in der chinesischen Malerei des ersten Jahrtausends n. Chr.* (München : Knorr & Hirth, 1931). (Münchner Jahrbuch der bildenden Kunst ; N.F. Bd. 8, Ht. 3). [KVK]
- 1934 Bachhofer, Ludwig. *Die Anfänge der buddhistischen Plastik in China*. In : *Ostasiatische Zeitschrift* ; N.F. 10 (1934). [WC]
- 1935 Bachhofer, Ludwig. *Chinesische Landschaftsmalerei*. (Frankfurt a.M. : China Institut, 1935).
- 1935 Bachhofer, Ludwig. *Der Zug nach dem Osten : einige Bemerkungen zur prähistorischen Keramik Chinas*. In : *Sinica*. Sonderausgabe (1935). [KVK]
- 1937 Bachhofer, Ludwig. *Zur Frühgeschichte Chinas*. (Stuttgart : Druck und Verlag von W. Kohlhammer, 1937). (Welt als Geschichte).
- 1938 Bachhofer, Ludwig. *Zur Geschichte der chinesischen Plastik vom VIII.-XIV. Jahrhundert*. In : *Ostasiatische Zeitschrift* ; N.F. Bd. 14 (1938). [WAL 10]
- 1946 Bachhofer, Ludwig. *A short history of Chinese art*. (New York, N.Y. : Pantheon, 1946).

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**Bachmann, Ingeborg** = Keller, Ruth (Pseud.) (Klagenfurt, Österreich 1926-1973 Rom) : Schriftstellerin

*Bibliographie : Autor*

- 1980 [Bachmann, Ingeborg. *Alles*]. Zhao Xia yi. In : Shi jie wen xue ; no 6 (1980). Übersetzung von Bachmann, Ingeborg. *Alles*. In : Bachmann, Ingeborg. *Das dreissigste Jahr : Erzählungen*. (München : R. Piper, 1961). [Din11]
- 1981 [Auswahl von Gedichten von Ingeborg Bachmann, Ilse Brem, Paul Celan, Erich Fried, Gertrud Fussenegger, Peter Henisch, Rudolf Henz, Walther Nowotny, Andreas Okopenko, Thomas Sessler]. Lu Yuan yi. In : Shi jie wen xue ; no 6 (1981). [Din11]
- 1985 *Guo ji bi hui zuo pin ji : yi jiu ba liu*. Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1985). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Bachmann, Ingeborg. *Die gestundete Zeit*. Bauer, Walter. *Wenn wir erobern die Universität*. Becher, Johannes R. *Meer im Sommer ; Das Wunder*. Bender, Hans. *Ilias Tauben*. Benn, Gottfried. *Chopin*. Böll, Heinrich. *Unberechenbare Gäste*. Borchert, Wolfgang. *Das Brot*. Celan, Paul. *Todesfuge*. Domin, Hilde. *Nur eine Rose als Stütze*. Eich, Günter. *Züge im Nebel*. Goll, Yvan. *Der Regenpalast*. Grass, Günter. *Ohnmacht*. Grün, Max von der. *Rom*. Hermlin, Stephan. *In einer dunklen Welt*. Hesse, Hermann. *Flötentraum*. Kästner, Erich. *Die Entwicklung der Menschheit ; Sachliche Romanze ; Die Jugend hat das Wort*. Kant, Hermann. *Das Kennwort*. Kaschnitz, Marie Luise. *Die Füsse im Feuer*. Krolow, Karl. *An den Frieden*. Lenz, Siegfried. *Freund der Regierung*. Nowak, Ernst. *Weg*. Rauner, Liselotte. *Epigramme, Lagebericht einer jungen Frau, Mahnmal*. Reding, Josef. *Fünf Gedichte*. Rinser, Luise. *Die rote Katze*. Risse, Heinz. *Gottesgericht*. Schnitzler, Arthur. *Das Tagebuch der Redegonda*. Schroers, Rolf. *Das Urteil*. Seghers, Anna. *Das Obdach*. Toller, Ernst. *An alle Gefangenen*. Walser, Martin. *Ich suchte eine Frau*. Wolf, Christa. *Blickwechsel*. Zweig, Stefan. *Die spät bezahlte Schuld*.  
国际笔会作品集 : 一九八六 [Din10,WC]
- 1985 *Wai guo qing shi xuan*. Li Hua xuan bian. (Jinan : Shandong wen yi chu ban she, 1985). [Übersetzungen ausländischer Liebeslyrik]. [Enthält] : Walther von der Vogelweide, Hans Sachs, Simon Dach, Friedrich Gottlieb Klopstock, Johann Wolfgang von Goethe, Friedrich Schiller, Wilhelm Müller, Heinrich Heine, August Heinrich von Fallersleben, Eduard Mörike, Theodor Storm, Detlev von Liliencron, Rainer Maria Rilke, Ingeborg Bachmann.  
外国情诗选 [WC,Din10]

**Bacigalupo, Massimo** (Rapallo, Italien 1947-) : Filmproduzent, Dichter, Schriftsteller, Literaturkritiker, Übersetzer

*Bibliographie : Autor*

- 1980 Bacigalupo, Massimo. *The forméd trace : the later poetry of Ezra Pound*. (New York, N.Y. : Columbia University Press, 1980). [ZB]

**Backhouse, Edmund** = Backhouse, Edmund Trelawny (The Rookery, Middleton Tyas, Yorkshire 1873-1944 St Michel Spital, Beijing) : Sinologe, Abenteurer

*Biographie*

- 1892-1895 Edmund Backhouse studiert Classics, dann englische Literatur am Merton College in Oxford, macht aber keinen Abschluss. [ODNB]
- 1895-1898 Edmund Backhouse macht Schulden und reist vermutlich in Griechenland, Russland und Amerika. [ODNB]
- 1898 Edmund Backhouse lernt drei Monate Chinesisch bei Herbert A. Giles in Cambridge und reist nach China ab. [ODNB]

- 1899 Edmund Backhouse beschafft Übersetzungen chinesischer Dokumente für George Ernest Morrison, Korrespondent der *The Times*. [ODNB]
- 1908-1910 Edmund Backhouse ist Organisator dann Agent für Eisenbahn Konzessionen. [ODNB]
- 1909 Edmund Backhouse und John Otway Percy Bland beginnen ihre Zusammenarbeit und schreiben Bücher über China. [ODNB]
- 1910-1917 Edmund Backhouse ist Agent für den Verkauf von Kriegsschiffen, später auch Banknoten und verstrickt sich in Betrügereien. [ODNB]
- 1913 Edmund Backhouse wird als Professor für Chinesisch am King's College in London gewählt, nimmt aber die Stellung nicht an. [ODNB]
- 1917 Edmund Backhouse flieht seiner Betrügereien wegen nach Vancouver. [ODNB]
- 1918 Edmund Backhouse kehrt nach China zurück. Er erhält Unterstützung durch seine Familie mit der Bedingung, China nicht zu verlassen. [ODNB]
- 1924-1944 Edmund Backhouse lebt als Einsiedler in Beijing. [Int]
- 1937 Edmund Backhouse nimmt während des Chinesisch-Japanischen Krieges einige Zeit in der Britischen Botschaft Zuflucht. [ODNB]
- 1939 Edmund Backhouse nimmt während des Chinesisch-Japanischen Krieges in der Österreichischen Botschaft Zuflucht [ODNB]

### Bibliographie : Autor

- 1910 Bland, J[ohn] O[tway] P[ercy] ; Backhouse, Edmund. *China under the empress dowager, being the history of the life and times of Tz'u Hsi*. (London : Heinemann, 1910). [Cixi].  
=  
Bland, John Orway Percy ; Backhouse, Edmund Trelawny. *China unter der Kaiserin Witwe : die Lebens- und Zeit-Geschichte der Kaiserin Tzu Hsi*. (Berlin : K. Siegismund, 1913).
- 1910 Hillier, Walter. *An English-Chinese dictionary of Peking colloquial*. (Shanghai : American Presbyterian Missiona Press, 1910). [Enlarged by Sir Trelawny [Edmund] Backhouse and Sidney Barton. (New York, N.Y. : F. Ungar, 1918). New ed., enlarged by Sir [Edmund] Trelawny Backhouse and Sidney Barton. (London : Kegan Paul, Trench, Trübner, 1920, 1945)]. [Beijing].
- 1914 Backhouse, E[dmund] ; Bland, J[ohn] O[tway] P[ercy]. *Annals & memoirs of the court of Peking (from the 16th to the 20th century)*. (London : W. Heinemann, 1914).
- 1914 Backhouse, Edmund. *Annals & memoirs of the court of Peking (from the 16th to the 20th century)*. (London : William Heinemann, 1914). = *Les empereurs mandchous : mémoires de la cour de Pékin*. Traduction de J.O.P. Bland, L.M. Mitchell ; préf. de Henri Maspero. (Paris : Payot, 1934). [Beijing]. [Yale]
- 1915 [Bland, John Otway Percy]. *Qing shi wai ji*. Pulande, Baikehaosi yuan zhu ; Chen Lengti, Chen Yixian yi shu. (Shanghai : Zhonghua shu ju, 1915). Übersetzung von Backhouse, E[dmund] ; Bland, J[ohn] O[tway] P[ercy]. *Annals & memoirs of the court of Peking (from the 16th to the 20th century)*. (London : W. Heinemann, 1914).
- 1928 Chen, Lengtai. *Cixi wai ji*. Edmund Trelawny Backhouse, John Otway Percy Bland zhu, Chen Lengtai, Chen Yixian yi shu. (Shanghai : Zhonghua shu ju, 1928). Übersetzung von Bland, J[ohn] O[tway] P[ercy] ; Backhouse, Edmund. *China under the empress dowager, being the history of the life and times of Tz'u Hsi*. (London : Heinemann, 1910).  
慈禧外紀

### Bibliographie : erwähnt in

- 1976 Trevor-Roper, Hugh. *A hidden life : the enigma of Sir Edmund Backhouse*. (London : Macmillan, 1976). [AOI]

### **Backhouse, John** (1818-1862) : Englischer Diplomat

#### *Biographie*

- 1843 John Backhouse geht als Diplomat nach China. [Matt2]  
 1844-1846 John Backhouse ist Angestellter am britischen Konsulat in Guangzhou. [Matt2]  
 1847-1855 John Backhouse ist Vize-Konsul des britischen Konsulats in Xiamen. [Matt2]

### **Bäcklund, Magnus** (Alstakan, Värmland 1866-1903 Kashgar) : Missionar Mission Covenant Church of Sweden

#### *Biographie*

- 1897-1903 Magnus Bäcklund ist Missionar der Covenant Church of Sweden in Kashgar, Xinjiang. [Int]

### **Backofen, Rudolf** (um 1949)

#### *Bibliographie : Autor*

- 1949 Lao-tse. *Tao-te-king*. Textgestaltung und Einführung Rudolf Backofen ; Hrsg. Werner Zimmermann. (Thiele, Neuchâtel : Fankhauser, 1949). [Laozi. *Dao de jing*]. [WC]

### **Backus, Robert** (um 1996)

#### *Bibliographie : Autor*

- 1996- *Taiwan literature : English translation series = Taiwan literature : Chinese-English bilingual series*. No 1, Aug. 1996-. Ed. by Kuo-ch'ing Tu and Robert Backus. (Santa Barbara : University of California, Center for Taiwan Studies, 1996-). [WC]  
 2005 *Folk stories from Taiwan = Taiwan min jian gu shi ji*. Written by Chiang Hsiao-mei [Jiang, Xiaomei] [et al.] ; Transl. by John Crespi [et al.] ; ed. by Kuo-ch'ing Tu and Robert Backus. (Santa Barbara, Calif. : University of California, Center for Taiwan Studies, 2005). (Taiwan literature : Chinese-English bilingual series ; no 1). [WC]  
 2005 Tzeng, Ching-wen [Zheng, Qingwen]. *Magnolia : stories of Taiwanese women*. Transl. by Jenn-Shann Lin and Lois Stanford ; ed. by Kuo-ch'ing Tu and Robert Backus. (Santa Barbara, Calif. : University of California, 2005). (Taiwan writers translation series ; 1). [WC]

### **Bacon Francis** = Bacon, Francis, Viscount Saint Albans (London 1561-1626 Highgate bei London) : Philosoph, Jurist, Historiker, Schriftsteller, Politiker

#### *Biographie*

- 1605 Bacon, Francis. *The twoo bookes of Francis Bacon : Of the proficiencie and aduancement of learning : diuine and humane* [ID D26974].  
 Er schreibt : "The organ of tradition is either speech or writing: and we see the commerce of barbarous people, that understand not one another's language, and in the practice of divers that are dumb and deaf, that men's minds are expressed in gestures. And we understand that it is the use of China to write in characters which express neither letters nor words but things or notions; insomuch as provinces, which understand not one another's language, can nevertheless read one another's writings; and therefore they have a vast multitude of characters, as many, I suppose, as radical words." [Baco3]

- 1620 Bacon, Francis. *Novum organom = The new organon* [ID D26975].  
 Chinese inventions of printing, gunpowder, and the mariner's compass were brought to Europe by Arab traders during the Renaissance and Reformation. Francis Bacon was unaware of the origins of these inventions but deeply impressed by their significance when he wrote :  
 "It is well to observe the force and virtue and consequence of discoveries. These are to be seen nowhere more clearly than those three which were unknown to the ancients [the Greeks], and of which the origin, though recent, is obscure and inglorious ; namely printing, gunpowder, and the magnet. For these three have changed the whole face and stage of things throughout the world, the first in literature, the second in warfare, the third in navigation; whence have followed innumerable changes ; insomuch that no empire, no sect, no star, seems to have exerted greater power and influence in human affairs than these three mechanical discoveries."
- "At length then, we have come to an instance of the fingerpost in this case, and it is this. If we find for certain that when there is a flood on the opposite coasts of Florida and Spain in the Atlantic, there is also a flood on the coasts of Peru and the back of China in the South Sea..."
- "Again, if you observe the refinement of the liberal arts, or even that which relates to the mechanical preparation of natural substances, and take notice of such things as the discovery in astronomy of the motions of the heavens, of harmony in music, of the letters of the alphabet (to this day not in use among the Chinese) in grammar..."
- "And such it seems may be found by exposing bodies on steeples in sharp frosts; by laying them in subterranean caverns; by surrounding them with snow and ice in deep pits dug for the purpose; by letting them down into wells ; by burying them in quicksilver and metals ; by plunging them into waters which petrify wood; by burying them in the earth, as the Chinese are said to do in the making of porcelain, where masses made for the purpose are left, we are told, underground for forty or fifty years, and transmitted to heirs, as a kind of artificial minerals; and by similar processes." [Baco4]
- 1623 Bacon, Francis. *Francisci Baronis de Verulamio, Vice-Comitis Sancti Albani, Historia vitae & mortis* [ID D26976].  
 Er schreibt : "The Japanese likewise live longer than the Chinese, though the latter have a mania for long life. And in this there is no wonder, seeing the sea-breeze warms and cherishes in cold countries, and cools in hot." [Baco1]
- 1625 Bacon, Francis. *Of Vicissitude of Things* [ID D26977].  
 Er schreibt :  
 "The changes and vicissitude in wars are many; but chiefly in three things; in the seats or stages of the war; in the weapons ; and in the manner of the conduct. Wars, in ancient time, seemed more to move from east to west ; for the Persians, Assyrians, Arabians, Tartars (which were the invaders) were all eastern people."  
 "As for the weapons, it hardly falleth under rule and observation: yet we see even they have returns and vicissitudes. For certain it is, that ordnance was known in the city of the Oxidrakes in India; and was that which the Macedonians called thunder and lightning, and magic. And it is well known that the use of ordnance hath been in China above two thousand years. The conditions of weapons, and their improvement, are ; First, the fetching afar off ; for that outruns the danger; as it is seen in ordnance and muskets." [Baco5]
- 1626 Bacon, Francis. *New Atlantis* [ID D26978]. [Enthält Eintragungen über China].  
 Mögliche Quellen :  
 [Polo, Marco]. The most noble and famous trauels of Marcus Paulus [ID D26973].  
 Gonzáles de Mendoza, Juan. Historia de las cosas más notables, ritos y costumbres del gran reyno de la China [ID D1627].

Er schreibt :

"We sailed from Peru, where we had continued by the space of one whole year, for China and Japan, by the South Sea, taking with us victuals for twelve months; and had good winds from the east, though soft and weak, for five months' space and more. "

"Toward the east the shipping of Egypt and of Palestine was likewise great. China also, and the great Atlantis, (that you call America,) which have now but junks and canoes, abounded then in tall ships. This island, (as appeareth by faithful registers of those times,) had then fifteen hundred strong ships, of great content. Of all this, there is with you sparing memory, or none; but we have large knowledge thereof. At that time, this land was known and frequented by the ships and vessels of all the nations before named. And (as it cometh to pass) they had many times men of other countries, that were no sailors, that came with them; as Persians, Chaldeans, Arabians; so as almost all nations of might and fame resorted hither; of whom we have some stirps, and little tribes with us at this day. And for our own ships, they went sundry voyages, as well to your straits, which you call the Pillars of Hercules, as to other parts in the Atlantic and Mediterrane Seas; as to Paguin, (which is the same with Cambaline,) and Quinzy, upon the Oriental Seas, as far as to the borders of the East Tartary."

"It is true, the like law against the admission of strangers without license is an ancient law in the Kingdom of China, and yet continued in use. But there it is a poor thing; and hath made them a curious, ignorant, fearful, foolish nation. But our lawgiver made his law of another temper."

"Now for our travelling from hence into parts abroad, our lawgiver thought fit altogether to restrain it. So is it not in China. For the Chinese sail where they will, or can ; which showeth, that their law of keeping out strangers is a law of pusillanimity and fear. But this restraint of ours hath one only exception, which is admirable ; preserving the good which cometh by communicating with strangers, and avoiding the hurt: and I will now open it to you."

"We have burials in several earths, where we put divers cements, as the Chinese do their porcelain. But we have them in greater variety, and some of them more fine. We also have great variety of composts and soils, for the making of the earth fruitful."

Gwee, Li Sui. *Westward to the Orient : the specter of scientific China in Francis Bacon's New Atlantis* [ID D26972].

Chinese longevity was the basis for Bacon's fantasy of an enduring cultural alternative aligned with the West and reframed his adventure 'beyond both the old world and the new' as more than a metaphor in its desire to encroach upon the known sphere of Chinese socioeconomic influence. By depicting China as still polarized three thousand years ago between Quinzy and cambaline, or Manzian Hangchow and Tartar Peking, Bacon's grossest error was hardly his depiction of Peking as a sea-port, a notion possibly derived from John Mandeville's *Voyages de Johan de Mandeville chevalier* [ID D10209]. Rather, he revealed that the only Middle Kingdom he cared about was either recent or unchanging since Bensalem's age-old familiarity with China did not translate into a knowledge of its contours prior to the Yuan or Mongol dynasty of the late thirteenth and fourteenth centuries. His siting of Cathay and China as one and the same terrain further did away with a geographical indeterminacy that could not have been resolved before the clarifications of Jesuits Matteo Ricci and Bento de Gois, around the turn of the seventeenth century. These points fix the span of what Bacon knew about China firmly within the circulated narratives from Marco Polo's visit to the Orient.

Although the Spanish threat was real, immediate, and textually noticeable, Bacon's greater instinct lay in his recognition of China's more enduring rivalry, this clarifying his actual contribution as an international socioeconomic outlook. His depictions of Spain and China bore tellingly distinct shapes of cultural Otherness : unlike Spanish dominance, Chinese superiority was not so much vilified, opposed, and negated as admired on all terms except those with regard to morality and an unframed scientific diversity. Bacon's use of fiction to secure a vantage point that could obscure the West's real limitations, weaken its cultural inertia, and shift the epicenter of its engagements stressed not just his individual originality but also the factor of neurosis arising from his anxiety over a truly inassimilable Other that seemed to undermine or overwhelm it. This ironic creative reliance on an agon challenges the common assumption that Bacon chose the mode of travel-writing for its inherent empirical rigor and highlights his likelier understanding that the leading travelogues then tended to, in the words of Robert Parke's printer, 'extoll their owne actions, even to the setting forth of many vntruthes and incredible things'. [Baco2,Baco6]

1627

Bacon, Francis. *Sylua syluarum* [ID D26979].

Er schreibt :

“And to help the matter, the alchemists call in likewise many vanities out of astrology, natural magic, superstitious interpretation of Scriptures, auricular traditions, feigned testimonies of ancient authors, and the like. It is true, on the other side, they have brought to light not a few profitable experiments, and thereby made the world some amends. But we, when we shall come to handle the version and transmutation of bodies, and the experiments concerning metals and minerals, will lay open the true ways and passages of nature, which may lead to this great effect. And we comment the wit of the Chinese, who despair of making of gold, but are mad upon the making of silver : for certain it is, that it is more difficult to make gold, which is the most ponderous and materiate amongst metals, of other metals less ponderous and less materiate, than via versa, to make silver of lead or quicksilver...”

“It differeth much in greatness ; the samllest being fit for thatching of houses, and stopping the chinks of ships, better than glue or pitch. The second bigness is used for anglerods and staves ; and in China for beating of offenders upon the thigs.”

“And we understand farther, that it is the use of China, and the kingdoms of the high Levant, to write in 'Characters Real', which express neither letters nor words in gross, but things or notions ; insomuch as countries and provinces, which understand not one another's language, can nevertheless read one another's writings, because the characters are accepted more generally than the languages do extend ; and therefore they have a vast multitude of characters, as many, I suppose, as radical words.”

## Sekundärliteratur

Saussy, Haun. Great walls of discourse and other adventures in cultural China [ID D22144]. In classifying Chinese writing as 'ideographic', nineteenth-century grammatologists repeated Francis Bacon's view of Chinese 'Characters Real', which is to say, they repeated Aristotle. In 1605 Bacon observed of the Chinese character : For the organ of tradition, it is either Speech or Writing : and Aristotle saith well, 'Words are the images of cogitations, and letters are the images of words'.

For Bacon, Chinese writing brought the possibility of eliminating one of the levels of mediation through which the 'De Interpretatione' had constructed its picture of mind, language, and world. If indeed words symbolized affections in the soul and phonetic writing symbolized words, then a writing that symbolized affections in the soul would symbolize things themselves, since both things and affections were 'the same for all'.

Bacon divided such 'notes of cogitations' into 'two sorts : the one when the note hath some similitude or congruity with the notion ; the other 'ad placitum', having force only by contract or acceptation', and he put Chinese characters into the latter category – as indeed did most European writers on China before Fenollosa. For Bacon, at least, ideogrammatism does not imply resemblance.

The fortunes of the 'Chinese model' of writing promoted by Bacon – the direct notation of reality, through conventional characters, without the interference of spoken words.

Bacon, with debts to Aristotle, initiates a nonphonetic and potentially wholly conventional model of writing, for which Chinese script serves as the chief ethnographic example, seconded by gesture and numbers. Bacon supposed that a universal character might, but need not necessarily, express some 'similitude or congruity' with the things signified. For a rival understanding of universal conceptual writing in Bacon's period and afterwards, convention was inadequate, because no set of conventional marks could ever equal the power of a language grounded in a prior kinship between signified and signifiers. [Baco7,SauH4]

1856

Muirhead, William. *Da Yingguo zhi* [ID D2152].

Erwähnung von William Shakespeare unter dem Namen 'Shekesibi' = 舌克斯畢 in China. Muirhead erwähnt auch Sir Philip Sidney, Edmund Spenser, Francis Bacon und Richard Hooker.

Er schreibt : "Shakespeare was a well-know public figure in the Elizabethan age. His brilliant works represent both beauty and virtue. No one has outshone him so far". [Shak:S. 13,Shak25,Shak16:S. 99]

1917

Chen, Duxiu. *Wen xue ge ming lun* [ID11258] :

Chen schreibt : "Die europäische Kultur hat freilich viel der Politik und der Wissenschaft zu verdanken, doch auch nicht weniger der Literatur. Ich habe das Frankreich von Rousseau und Pasteur lieb, aber noch mehr das von Goethe und Hauptmann ; ich liebe das England von Bacon und Darwin, aber noch mehr das von Dickens und Wilde. Ist unter unseren heldenhaften Literaten jemand da, der den Mut hat, ein Hugo oder Zola, ein Goethe oder Hauptmann, ein Dickens oder Wilde zu werden ?" = "European culture has benefited considerably from the many contributions of political thinkers and scientists, but the contribution of writers has not been small either. I love the France of Hugo and Zola ; I love the Germany of Kant and Hegel, but I love especially the Germany of Goethe and Hauptmann ; I love the England of Bacon and Darwin, but I love especially the England of Dickens and Wilde. Is there some outstanding writer in our own national literature who will take on the role of China's Hugo, Zola, Goethe, Hauptmann, Dickens or Wilde ? Is there anyone bold enough to make a public challenge to the 'eighteen demons', ignoring the criticism of reactionary scholars ? If so, I am willing to drag out the cannon to from his vanguard." [Jean-Jacques Rousseau, Louis Pasteur, Johann Wolfgang von Goethe, Gerhart Hauptmann, Francis Bacon, Charles Galton Darwin, Victor Hugo, Charles Dickens, Oscar Wilde, Emile Zola].

Bonnie S. McDougall : Chen meant no more than a literature in which the material world is shown to affect people's lives, and in which concern is shown particularly for the sufferings of the poor. The demand for 'freshness' should be taken in the context of 'stale classicism' ; Chen was not opposed to rich and elaborate descriptions of scenery or emotions as such, he only rejected the euphuistic and allusive language typical of a great deal of classical Chinese poetry and essays. His final aim, to create a simple and popular literature to replace obscure scholarly or eremitic literature, shows the most obvious reason for classing Wilde among the literary giants. [WilO7,YanW1:S. 29]

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培根哲學思想與教育觀點之研究 [WC]
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啟蒙才子培根 [WC]

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培根 [WC]
- 1987 Yu, Lichang. *Peigen ji qi zhe xue*. (Beijing : Ren min chu ban she chu ban fa xing, 1987). (Xi fang zhe xue shi yan jiu cong shu). [Abhandlung über Francis Bacon].  
培根及其哲学 [WC]
- 1989 [Durant, Will]. *Xi fang zhe xue shi hua*. Wei'er Dulan yuan zhu. (Beijing : Shu mu wen xian chu ban she, 1989). (Wen shi cong shu ; 6). Übersetzung von Durant, Will. *The story of philosophy : the lives and opinions of the greater philosophers*. (New York, N.Y. : Simon and Shuster, 1926). [Abhandlung über Baruch Spinoza, Platon, Aristoteles, Francis Bacon, Voltaire, Immanuel Kant, Herbert Spencer, Friedrich Nietzsche].  
西方哲學史話 [WC]
- 1991 Yi, Jiexiong. *Peigen*. (Taipei : Shu quan chu ban she, 1991). (Dian cang si xiang jia ; 4). [Abhandlung über Francis Bacon].  
培根 [WC]
- 1992 [Quinton, Anthony]. *Peigen*. Andongni Kunden zhu ; Xu Zhongshi, Liu Qing yi ; Wang Bo jiao. (Beijing : Zhongguo she hui ke xue chu ban she, 1992). Übersetzung von Quinton, Anthony. *Francis Bacon*. (New York, N.Y. : Hill and Wang, 1980). (Past masters series).  
培根 [WC]
- 1996 Wang, Yijun. *Peigen zhuan*. (Shijiazhuang : Hebei ren min chu ban she, 1996). (Shi jie shi ta si xiang jia). [Biographie von Francis Bacon].  
培根传 [WC]
- 2000 Su, Ning. *Qi meng ren ge : Peigen*. (Wuhan : Changjiang wen yi chu ban she, 2000). (Xi fang zhi zhe ren ge cong shu ; 2). [Abhandlung über Francis Bacon].  
启蒙人格培根 [WC]
- 2000 Zhang, Bingkui. *Peigen*. (Xianggang : Zhong hua shu ju (Xianggang) you xian gong si, 2000). (Xi fang si xiang jia bao ku ; 11). [Abhandlung über Francis Bacon].  
培根 [WC]
- 2000 Zhang, Lei ; Lei, Xinping. *Peigen (1561-1626)*. (Shenzhen : Hai tian chu ban she, 2000). [Abhandlung über Francis Bacon].  
培根(1561-1626) [WC]
- 2000 [Farrington, Benjamin]. *Lusuo zhuan*. Leimeng Telusong zhu ; Tian Wei yi. (Beijing : Zhong gong zhong yang dang xiao chu ban she, 2000). (Shi jie ming ren ming jia ming zhuan ; 6). Übersetzung von Farrington, Benjamin. *Francis Bacon, philosopher of industrial science*. (New York, N.Y. : Schuman, 1949).  
卢梭传 [WC]
- 2000 [Farrington, Benjamin]. *Lusuo zhuan*. Leimeng Telusong zhu ; Tian Wei yi. *Peigen zhuan / Banjiaming Falingdun zhu ; Liang Chunsheng yi*. (Beijing : Zhong gong zhong yang dang xiao chu ban she, 2000). (Shi jie ming ren ming jia ming zhuan ; 6). [Biographie von Jean-Jacques Rousseau und Francis Bacon].  
卢梭传 [WC]
- 2009 Gwee, Li Sui. *Westward to the Orient : the specter of scientific China in Francis Bacon's New Atlantis*. In : *The English Renaissance, Orientalism, and the idea of Asia*. Debra Johanyak, Walter S.H. Lim, eds. (Houndmills, Basingstoke : Palgrave Macmillan, 2009). [AOI]

**Bacon, George Washington** = Bacon, G.W. (London 1830-1922 Hindhead, Surrey) :  
Verleger, Kartograph, Direktor der Royal Geographical Society

*Bibliographie : Autor*

1900 ca. Bacon, G[eorge] W[ashington]. *Bacon's large-print map of China, Japan & Korea*. (London : G.W. Bacon & Co., ca. 1900).

**Bacon, James** = Bacon, James Alexander = Bacon, Jim (Melbourne 1950-2004 Hobart, Tasmanien) : Politiker, Premierminister von Tasmanien

*Biographie*

1998 James Bacon besucht China um über forstwirtschaftliche Zusammenarbeit zu diskutieren. [Tho2]

**Bacot, Jacques** (Saint-Germain-en-Laye 1877-1965 Paris) : Französischer Historiker, Geograph, Tibetologe

*Biographie*

1906-1908 Jacques Bacot führt eine Expedition nach Tibet durch. [Soc1]

1908 Jacques Bacot studiert Tibetisch an der Ecole pratique des hautes études. [Soc1]

1908 Jacques Bacot wird Mitglied der Société asiatique. [Soc1]

1909 Jacques Bacot unternimmt eine Expedition nach Tibet. [Soc1]

1936 Jacques Bacot wird Directeur d'études de tibétain an der Ecole pratique des hautes études. [Soc1]

1946-1951 Jacques Bacot ist Präsident der Société asiatique in Paris. [Soc1]

1947 Jacques Bacot wird Mitglied der Académie des inscriptions et belles-lettres. [Soc1]

*Bibliographie : Autor*

1909 Bacot, Jacques. *Dans les marches tibétaines autour du Dokerla, novembre 1906-janvier 1908*. (Paris : Plon-Nourrit, 1909), Bericht seiner Reise durch das chinesisch-tibetische Grenzland.

1911 *L'art tibétain : collection de M. J. Bacot, exposé au Musée Guimet*. Par J. Hackin ; introd. de M. Jacques Bacot. (Paris : P. Geuthner, 1911).

1912 Bacot, Jacques. *L'écriture cursive tibétaine*. (Paris : Imprimerie nationale, 1912).

1912 Bacot, Jacques. *Le Tibet révolté, vers Népémakö, la terre promise des tibétains*. Ouvrage illustré de 60 gravures tirées hors texte et de 7 cartes en couleurs, suivi des impressions d'un tibétain en France. (Paris : Hachette, 1912).  
<https://archive.org/stream/letibetrvolt00bacouoft#page/n7/mode/2up>.

1913 Bacot, Jacques. *Les Mo-so : ethnographie des Mo-so, leurs religions, leur langue et leur écriture*. Ouvrage contenant 41 planches de gravures hors texte et une carte. (Leide : E.J. Brill, 1913). Enthält : Chavannes, Edouard. *Avec les documents historiques et géographiques relatifs à Li-kiang*. [Naxi ; Lijiang (Jiangxi)].

1921 *Représentations théâtrales dans les monastères du Tibet : trois mystères tibétains : Tchrimekundan, Djroazanmo, Nansal*. Traduit avec introduction, notes et index par Jacques Bacot. (Paris : Bossard, 1921). (Les classiques de l'Orient ; 3).

1921 Bacot, Jacques. *Zugiña*. Vol. 1-2. (Paris : Imprimerie nationale, 1921). (Cahiers de la Société asiatique ; 14).

1924 Bacot, Jacques. *Décoration tibétaine*. (Paris : A. Calavas, 1924).

- 1925 Bacot, Jacques. *Le Tibet et les tibétains*. (Monaco : Imprimerie de Monaco, 1925). (Conférence / Société de conférences, Monaco ; no 17).
- 1925 Milaraspa. *Le poète tibétain Milarépa : ses crimes, ses épreuves, son Nirvâna = Mi-la-ras-pa'i rnam-thar*. Traduit du tibétain avec une introduction et un index par Jacques Bacot. 40 bois de Jean Buhot d'après une iconographie tibétaine de la vie de Milarépa. (Paris : Bossard, 1925). (Classiques de l'Orient ; vol. 11).
- 1928 Thon-mi Sambhota. *Une grammaire tibétaine du tibétain classique : les slokas grammaticaux de Thonmi Sambhota, avec leurs commentaires*. Traduit du tibétain et annotés par Jacques Bacot. (Paris : P. Geuthner, 1928).
- 1930 Bacot, Jacques. *Dictionnaire tibétain sanscrit = Ne-bar-mkho-bai-legs-sbyar-gyi-skad*. (Paris : P. Geuthner, 1930).
- 1937 Bacot, Jacques. *La vie de Marpa le traducteur : suivie d'un chapitre de l'Avadâna de l'oiseau Nilakantha*. Extraits et résumés d'après l'édition xylographique tibétaine. (Paris : P. Geuthner, 1937). (Buddhica. Documents et travaux pour l'étude du bouddhisme ; série 1. Mémoires ; t. 7).
- 1940 Bacot, J[acques] ; Thomas, F[rederick] W[illiam] ; Toussaint, [Gustave]-Ch[arles]. *Documents de Touen-houang relatifs à l'histoire du Tibet*. (Paris : P. Geuthner, 1940). (Annales du Musée Guimet. Bibliothèque d'études ; t. 51). [Dunhuang].
- 1946-1948 Bacot, Jacques. *Grammaire du tibétain littéraire*. Vol. 1-2. (Paris : Librairie d'Amérique et d'Orient, 1946-1948).
- 1947 Bacot, Jacques. *Le Bouddha*. (Paris : Presses universitaires de France, 1947).
- 1950 Milaraspa. *Milarepa, magicien, poète, ermite, tibétain, XIe siècle*. Traduction de Jacques Bacot ; eaux-fortes de Georges Braque. (Paris : Maeght, 1950).
- 1952 *Tibet : bannières et miniatures*. Introduction de Jacques Bacot. (Paris : Musée Cernuschi, 1952).
- 1962 Bacot, Jacques. *Introduction à l'histoire du Tibet*. (Paris : Société asiatique, 1962).

### *Bibliographie : erwähnt in*

- 1921 *Asie centrale et Tibet : missions Pelliot et Bacot : documents exposées au Musée Guimet*. (Paris : G. van Oest & Cie, 1921). [Paul Pelliot ; Jacques Bacot].  
<https://catalog.hathitrust.org/Record/100775661>.

**Badinter, Elisabeth** = Bleustein-Blanchet, Elisabeth (Boulogne-Billancourt 1944-) : Philosophin, Professorin für Philosophie, Ecole polytechnique Paris

### *Bibliographie : Autor*

- 1988 [Badinter, Elisabeth]. *Nan nü lun*. Yi Badante'er zhu ; Chen Fubao, Wang Lunyue, Yang Shanghong yi. (Changsha : Hunan wen yi chu ban she, 1988). Übersetzung von Badinter, Elisabeth. *L'un est l'autre : des relations entre hommes et femmes*. (Paris : O. Jacob, 1986). 男女论 [WC]
- 1995 [Badinter, Elisabeth ; Badinter, Robert]. *Kongduosai zhuan*. Bandantai, Bandantai ; Ma Weimin yi. (Beijing : Shang wu yin shu guan, 1995). Übersetzung von Badinter, Elisabeth ; Badinter, Robert. *Condorcet, 1743-1794 : un intellectuel en politique*. (Paris : Fayard, 1988). 孔多塞传 [WC]

**Badinter, Robert** (Paris 1928-) : Jurist, Anwalt, Professor für Juisprudenz Sorbonne, Autor, Politiker

*Bibliographie : Autor*

- 1995 [Badinter, Elisabeth ; Badinter, Robert]. *Kongduosai zhuan*. Bandantai, Bandantai ; Ma Weimin yi. (Beijing : Shang wu yin shu guan, 1995). Übersetzung von Badinter, Elisabeth ; Badinter, Robert. *Condorcet, 1743-1794 : un intellectuel en politique*. (Paris : Fayard, 1988). 孔多塞传 [WC]

**Bady, Paul** (Fribourg, Schweiz 1941-) : Sinologe, Professeur de langues et civilisations d'Asie orientale, Université Paris 7 - Denis Diderot

*Biographie*

- 1961-1964 Paul Bady studiert an der Ecole normale supérieure in Paris. [Bad]
- 1964 Paul Bady erhält die agrégation de lettres classiques an der Ecole normale supérieure in Paris. [Bad]
- 1965 Paul Bady erhält das Chinesisch-Diplom an der Ecole des langues orientales vivantes. [Bad]
- 1983 Paul Bady promoviert in Sinologie an der Université Paris 7 - Denis Diderot. [Bad]
- 1984 Paul Bady ist Gastprofessor an der Université de Genève. [Bad]
- 1984-1998 Paul Bady ist Mitglied des Conseil de direction der *Etudes chinoises*. [Bad,AOI]
- 1987- Paul Bady ist Professeur de langues et civilisations d'Asie orientale, Université Paris 7 - Denis Diderot. [Bad]

*Bibliographie : Autor*

- 1974 *La Chine pour nous*. P[aul] Bady [et al.]. (Paris : Editions Resma, 1974). (Collection Connaissance du présent).
- 1974 Lao, She. *Lao niu po che : essai autocritique sur le roman et l'humour*. Introduction, traduction et notes de Paul Bady. (Paris : Presses universitaires de France, 1974). (Bulletin de la Maison franco-japonaise. Nouv. série ; t. 9, 3, nos 3-4).  
老牛破車
- 1982 Lao, She. *Gens de Pékin : nouvelles et récits*. Traduit du chinois par Paul Bady [et al.] ; Préface de Paul Bady. (Paris : Gallimard, 1982). (Du monde entier).
- 1983 Bady, Paul. *Lao She, romancier*. (Paris : Université Paris 7, 1983). Diss. Univ. Paris 7, 1983. [Thèse soutenue sur un ensemble de travaux]. [CCFr]
- 1986 Lao, She. *L'enfant du nouvel an : roman*. Traduit du chinois par Paul Bady et Li Tche-houa ; avant-propos de Paul Bady. (Paris : Gallimard, 1986). (Du monde entier). Übersetzung von Lao, She. *Zheng hong qi xia*. (Beijing : Ren min wen xue chu ban she, 1960).  
正红旗下
- 1986 Lao, She. *Le cage entrebaillée : roman*. Traduit du chinois par Paul Bady et Li Tche-houa ; avant-propos de Paul Bady. (Paris : Gallimard, 1986). (du monde entier). Übersetzung von Lao, She. *Li hun*. (Shanghai : Liang you tu shu yin shua gong si, 1933).  
离婚
- 1993 Bady, Paul. *La littérature chinoise moderne*. (Paris : Presses universitaires de France, 1993). (Que sai-je ? ; 2755).

**Baeck, Elias** (1679-1747) : Deutscher Kupferstecher

*Biographie*

1724 Die Erben von Jeremias Wolff publizieren eine Serie mit Chinoiserie-Dekor für Geschirre von Elias Baeck [Eike1]

**Baehrens, Willi** = Bährens, Willi (um 1921)

*Bibliographie : Autor*

1921 Baehrens, Willi. *Kämpfe und Siege des Christentums in China*. (Berlin : Berliner Missionsverein, 1921). (Flugschriften des Allgemeinen evangelisch-protestantischen Missionsvereins). [WC]

**Baer, Karl Ernst von** (Gut Piep, Estland 1792-1876 Dorpat, Estland) : Naturforscher, Zoologe, Embryologe, Anthropologe, Geograph

*Bibliographie : Autor*

1833 Baer, Karl Ernst von. *Einige Bemerkungen über die sogenannten indianischen Vogelnester und den chinesischen Handel ; vorgetragen in der Physikalischökonomischen Gesellschaft am 10. Mai 1833*. In : Preussische Provinzial-Blätter ; vol. 9, (1833). [https://books.google.ch/books?id=eLEOAAAAYAAJ&redir\\_esc=y](https://books.google.ch/books?id=eLEOAAAAYAAJ&redir_esc=y). [WC]

**Baeyens, Jacques** = Baeyens, Ferdinand Jacques Marcel Georges (Compiègne 1905-1997) : Diplomat

*Biographie*

1946-1947 Jacques Baeyens ist Generalkonsul des französischen Generalkonsulats in Shanghai. [BensN2]

**Bagnall, Benjamin** (1844-1900 Baoding, ermordet) : Protestantischer Missionar China Inland Mission, American Bible Society, American Methodist Mission

*Biographie*

1873-1900 Benjamin Bagnall ist Missionar der China Inland Mission in Pingyang (Shanxi), dann Baoding (Hebei). [ForsR2,Prot2]

**Bagnold, Enid** = Bagnold, Enid Algerine, Lady Jones (Rochester, Kent 1889-1981 Rottingdean, Brighton and Hove, Sussex) : Schriftstellerin, Dramatikerin, Dichterin

*Bibliographie : Autor*

1964 Bagnold, Enid. *The Chinese prime minister : a new comedy in three acts*. New York, N.Y. : Random House, 1964). [WC]

2000 [Bagnold, Enid]. *Yi bei shang de shou*. Bagenuoerde ; Zhu Naichang, Zhu Haihong yi. (Shanghai : Shanghai yuandong chubanshe, 2000). [Original-Titel nicht gefunden]. 椅背上的手 [WC]

**Bahadur, Abulgasi** (um 1644-1663)

*Bibliographie : Autor*

1726 Bahadur, Abulgasi. *Histoire généalogique des Tatares*. Trad. du MS. tartare d'Abulgasi Bayadur Chan, et enrichie d'un nombre de remarques authentiques et res-curieuses sur le véritable estat present de l'Asie septentrionale ; avec les cartes géogr. nécessaires. (*Leyde : Kallewier, 1726*). [WC]

## **Bahr, Florian Joseph** (Falkenberg, Schlesien 1706-1771 Beijing) : Jesuitenmissionar

### *Biographie*

- 1736 Maria Theresia von Fugger-Wellenburg begegnet Florian Bahr, mit dem sie einen Briefwechsel und Austausch von Geschenken beginnt. Sie unterstützt die Jesuiten mit Geld für chinesische Kinder, Waisen und Witwen. [Eike1]
- 1738 Florian Joseph Bahr kommt in Macao an. [Ricci]
- 1739 Florian Joseph Bahr kommt in Beijing an. [BBKL]
- 1739-1740 Auf Grund seiner musikalischen Kenntnisse erteilt Florian Joseph Bahr Hofleuten Musikunterricht in Beijing. [BBKL]
- 1741-1747 Florian Joseph Bahr übernimmt die Missionsstation Baodi Xian (Tianjin). Er und andere Missionare aus Böhmen haben einen regen Briefwechsel mit Gräfin Maria Theresia von Fugger, eine wichtige missionsgeschichtliche Quelle. [BM, BBKL]
- 1748 Florian Joseph Bahr bearbeitet den deutschen Teil eines chinesisch-lateinisch-französisch-italienisch-portugiesisch-deutschen Wörterbuchs, das die Jesuiten auf Veranlassung von Kaiser Qianlong anlegen. [BBKL]
- 1748 Florian Joseph Bahr wird an das College in Beijing versetzt, wo er vor allem wissenschaftlich arbeitet.
- 1755 Florian Joseph Bahr wird Rektor des College in Beijing. [BBKL]
- 1762 Florian Joseph Bahr wird von Rom zum Visitor der Provinzen Japan und China ernannt. [BBKL]
- 1762-1771 Florian Joseph Bahr ist Visitor für China und Japan. [Deh 1]

### *Bibliographie : Autor*

- 1758 Bahr, Florian Joseph. *Allerneueste chinesische Merkwürdigkeiten und zugleich gründliche Widerlegung vieler ungleicher Bericht und Irrungen, welche Herr Johann Lorenz von Mossheim, Canzler bey der hohen Schule zu Göttingen, in seine Erzählung der neuesten chinesischen Kirchengeschichten hat einfließen lassen, aus Peking geschrieben von R.P. Floriano Bahr, des alldasigen Collegii S.J. in dem Kayserthum China, der Zeit Rectorn.* (Augsburg und Innsbrugg : Joseph Wolff, 1758). Apologie gegen Johann Lorenz von Mosheim. Erscheint auch im Welt-Bott, Nr. 742.  
<https://books.google.ch/books?id=xkZGAAAACAAJ&pg=PP5&lpg=PP5&dq=Bahr,+Florian+Josep+Allerneueste+chinesische+Merkw%C3%BCrdigkeiten&source=bl&ots=uky4Awwp3&sig=d6F1jHQMebdY4EIBzS3CzI0iI&hl=de&sa=X&ved=0ahUKEwjv9buB2u3OAhVLRQKHSz2CYsQ6AEC#v=onepage&q=Bahr%20Florian%20Joseph.%20Allerneueste%20chinesische%20Merkw%C3%BCrdigkeiten&f=false>. [Wal, Col]
- 1771 Bahr, Florian. *Schreiben eines gebohrnen Schlesiens an einen seiner Freunde in Deutschlande : gegeben aus dem großen Kaiserthume China, und desselben kaiserlicher Residenzstadt Peckin im Jahre 1768, den 25. October.* (Augsburg : Mauracher, 1771).  
<https://www.deutsche-digitale-bibliothek.de/item/AUCH6L4CV3W3B4YGDCLUSXLK7LYHEZK>

### *Bibliographie : erwähnt in*

- 1937 *Das erste deutsch-chinesische Vokabular vom P. Florian Bahr.* In : Sinica-Sonderausgabe. (Frankfurt a.M. : Verlag des China-Instituts, 1937). [AOI]

**Bahr, Hermann** (Linz 1863-1934 München) : Österreichischer Schriftsteller, Dramatiker, Theater- und Literaturkritiker

*Bibliographie : Autor*

1989 [Bahr, Hermann]. *Biao xian zhu yi*. Ba'er zhu ; Xu Fei yi. (Beijing : San lian shu dian, 1989).  
Übersetzung von Bahr, Hermann. *Expressionismus*. (München : Delphin-Verlag, 1916).  
表現主義 [WC]

**Bähr, Julius** (Kamen, Nordrhein-Westfalen 1864-1934 Unna, Nordrhein-Westfalen) :  
Missionar Rheinische Missionsgesellschaft, Schuhmacher

*Biographie*

1890-1914 Julius Bähr ist Missionar der Rheinischen Missionsgesellschaft in China. [SunL1]

**Bahr, Max Hugo** (Berlin 1871-1950 Toitenwinkel bei Rostock) : Missionar Berliner Mission, Techniker

*Biographie*

1896-1912 Max Hugo Bahr ist 1896-1907 und 1911-1912 Missionar der Berliner Mission in China. [SunL1]

**Bahrke, Angelika** (um 1987)

*Bibliographie : Autor*

1987 Yang, Lian. *Pilgerfahrt : Gedichte*. Mit Ill. von Gan Shaocheng ; hrsg. von Karl-Heinz Pohl ; übers. von Angelika Bahrke. (Innsbruck : Hand-Press, 1987). [WC]

**Bai, Bin** (um 1982)

*Bibliographie : Autor*

1982 [Cooper, James Fenimore]. *Da lu jiang*. Zhan Kubo zhu ; Bai Bin yi. (Beijing : Wai guo wen xue chu ban she, 1982). (Wai guo wen xue). Übersetzung von Cooper, James Fenimore. *The deerslayer*. (Philadelphia : Lea & Blanchard, 1841).  
打鹿将 [WC]

**Bai, Chongxi** (Guilin, Guangxi 1893-1966 Taiwan) : Muslimischer General

*Biographie*

1937 Gründung der Zhongguo Hui min jiu guo xie hui, der Vereinigung des Hui-Volkes zur Rettung der Nation in Changzhou (Jiangsu). Bai Chongxi wird Präsident. [EA1]

**Bai, Chunren** (um 1988)

*Bibliographie : Autor*

1988 [Bakhtin, Mikhail Mikhailovich]. *Tuosituoyefusiji shi xue wen ti : fu diao xiao shuo li lun*. Behejin zhu ; Bai Chunren, Gu Yaling yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1988). (Xian dai wai guo wen yi li lun yi cong ; 3,2). Übersetzung von Bakhtin, Mikhail Mikhailovich. *Problemy poetiki Dostoevskogo*. (Moskva : Sov. pisatel', 1963). [Abhandlung über Fyodor Dostoyevsky].  
陀思妥耶夫斯基诗学问题 : 复调小说理论 [WC]

**Bai, Ding** (um 1988)*Bibliographie : Autor*

- 1988 [Hugo, Victor]. *Yuguo qing shu xuan*. Yuguo zhu ; Bai Ding yi. (Changsha : Hunan wen yi chu ban she, 1988). Übersetzung von Hugo, Victor. *Lettres à la fiancée, 1820-1822*. (Paris : Fasquelle ; Charpentier ; Nelson, 1901).  
雨果情书选 [WC]

**Bai, Erheng** (um 2003)*Bibliographie : Autor*

- 2003 Bai, Erheng ; Lan, Keli [Lamouroux, Christian] ; Weipixin [Will, Pierre-Etienne]. *Gou xu yi wen za lu*. (Beijing : Zhonghua shu ju, 2003). (Shan shan di qu shui li yu min jian she hui diao cha zi liao ji ; 1).

**Bai, Fan** (um 2000)*Bibliographie : Autor*

- 2000 [Lofting, Hugh]. *Dulite zai hou zi guo*. Luofuting yuan zhu ; Shi Jun deng ; Bai Fan gai bian. (Hefei : Anhui shao nian er tong chu ban she, 2000). (Shi jie zhu ming tong hua lian huan hua). Übersetzung von Lofting, Hugh. *The story of Doctor Dolittle*. (New York, N.Y. : Frederick A. Stokes, 1920).  
杜立特在猴子国 [WC]

**Bai, Fengxi** (Wen'an 1934-) : Schauspielerin, Dramatikerin*Bibliographie : Autor*

- 1991 Bai, Fengxi. *The women trilogy*. Transl. By Guan Yuehua. (Beijing : Chinese Literature Press, 1991). Übersetzung von Bai, Fengxi. *Nü xing san bu qu*. (Beijing : Zhongguo xi ju chu ban she, 1988).  
女性三部曲  
[Enthält] : Once loved and in a storm returning, First bathed in moonlight, Say, who like me is prey to fond regret. [WC]

**Bai, Fu** (um 1982)*Bibliographie : Autor*

- 1982-1983 *Shi jie zhong pian ming zuo xuan*. Bai Fu bian. (Nanning : Lijiang chu ban she, 1982-1983). [Ausgewählte Meistererzählungen der Weltliteratur]. [Enthält] : Zweig, Stefan. *Schachnovelle ; Vierundzwanzig Stunden aus dem Leben einer Frau*. Keller, Gottfried. *Die drei gerechten Kammacher*. Dürrenmatt, Friederich. *Die Panne*.  
世界中篇名作选 [WC,Din10]

**Bai, He** (um 1935)*Bibliographie : Autor*

- 1935 [Poe, Edgar Allan]. *Ju fu*. Bai He yi. In : *Wai guo wen xue ji kan* (1935). Übersetzung von Poe, Edgar Allan. *The pit and the pendulum*. In : *The gift : a Christmas and New Year's present for 1843*. (Philadelphia : Carey & Hart, 1842).  
巨斧 [Poe4]

**Bai, Hua** (Chongqing 1956-) : Dichter*Bibliographie : Autor*

- 1993 Bai, Hua ; Zhang, Zao ; Qouyang, Jianghe. *Boli-gongchang : Gedichte chinesisch-deutsch = Die Glasfabrik*. Übers. von Susanne Gösse und [Hans] Peter Hoffmann. (Tübingen : Konkursbuchverlag, 1993). (Schriftenreihe Lyrik im Hölderlinturm). [WC]
- 1995 *Chinesische Akrobatik - Harte Stühle : Gedichte chinesisch-deutsch*. Auswahl und Übers. von Susanne Gösse ; mit Lithographien von He Duoling und Zeichnungen von Andreas Schmid ; hrsg. von Susanne Gösse und Valérie Lawitschka. (Tübingen : Gehrke, 1995). [Enthält] : Bai Hua, Zhang Zao, Zhai Yongming, Ouyang Jianghe, Zhong Ming. [AOI]

**Bai, Hua (2)** = Chen, Youhua (Xinyang, Henan 1930-) : Dramatiker, Dichter*Bibliographie : Autor*

- 1950 [Rolland, Romain]. *Xian dai yin yue jia ping zhuang*. Bai Hua yi. (Shanghai : Qun yi chu ban she, 1950). (Qun yi yi cong ; 5). Übersetzung von Rolland, Romain. *Musiciens d'aujourd'hui*. (Paris : Hachette, 1908).  
現代音樂家評傳 [WC]
- 1983 *The new realism : writings from China after the Cultural revolution*. Ed. by Lee Yee. (New York, N.Y. : Hippocrene Books, 1983). [Translations from Chinese works chiefly selected from literary magazines published in China].  
[Enthält] :  
Ru, Zhijuan. Sons and successors. = Er nü qing. (1980).  
Gao, Xiaosheng. Li Shunda builds a house. = Li Shunda zao wu. (1979).  
Jiang, Zilong. Manager Qiao assumes office. = Qiao chang zhang shang ren ji de sheng huo zhang. (1979).  
Ye, Wenfu. General, you must not do this ! (1983).  
Wang, Meng. The eye of night. = Ye di yan. (1980).  
Wang, Jing. In the archives of society. = Zai she hui de dang'an li.  
Shen, Rong. At Middle age. = Ren dao zhong nian. (1983).  
Liu, Binyan. Between human and demon. = Ren yao 2hi- jian (1979).  
Zhang, Xian. A place forgotten by love. = Ai qing de wei zhi (1978).  
Sha, Yexin, Li, Shoucheng, Yao, Mingde. If I were for real. = Jia ru wo shi zhen de (1979).  
Bai, Hua. Five letters. [WC]
- 1991 Bai, Hua. *Ah ! maman : roman*. Trad. par Li Tche-houa et Jacqueline Alézais. (Paris : P. Belfond, 1991). (Voix chinoises). Übersetzung von Bai, Hua. *Mama ya, mama !* In : Shou huo ; no 4 (1980). [Pino24]
- 1994 Bai, Hua. *The remote country of women*. Transl. from the Chinese by Wu Qingyun and Thomas O. Beebee. (Honolulu, Hawaii : University of Hawaii Press, 1994). (Fiction from modern China). Übersetzung von Bai, Hua. *Yuan fang you ge nü er guo*. (Xianggang : Nan Yue chu ban she, 1989).  
遠方有個女兒國 [WC]

**Bai, Huili** (um 1981)*Bibliographie : Autor*

- 1981 [Jean, Raymond]. *Yi ge chen si mo xiang de nü ren*. Leimeng Rang zhu ; Bai Huili yi. (Shenyang : Chun feng wen yi chu ban she, 1981). Übersetzung von Jean, Raymond. *La femme attentive : roman*. (Paris : Ed. du Seuil, 1974).  
一個沉思默想的女人 [WC]

**Bai, Ke** (1913 ?-) : Film-Regisseur Taiwan*Biographie*

- 1958 Film : *Sheng si lian* = 生死恋 [Love in life and death] unter der Regie von Bai Ke nach Dumas, Alexandre fils. *La Dame aux camélias*. Vol. 1-2. (Paris : A. Cadot ; Bruxelles : Lebègue, 1848). [Film,WC]

**Bai, Lai** (um 1935)*Bibliographie : Autor*

- 1927 [Dostoyevsky, Fyodor]. *Zhu fu*. Bai Lai yi. (Shanghai : Guang hua shu ju, 1927). Übersetzung von Dostoyevsky, Fyodor. *Khoziaika*. In : *Otechestvennye zapiski* ; Okt.-Nov. (1847). = *Khoziaika : poviest' v dvukh chastiakh*. (Sanktpeterburg : F. Stellovskii, 1865). = *Die Unbekannte*. Aus dem Russischen hrsg. von L. Albert Hauff. (Berlin : O. Janke, 1890). = *The landlady*. In : *Letters from the underworld : The gentle maiden, The landlady*. (London : J.M. Dent, 1913).  
主婦 [WC]
- 1935 [Dostoyevsky, Fyodor]. *Fang dong tai tai*. Tuosituoyifutuosiji zhu ; Bai Lai yi. (Shanghai : Da guang shu jun, 1935). Übersetzung von Dostoyevsky, Fyodor. *Khoziaika*. In : *Otechestvennye zapiski* ; Okt.-Nov. (1847). = *Khoziaika : poviest' v dvukh chastiakh*. (Sanktpeterburg : F. Stellovskii, 1865). = *Die Unbekannte*. Aus dem Russischen übers. von L. Albert Hauff. (Berlin : O. Janke, 1890). = *The landlady*. In : *Letters from the underworld : The gentle maiden, The landlady*. (London : J.M. Dent, 1913).  
房東太太 [WC]

**Bai, Li** (um 1997)*Bibliographie : Autor*

- 1997 [Wilde, Oscar]. *Kuai le wang zi*. Wangerde zhu ; Zhao Wenxue, Bai Li dao du. (Changchun : Jil in ke xue ji shu chu ban she, 1997). (AAAjing shi ying yu yue du xi lie ; 4). Übersetzung von Wilde, Oscar. *The happy prince, and other stories*. Ill. By Walter Crane and Jacomb Hood. (London : D. Nutt, 1888). [Text in Englisch und Chinesisch].  
快樂王子 [WC]

**Bai, Ling** (um 1941) : Schauspielerin*Biographie*

- 1941 Aufführung einer Adaptation von *Nora* von Henrik Ibsen durch die Pei du ju she (Chongqing Drama Society) in Chengdu unter der Regie von Lai Qing mit Ouyang Hongying als Nora und Zhang Yang als Helmer.  
The play became not only a weapon in national defense but also a means of struggle between the nationalists and communists in China. [Ibs1:S. 201]
- 1948 Aufführung einer Adaptation von *Nora* von Henrik Ibsen durch die Pei du ju she (Chongqing Drama Society) im Kang jian tang Theater in Chongqing unter der Regie von Lai Qing, mit Bai Ling als Nora und Zhang Yang als Helmer. [Ibs112,Ibs1:S. 201]

- 1956 Aufführung von *Nora* von Henrik Ibsen durch die Zhongguo qing nian yi shu xue yuan (China Youth Arts Academy) in Beijing unter der Regie von Wu Xue, mit Ji Shuping als Nora und Yu Chun als Helmer, Jiang Zhulin als Krogstad, Bai Ling als Mrs. Linde und Du Peng als Dr. Rank.  
A sponsor of the production invited Ibsen specialists from Norway to participate in their performance. Wu Xue made a trip to Norway in order to collect more information about Ibsen and to see how his plays were staged in Norwa.  
Cao Juren describes the performance as a production with 'a perfect cast and acting'. Wu Xue comments that 'he play had a different but higher mission in socialist society' and it was treated 'as medicine eliminating corrupt bourgeois morals' and 'as a song praising new life'. Cao Yuren accounts for the difference by the changes in society. Supposedly liberated from all social bondage, both men and women in socialist China were free human beings and therefore no longer identified themselves with Nora. They looked at the play as a satire of the bourgeois social system rather than as an appeal for them to rebel. [Ibs1:S. 207]

### **Bai, Liping** (um 1997)

#### *Bibliographie : Autor*

- 1997 Bai, Liping. *Chao yue yu hui mie : Nicai*. (Beijing : Beijing tu shu guan chu ban she, 1997). (Shi ji ren wu zhuan ji gu shi cong shu ; 2). [Biographie von Friedrich Nietzsche]. 超越與毀滅尼采 [WC]
- 1999 [Rice, Anne]. *Qiao ti qin*. Anni Laisi zhu ; Lu Mingjun, Zhu Jun, Bai Liping yi. (Nanjing : Yilin chu ban she, 1999). (Dang dai wai guo liu xing xiao shuo ming pian cong shu). Übersetzung von Rice, Anne. *Violin*. (New York, N.Y. : A.A. Knopf, 1997). 小提琴 [WC]

### **Bai, Niu** (um 1995)

#### *Bibliographie : Autor*

- 1995 Bai, Niu. *The power of myth : a study of Chinese elements in the plays of O'Neill, Albee, Hwang, and Chin*. (Ann Arbor : University Microfilms International, 2012). (Diss. Boston Univ., 1995). [AOI]

### **Bai, Pingjie** (um 1946)

#### *Bibliographie : Autor*

- 1946 *Three seasons and other stories*. Transl. from the Chinese by Chun-chan Yeh [Ye Junjian]. (London : Staples Press, 1946).  
[Enthält] :  
Mao, Tun [Mao, Dun]. Three seasons.  
Yao, Hsueh-yin [Yao, Xueyin]. Half a cartload of straw short.  
Pai, Ping-chei [Bai, Pingjie]. Along the Yunnan-Burma road.  
S.M. The third rate gunner.  
Chang, T'ien-yi [Zhang Tianyi]. Mr. Hua Wei.  
Action, Harold. Small talks in China. [WC]

### **Bai, Pu** (1227-1306) : Dramatiker

#### *Bibliographie : Autor*

- 1974 *Vermaning door een dode hond : vijf Chinese komedies uit het eind van de dertiende eeuw.* Vertaald en ingeleid door W[ilt] Idema en D[irk] R. Jonker. (Amsterdam : De Arbeiderspers, 1974). (Chinese bibliotheek ; deel 5). [Enthält Dramen von Gang Hanqing, Kang Jinzhi und Bai Pu].

### **Bai, Renli** (um 2000)

#### *Bibliographie : Autor*

- 2000 Ogden, C.K. ; Richards, I.A. *Yi yi zhi yi yi.* Aogedeng Lichazi ; Bai Renli, Guo Qingzhu. (Beijing : Beijing shi fan da xue chu ban she, 2000). (Yu yan xue zi zhu cong shu).  
Übersetzung von Ogden, C.K. ; Richards, I.A. *The meaning of meaning.* (London : Kegan Paul, Trench, Trubner, 1923).  
意义之意义 [WC]

### **Bai, Ruoxue** (um 2000)

#### *Bibliographie : Autor*

- 2000 [Tolstoy, Leo]. *Tuo'ersitai fu yin shu.* Tuo'ersitai zhu ; Bai Ruoxue yi. (Taipei :Jiu jing chu ban she gu fen you xian gong si, 2000). (Zong jiao ; 2). Übersetzung von Tolstoy, Leo.  
*Kratkoe izlozhenie Evangheliia.* (1883). = (Genève : M. Elpidine, 1890). = *The gospel in brief.* (Croydon : Brotherhood Publ. Co.; London : Walter Scott, 1896).  
托爾斯泰福音書 [WC]

### **Bai, Sha** (um 1970)

#### *Bibliographie : Autor*

- 1966 [Eliot, T.S.]. *Shu nu de hua xiang.* Bai Sha yi. In : Li ; no 16 (1966). Übersetzung von Eliot, T.S. *A portrait of a lady.* In : Others : a magazine of the new verse ; Sept. (1915). = In : Eliot, T.S. *Poems.* (New York, N.Y. : A.A. Knopf, 1920). [Eliot22]
- 1970 *Ou mei zuo jia lun.* Jide deng zhu [et al.] ; Bai Sha bian zhu. (Taipei : Ju ren chu ban she, 1970). (Ju ren cong kan ; 10). [Enthält 8 Essays von westlichen und taiwanesischen Autoren oder Übersetzern].  
[Enthält] :  
[Gide, André]. *Wei mei de wang er de.* Übersetzung von Gide, André. *Oscar Wilde : "in memoriam" (souvenirs), le "De profundis".* (Paris : Mercure de France, 1910). 唯美的王爾德  
[Gide, André]. *Gede lun.* Übersetzung von Gide, André. *Goethe.* (Paris : Nouvelle revue française, 1932). 哥德論  
歐美作家論 [WC]
- 1993 [Dostoyevsky, Fyodor]. *Zui yu fa.* Tuosituoyefusiji zhu ; Bai Sha suo xie. (Taipei : Ye qiang chu ban she, 1993). (Shi jie wen xue ming zhu jing hua ben ; 2). Übersetzung von Dostoevsky, Fjodor Michailowitch. *Prestuplenie i nakazanie : roman v shesti chast'i a'kh s epilogom.* In : Russki westnik ; no 1-12, Jan.-Dez. (1866). = Vol. 1-2. (S. Peterburg : Izd. A. Bazunova, 1867). = *Le crime et le châtement.* (Paris : Plon, 1884). = *Crime and punishment.* Transl. from the Russian by Constance Garnett. (London : W. Heinemann, 1914). = *Raskolnikow, oder, Schuld und Sühne.* (Leipzig : W. Friedrich, 1882).  
罪與罰 [WC]

### **Bai, Shan** (um 1920)

#### *Bibliographie : Autor*

- 1920 Bai, Shan. *Nicai zhuan*. In : Min duo (15 Aug. 1920). [Biographie von Friedrich Nietzsche]. 尼采傳 [WC]

### **Bai, Shi** (um 1941)

#### *Bibliographie : Autor*

- 1941 [Dreiser, Theodore]. *Suoluo*. Delaisai ; Bai Shi. (Yongan : Gai jin chu ban she, 1941). (Shi jie ta si xiang jia cong shu ; 3). Übersetzung von Dreiser, Theodore. *The living thoughts of Thoreau*. Presented by Theodore Dreiser. (London : Cassell, 1939). (The living thoughts library ; 6). 梭羅 [WC]

### **Bai, Shouyi** (Kaifeng, Henan 1909-2000 Beijing) : Historiker, Ethnologe

#### *Biographie*

- 1953 Gründung der Nationalen Islamischen Vereinigung in Beijing. Sie wird dominiert durch die Yihewani Bewegung und vermittelt zwischen Muslimen und dem Staat. Mitglieder sind Politiker, muslimische Staatsbeamte, Professoren, wie Bai Shouyi, Hu Zhenhua, Lin Song, Ma Zhenwu und Ma Teng'ai. [All]

### **Bai, Sihong** (um 1987)

#### *Bibliographie : Autor*

- 1986-2000 [Tolstoy, Leo]. *Liefu Tuo'ersitai wen ji*. Vol. 1-17. (Beijing : Ren min wen xue chu ban she, 1986-2000).  
列夫托尔斯泰文集  
[Enthält] :  
Vol. 1. *Tong nian ; Shao nian ; Qing nian*. Xie Sutai yi. Übersetzung von Tolstoy, Leo. Detstvo, Otrochestvo, Junost'. Detstvo. In : *Sovremennik* (1852). Otrochestvo. In : *Sovremennik* (1854). Junost. In : *Sovremennik* (1857). = *L'enfance et l'adolescence*. (Paris : J. Hetzel, 1886). = Tolstoy, Leo. *Childhood, boyhood and youth*. (London : J.M. Dent, 1917). = *L'enfance et l'adolescence*. (Paris : J. Hetzel, 1886). = *Souvenirs : enfance, adolescence, jeunesse*. (Paris : Hachtte, 1887). 童年少年青年  
Vol. 2. *Zhong duan pian xiao shuo*. Pan Anrong, Fang Xin yi. [Short stories].  
托尔斯泰中短篇小说选  
Vol. 3. *Zhong duan pian xiao shuo*. Fang Xin, Liu Liaoyi yi.  
Vol. 4. *Zhong duan pian xiao shuo*. Zang Zhonglun, Liu Liaoyi deng yi.  
Vol. 5-8 *Zhan zheng yu he ping*. Liu Liaoyi yi. Übersetzung von Tolstoy, Leo. *Voyna i mir* = *Vojne i mire*. In : *Russkiy Vestnik* (1869). = (S. Peterburg : V. Tip. Departamenta udelov, 1869). = *La guerre et la paix : roman historique*. (Paris : Hachette, 1879). = Tolstoy, Leo. *War and peace*. Vol. 1-3. (London : Vizetelly, 1886). = Tolstoy, Leo. *Krieg und Frieden : historischer Roman*. (Berlin : A. Deubner, 1885-1886). 戰爭與和平  
Vol. 9-10 *Anna Kalieningna*. Zhou Yang, Xie Sutai yi. Übersetzung von Tolstoy, Leo. *Anna Karenina*. (Moskva : Tip. T. Ris, 1877-1878). = *Anna Karenina*. (Claremont : Joshua James Press, 1877). = *Anna Karenina : Roman*. (Berlin : R. Wilhelmi, 1885). = *Anna Karenine*. (Paris : Hachette, 1886). 安娜卡列尼娜  
Vol. 11. *Fu huo*. Ru Long yi. Übersetzung von Tolstoy, Leo. *Voskresenie : roman*. (Moskva : Pol'za, 1899). = Tolstoy, Leo. *Resurrection : a novel*. = *The awakening*. (New York, N.Y. : Grosset & Dunlap, 1899). = *Résurrection*. (Paris : E. Flammarion, 1900). 复活  
Vol. 12. *Gu shi*. Chen Fu yi. [Übersetzung von Stories von Tolstoy]. 故事  
Vol. 13. *Xi ju*. Fang Xin, Bai Sihong yi. [Übersetzung der Dramen von Tolstoy]. 戲劇  
Vol. 14. *Wen lun*. Chen Shen, Feng Chenbao deng yi. [Übersetzung von Literaturtheorie von Tolstoy]. 文论  
Vol. 15. *Zheng lun*. Ni Ruiqin xuan bian ; Feng Zeng, Song Datu deng yi. [Übersetzung von politischen Kommentaren von Tolstoy]. 政论  
Vol. 16. *Shu xin*. Zhou Sheng, Dan Jida deng yi. [Übersetzung der Briefe von Tolstoy]. 书信  
Vol. 17. *Ri ji*. Chen Fu, Zheng Kui yi. [Übersetzung der Tagebücher von Tolstoy]. 日記 [WC]
- 1987 *Du hui de you yu*. Bai Sihong zhu bian. (Hefei : Anhui wen yi chu ban she, 1987). (Wai guo shu qing xiao shuo xuan ji ; 8). [Übersetzungen ausländischer Prosa]. [Enthält] : Storm, Theodor. *Immensee*. Zweig, Stefan. *Geschichte in der Dämmerung*. Eichendorff, Joseph von. *Aus dem Leben eines Taugenichts*. Mann, Thomas. *Der tod in Venedig ; Tristan*. Hesse, Hermann. *Peter Camenzind ; Siddhartha*. Hauptmann, Gerhart. *Der Ketzer von Soana*. 都会的忧郁 [Din10,WC]
- 1999 [Andreyev, Leonid Nikolaevich]. *Qi ge bei jiao si zhe de gu shi*. Lie Andelieyefu zhu ; Zhang Er, Jin Ge, Bai Sihong yi. (Zhongguo : Shandong wen yi chu ban she, 1999). (Chang jing lu cong shu. Wai guo you xiu xiao shuo xuan cui). Übersetzung von Andreyev, Leonid Nikolaevich. *Rasskaz o semi poveshennykh*. In : *Literaturno-khudozhestvennyi al'manakh*. Vol. 5 (St Petersburg: Shipovnik, 1908). = *Les sept pendus ; La vie d'un pope*. (Paris : Charpentier, 1911). = (Berlin : J. Ladyschnikow, 1909). = *The seven that were hanged*. (New York, N.Y. : Boni and Liveright, 1918). = *Die Geschichte von den sieben Gehenkten*. (Berlin : J. Ladyschnikow, 1908).  
七个被绞死者的故事 [WC]

**Bai, Wei** (1894-1997)

*Bibliographie : Autor*

- 1934 Bai, Wei. *Cong Molun zhong xue de you yi hui chu lai*. In : Shen bao ; 5-6 July (1934). [Über die Aufführung von Nora von Henrik Ibsen durch die Molun-Schule in Shanghai 1934]. 從莫倫中學的遊藝會出來 [WC]
- 2009 *The Columbia anthology of modern Chinese drama*. Ed. by Xiaomei Chen. (New York, N.Y. : Columbia University Press, 2009).  
[Enthält] :  
Hu, Shi. The greatest event in life. = Zhong shen da shi (1919).  
Hong, Shen. Ya ma chao. = Zhao yan wang (1922).  
Tian, Han. The night a tiger was captured. = Huo hu zhi yi ye (1921).  
Ouyang, Yuqian. After returning home. = Hui jia zhi hou (1922).  
Ding, Xilin. The wasp. = Yi zhi ma feng (1923).  
Ding, Xilin. Oppression. = Ya po (1926).  
Bai, Wei. Breaking out of the pagoda. = Da chu you ling ta (1928).  
Cao, Yu. Thunderstorm. = Lei yu (1933).  
Li, Jianwu. It's only spring. = Zhe bu guo shi chun tian (1934).  
Xia, Yan. Under Shanghai eaves. = Shanghai wu yan xia (1937).  
Wu, Zuguang. Returning from a stormy night. = Feng xue ye gui ren (1942).  
Lao, She. Teahouse. = Cha guan (1958).  
Tian, Han. Guan Hanqing. = Guan Hanqing (1958-1961).  
Chen, Yun. The young generation. = Nian qing de yi dai (1963).  
Weng, Ouhong ; A, Jia. The red lantern. = Hong deng ji (1964).  
Gao, Xingjian. Bus stop. = Che zhan (1983).  
Li, Longyun. Man and the wilderness. = Huang yuan yu ren (1988).  
Yang, Limin. Geologists. = Di zhi shi (1995).  
Shen, Lin ; Huang Jisu, Zhang, Guangtian. Che Guevara. = Qie Gewala (2000).  
Lai, Shengchuan. Secret love in peach blossom land. = An lian tao hua yuan (1986).  
Chan, Anthony. Metamorphosis in the moonlight under the stars. = Xing guang xia de tui bian (1986).  
Chan, Joanna. Grown ourselves with roses. = Hua jin gao lou (1988). [WC,LiuS3]

### **Bai, Xiangdeng** (um 1959)

#### *Bibliographie : Autor*

- 1959 [Christie, Agatha]. *Si wang wu hui*. Kelisidi zhuan ; Bai Xiangdeng yi. (Gaoxiong : Da lu chu ban, 1959). (Zhen tan xiao shuo cong shu). Übersetzung von Christie, Agatha. *A murder is announced*. (London : Collins, 1950).  
死亡舞會 [WC]

### **Bai, Xiangguo** (Penglai, Shandong 1918-1991 Beijing) : Minister of Foreign Trade

#### *Biographie*

- 1973 Erste australische Handels-Delegation unter Jim Cairns nach China. Er trifft Zhou Enlai, Bai Xiangguo und Gough Whitlam. Kenneth Myer ist Mitglied. [Tho2,ChiAus]
- 1974 Bai Xiangguo reist nach Australien. [Tho2:S. 167]
- 1991 Eine chinesische Delegation unter Bai Xiangguo reist nach Frankreich [Wik]

### **Bai, Xianyong** (Guilin, Guangxi 1937-) : Schriftsteller

#### *Bibliographie : Autor*

- 1982 Pai, Hsien-yung [Bai, Xianyong]. *Wandering in the garden, waking from a dream : tales of Taipei characters*. Transl. by the author and Patia Yasin ; ed. by George Kao. (Bloomington, Ind. : Indiana University Press, 1982). (Chinese literature in translation). Übersetzung von Bai, Xianyong. *Taipei ren*. (Taipei : Chen zhong chu ban she, 1971). 臺北人 [WC]
- 1985 Bai, Xianyong. *Einsam mit siebzehn*. Aus dem Chinesischen übertragen von Wolf Baus und Susanne Ettl ; mit einem Nachwort von Wolf Baus. (Köln : Diederichs, 1985). (Neue chinesische Bibliothek). Übersetzung von Bai, Xianyong. *Teibei ren*. (Taipei : Er ya chu ban she, 1983) ; Bai, Xianyong. *Ji mo di shi qi sui*. (Taipei : Yuan jing chu ban shi ye gong si, 1976).  
臺北人 / 寂寞的十七歲 [WC]
- 1987 Bai, Xianyong. *Enfance à Guilin : roman*. Trad. par Francis Marche et Kong Raoyu. (Aix-en-Provence : Alinéa, 1987. Übersetzung von Bai, Xianyong. *Yu qing sao*. In : Kan xian dai wen xue ; no 1 (1960). = (Xianggang : Wen xue yan jiu she, 1967).  
玉卿嫂 [Pino24]
- 1990 Pai, Hsien-yung [Bai, Xianyong]. *Crystal boys : a novel*. Transl. from the Chinese by Howard Goldblatt. (San Francisco, Calif. : Gay Sunshine Press, 1990). Übersetzung von Bai, Xianyong. *Nie zi*. (Taipei : Yuan jing chu ban shi ye gong si, 1983).  
孽子
- 1995 Bai, Xianyong. *Garçons de cristal : roman*. Trad. par André Lévy. (Paris : Flammarion, 1995). Übersetzung von Bai, Xianyong. *Nie zi*. (Taipei : Yuan jing chu ban shi ye gong si, 1983).  
孽子 [Pino24]
- 1995 Bai, Xianyong. *Treffpunkt Lotossee*. Aus dem Chinesischen von Astrid Ehlert. (Berlin : Bruno Gmünder, 1995). Übersetzung von Bai, Xianyong. *Nie zi*. (Taipei : Yuan jing chu ban shi ye gong si, 1983). [WC]
- 2000 Bai, Xianyong. *Gens de Taipei : récits*. Traduit du chinois par André Lévy. (Arles : P. Picquier, 2000). (Picquier poche ; 132). Übersetzung von Bai, Xianyong. *Taipei ren*. (Taipei : Chen zhong chu ban she, 1971).  
臺北人
- 2005 Bai, Xianyong. *Il maestro della notte*. Trad. dal cinese di Maria Rita Masci. (Torino : Einaudi, 2005). (Einaudi tascabili). Übersetzung von Bai, Xianyong. *Nie zi*. (Taipei : Yuan jing chu ban shi ye gong si, 1983). 孽子 [WC]

## Bai, Xingjian (776-826) : Schriftsteller

### Bibliographie : Autor

- 1962 Bai, Ssing-djän [Bai, Xingjian]. *Das Singmädchen Li : Geschichten aus der Tangzeit*. Überarbeitung der Übersetzung und Anm. von Johanna Herzfeldt ; mit einem Nachw. von Werner Bettin. (Leipzig : Reclam, 1962). (Reclams Universal-Bibliothek ; Nr. 8990/91).  
Übersetzung von Bai, Xingjian. *Li Wa zhuan*.  
李娃傳 [WC]
- 1983 Dudbridge, Glen. *The tale of Li Wa : study and critical edition of a Chinese story from the ninth century*. (London : Ithaca Press for the Board of the Faculty of Oriental Studies, Oxford University, 1983). (Oxford Oriental monographs ; no 4). [Bai, Xingjian. *Li Wa zhuan*].

## Bai, Xuan (um 2000)

### Bibliographie : Autor

- 2000 Bai, Xuan. Dika'er. (Beijing : Zhong yang wen xian chu ban she, 2000). (Xi fang mei ti tui chu de qian nian wei ren : yan zhan de si xiang). [Abhandlung über René Descartes]. 笛卡尔 [WC]

### **Bai, Xue** (um 1958)

#### *Bibliographie : Autor*

- 1958 [Constant, Benjamin]. *Adu'erfu*. Kangsidang zhuan ; Bai Xue yi. (Taipei : Xin xing, 1958). Übersetzung von Constant, Benjamin. *Adolphe : anecdote trouvée dans les papiers d'un inconnu et publiée par M. Benjamin de Constant*. (Londres : Chez Colburn ; Paris : chez Treuttel et Würtz, 1816). 阿篤兒夫 [WC]

### **Bai, Ya** (um 2005)

#### *Bibliographie : Autor*

- 2005 [Grimm, Jacob ; Grimm, Wilhelm]. *Gelin tong hua*. Bai Ya, Zhong Xin yi. (Taipei : Hua wen wang chu ban, 2005). (Ji pin xi lie cong shu ; 1). Übersetzung der Märchen der Brüder Grimm. 格林童話 [WC]

### **Bai, Yang** = Yang, Chengfang (Beijing 1920-1996 Shanghai) : Schauspielerin

#### *Biographie*

- 1936.05 Performance of *Before breakfast* by Eugene O'Neill by Zhongguo lü xing ju tuan (Chinese Touring Drama Troupe) in Nanjing. Performed by Bai Yang, translated by Fan Fang (1927). [One42,One56:S. 269]
- 1944 Aufführung von *Roumiou yu Youliye* [ID D23516] = *Romeo and Juliet* von William Shakespeare in der Übersetzung von Cao Yu durch das Shen ying ju tuan (The Divine Eagle Theatre) mit Jin Yan als Romeo und Bai Yang als Juliet ; unter der Regie von Zhang Junxiang in Chongqing.  
Cao Yu : "One of my favourite Western playwrights is Shakespeare, and my fondness of Shakespeare's plays started from reading Lin Shu's *Tales* when I was a little boy. As soon as I was able to read the original English, I was eager to get hold of a Shakespeare play because Lin's translation of Shakespeare's fantasy world was so fresh in my own mind."  
Li Ruru : Cao Yu's translation, rendered in an elegant style of verse and prose, plays with the tones of Mandarin as well that the combination of rise and fall gives actors an excellent opportunity to deliver the poetry in the text. Cao Yu himself was undergoing an emotional turmoil during this period, and the feelings and passions Shakespeare wrote beautifully for Romeo and Juliet best expressed his own inner world. [Shak8:S. 16, 35, 233,Shak16:S. 112]

### **Bai, Yaocan** (um 1997) : Regisseur

#### *Biographie*

- 1997 Aufführung von *Nora* von Henrik Ibsen durch die Xianggang ying shi ju tuan (Hong Kong Movie and TV Theatrical Company) in Hong Kong unter der Regie von Bai Yaocan. [Ibs1:S. 206]

#### *Bibliographie : Autor*

- 1983 [Chekhov, Anton Pavlovich]. *Hai ou*. Qiekefu yuan zhu ; Zhou Caiqin dao yan ; Bai Yaocan yi ben gai xie. (Xianggang : Xianggang hua ju tuan, 1983). (Xianggang hua ju tuan ju ben ; 36. Xianggang hua ju tuan ju mu ; 1982-1983). Übersetzung von Chekhov, Anton Pavlovich. *Chaika*. In : Nowoje wremja (1895). In : Chekhov, Anton Pavlovich. P'esy. (S.-Peterburg : Izd. A.S. Suvorina, 1897).= *Die Möwe : Schauspiel in vier Aufzügen*. (Leipzig : Ed. Diederichs, 1902). = *The seagull*. In : Chekhov, Anton Pavlovich. In : Chekhov, Anton Pavlovich. Plays. (London : Duckworth, 1912). = *La mouette : comédie en 4 actes*. (Paris : Libraire théâtrale, 1955). [Erstaufführung Alexandrinsky Theater, St. Petersburg, 1896]. 海鷗 [WC]

### Bai, Ye (1952-)

#### Bibliographie : Autor

- 1992 [Maugham, W. Somerset]. *Hu pan lian qing*. Maomu deng zhu ; Bai Ye bian xuan. (Beijing : Zhongguo wen lian chu ban gong si, 1992). (20 shi ji wai guo zhong pina xiao shuo jing xuan). [Übersetzung ausgewählter Short stories von Maugham]. 湖畔戀情 [WC]

### Bai, Yezhi (um 1965)

#### Bibliographie : Autor

- 1965 [Rolland, Romain]. *Jin dai yin yue jia ping zhuan*. Luolan ; Bai Yezhi yi. (Taipei : Yue you shu fang, 1965). (Yue you cong shu ; 5). Übersetzung von Rolland, Romain. *Musiciens d'aujourd'hui*. (Paris : Hachette, 1908). 近代音樂家評傳 [WC]

### Bai, Yingrui (um 1992)

#### Bibliographie : Autor

- 1989 [Dumas, Alexandre père]. *Lang dang tian cai : Dazhongma*. Dazhongma zhu ; Bai Yingrui yi. (Beijing : Wen hua yi zhu chu ban she, 1989). (Wai guo wen xue yi zhu jia chuan ji cong shu). Übersetzung von Dumas, Alexandre père. *Mes mémoires*. (Paris : Alexandre Cadot, 1852-1854). 浪蕩天才 [WC]
- 1992 [Hugo, Victor]. *Yuguo shi xuan*. Yuguo zhu ; Bai Yingrui yi. (Shijiazhuang : Huashen wen yi chu ban she, 1992). (Hai wai ming jia shi cong). [Übersetzung ausgewählter Gedichte von Hugo]. 雨果詩選 [WC]

### Bai, Yong = Bo, Yong (um 1958)

#### Bibliographie : Autor

- 1955 [Hauff, Wilhelm]. *Leng ku de xin*. Bai Yong yi. (Shanghai : Er tong du wu chu ban she, 1955). Übersetzung von Hauff, Wilhelm. *Das kalte Herz*. 冷酷的心 [WC]
- 1956 [Kleist, Heinrich von]. *Po weng ji*. Kelaisite zhu ; Bai Yong yi. (Shanghai : Xin wen yi chu ban she, 1956). Übersetzung von Kleist, Heinrich von. *Der zerbrochene Krug*. (Berlin : Realschulbuchhandlung, 1811). [Uraufführung Weimar 1808]. 破甕記 [WC]

- 1958 [Chamisso, Adalbert von]. *Bide Shilemi qi yu ji*. Bai Yong yi. In : Yi wen ; no 7 (1958). = Adebei'erte Feng Shamisuo zhu ; Boyong yi. (Beijing : Ren min wen xue chu ban she, 1962). Übersetzung von Chamisso, Adalbert von. *Peter Schlemihl's wundersame Geschichte*. (Nürnberg : J.L. Schrag, 1814).  
彼得史勒密奇遇記 [KVK]

### **Bai, Yucheng** (um 1999)

#### *Bibliographie : Autor*

- 1998 [Bell, Gavin]. *Xun zhao shuo gus hi de ren : zhui sui Shidiwensheng de nan tai ping yang zhi lu*. Gewen Beier zuo ; Bai Yucheng yi. (Taibei : Makeboluo wen hua chu ban, 1998). (Dang dai ming jia lu xing wen xue ; 7). Übersetzung von Bell, Gavi. *In search of Tusitala : travels in the Pacific after Robert Louis Stevenson*. (London : Picador, 1995).  
尋找說故事的人：追隨史蒂文生的南太平洋之旅 [WC]
- 1999 [Anderson, Chester G.]. *Qiaoyisi*. Jiasite Andesen zhu ; Bai Yucheng yi ; Lin Yuzhen shen ding. (Taibei : Mao tou ying chu ban she, 1999). (Zuo jia yu zuo pin ; 1). Übersetzung von Anderson, Chester. *James Joyce*. (London : Thames and Hudson, 1986).  
乔伊斯 [WC]

### **Bai, Yukun** (um 2008)

#### *Bibliographie : Autor*

- 2008 Casacchia, Giorgio ; Bai, Yukun. *Grande dizionario cinese-italiano*. Vol. 1-2. (Roma : IsIAO, 2008). (Dizionri / dizionari / Istituto italiano per l'Africa e l'Oriente, Centro di lessicografia asiatica ; 2. Il nuovo Ramusio. Strumenti ; 1). [WC]

**Baikov, Fedor Isakovich** = Backhoff, Fedor Iskowitz = Baikow, Fjodor Issakowitsch = Baykov, Fedor (1612-1663) : Russischer Gesandter

#### *Biographie*

- 1656-1657 Erste russische Gesandtschaft für Gründung diplomatischer und wirtschaftlicher Beziehungen unter Fedor Isakovich Baikov, die aber scheitert. Durch den Wechsel der Kaiserdynastie versucht Russland nun Kontakt zu den mandschurischen Qing aufzunehmen und so einen neuen Markt speziell für den Absatz ihrer sibirischen Edelpelze zu finden. Doch auch diesmal scheitern alle Bemühungen an den Schwierigkeiten des zeremoniellen Protokolls. Baikov wird nicht zur Audienz vorgelassen. [Mya,Slad1,Cla]

#### *Bibliographie : Autor*

- 1668 Baikov, Fedor Isakovich ; Wagner, Zacharias. *Anhang zwoer Reisen : die Erste eines Moscovitischen Gesandten nach China, die Anderre Herr Zachariae Wagners durch ein gross Theil der Welt und unter andern auch nach China*. (Berlin : Christoff Runge, 1668). [Bericht der russischen Gesandtschaft Baikovs von 1656-1657].  
= *An account of two voyages : the first of Feodor Iskowitz Backhoff, the Muscovite envoy, into China : the second of Mr. Zachary Wagener, a native of Dresden in Misnia, thro' a great part of the world, as also into China*. (London : Printed for A. and J. Churchill, 1704). [WC]

### **Baildon, Gary** (um 1997) : Mayor Council of Gold Coast City

#### *Biographie*

- 1997 Eine australische Delegation unter Gary Baildon besucht Beihai um eine Schwester-Stadt mit Gold Coast City zu gründen. [Tho2]

**Bailes, Alyson J.K.** (Manchester 1949-2016 Schottland) : Englische Diplomatin

*Biographie*

1987-1989 Alyson J.K. Bailes ist Generalkonsul der britischen Botschaft in Beijing. [Wik]

**Bailey, Alison** Asia Instructor, Department of Asian Studies, University of British Columbia

*Bibliographie : Autor*

2007 Bailey, Alison. *China : people, place, culture, history*. Alison Bailey, Ronald Knapp [et al.]. (London : DK Publishing, 2007). [WC]

**Bailey, David H.** (um 1880) : Amerikanischer Diplomat

*Biographie*

1874 David H. Bailey ist Konsul des amerikanischen Konsulats Hong Kong und Macao. [Wiki4]

1879-ca. 1880 David H. Bailey ist Generalkonsul des amerikanischen Konsulats in Shanghai. [Int]

**Bailey, Frederick Marshman** (Lahore 1882-1967 Stiffkey, Norfolk) : Offizier der britischen Armee, Lepidopterist, Forscher, Naturforscher

*Biographie*

1903-1904 Francis Younghusband leitet eine Mission nach Lhasa um Tibet dazubringen, den englisch-chinesischen Vertrag von 1890 einzuhalten. Henry Hubert Hayden, Frederick Marshman Bailey und Ernest Wilton nehmen daran teil. Bailey erforscht Handelsstrassen zwischen Indien und Gartok (Tibet). [ODNB,WiltE1]

1905 Frederick Marshman Bailey ist Handelsagent in Gyantse (Tibet). [ODNB]

1906-1907 Frederick Marshman Bailey erforscht das Chumbi Tal in Tibet. [ODNB]

1911 Frederick Marshman Bailey erforscht den Tsangpo Fluss in Tibet. Dann reist er von Beijing durch Sichuan und Yunnan, auf dem Yichang und Yangzi, nach Dajianlu zur tibetischen Grenze bis Indien. [ODNB]

1913 Frederick Marshman Bailey reist von Assam nach Tibet um den Tsangpo Fluss zu erforschen. Er entdeckt eine neue Mohnblume und sammelt Pflanzen. [ODNB]

*Bibliographie : Autor*

1945 Bailey, F[rederick] M[arshman]. *China - Tibet - Assam : a journey, 1911*. London : Jonathan Cape, 1945). Bericht über die Reise vom Yangzi bis Wanxian (Sichuan), Chengdu (Sichuan), Yunnan und Tibet. [KVK,Cla]

1957 Bailey, F[rederick] M[arshman]. *No passport to Tibet*. (London : Hart-Davis, 1957). Bericht über seine Reise 1913.

**Baillie, Joseph** (Ballycloughan, Irland 1860-1935 Selbstmord Berkeley, Calif.) : Irisch-amerikanischer Missionar Board of Foreign Mission of the Presbyterian Church in the United States ; Wirtschaftsspezialist

*Biographie*

- 11891-1898 Joseph Bailie ist als Missionar des Board of Foreign Missions of the Presbyterian Church in the U.S.A. in Suzhou. [Shav1]
- 1899-1901 Joseph Bailie ist Professor der Imperial University in Beijing. [Shav1]
- 1911-1918 Joseph Bailie ist Mitarbeiter bei Kolonisations-Plänen in China und der Mandschurei. [Shav1]
- 1913 Joseph Bailie gründet eine Siedlung in Lai'an, Anhui. [Shav1]
- 1914 Joseph Bailie ist Gründer des College of Agriculture and Forestry der University of Nanjing. [Shav1]
- 1917 Joseph Bailie gründet eine Siedlung in Jilin. [Shav1]
- 1917-1918 Joseph Bailie beteiligt sich am Hochwasserschutz in China. [Shav1]
- 1919-1930 Joseph Bailie gründet das Bureau of Industrial Service in Nanjing. [Shav1]
- 1928 Rewi Alley lernt Joseph Bailie kennen. [Alley4]
- 1931 Joseph Bailie gründet das Bureau of Industrial Service in in Shenyang. [Shav1]
- 1931-1932 Joseph Bailie beteiligt sich am Hochwasserschutz in Hankou. [Shav1]
- 1934-1935 Joseph Bailie ist Berater des Gerichtes in Hexian, Anhui. [Shav1]

**Bailly, Jean-Sylvain** (Paris 1736-1793 Paris) : Astronom, Erster Bürgermeister von Paris

*Bibliographie : Autor*

- 1777 Bailly, Jean-Sylvain. *Lettres sur l'origine des sciences : et sur celle des peuples de l'Asie, adressées à M. de Voltaire par M. Bailly, & précédées de quelques lettres de M. de Voltaire à l'auteur.* (Londres : Chez M. Elmesly, et a Paris, chez De Bure l'ainé, 1777).  
<http://gallica.bnf.fr/ark:/12148/bpt6k92269t>. [WC]

**Bain, R. Nisbet** = Bain, Robert Nisbet (London 1854-1909 Battersea Park) : Übersetzer, Historiker

*Bibliographie : Autor*

- 1952 [Pelevoi, Petr Nikolaevich]. *Eluosi min jian gu shi*. Zhitang [Zhou Zuoren] yi. (Xianggang : Da gong shu ju, 1952). Übersetzung von Bain, R. Nisbet. *Russian fairy tales*. (London : Lawrence and Bullen, 1892. = Pelvoi, Petr Nikolaevich. *Narodnuya russkiya skazki*. (St. Petersburg : [s.n.], 1874).  
 俄羅斯民間故事
- 1953 [Bain, R. Nisbet]. *Wukelan min jian gu shi*. Zhitang [Zhou Zuoren] yi. (Xianggang : Da gong shu ju, 1953). (Da gong fan yi cong shu ; 1). Übersetzung von Bain, Robert Nisbet. *Cossack fairy tales and folk tales*. Selected, ed. and transl. by R. Nesbit Bain ; illustrated by E.W. Mitchell. (London : Lawrence and Bullen, 1894). [Ukrainische Märchen].  
 烏克蘭民間故事

**Bainbridge, Oliver** (um 1906) : Englischer Schriftsteller

*Biographie*

- 1906 Oliver Bainbridge besucht Kaifeng und schreibt, dass es noch acht jüdische Familien, ca. 50 Personen in Kaifeng (Henan) gibt, die zum Islam übergetreten sind. [Gol]

*Bibliographie : Autor*

- 1907 Bainbridge, Oliver. *The Chinese jews*. In : The national geographic, vol. 18, no 10 (Washington 1907), eine Abhandlung mit Photographien. [Int]
- 1913 Bainbridge, Oliver. *The heart of China*. (London : African Times and Orient Review, 1913). [Vortrag vor der China Society in London 1912 über Chinas Geschichte und Kultur]. <http://umaclib3.umac.mo/record=b2151582>. [WC]

### **Baker, Benjamin** (um 1766-1824) : Graveur

#### *Bibliographie : Autor*

- 1796 Baker, Benjamin. *A general chart, on Mercator's projection, to shew the track of the Lion and Hindostan from England to the Gulph of Pekin in China, and of their return to England ; with the daily statement of the barometer and thermometer as observed at noon ; containing also the limits of the Chinese empire as extended by the conquests of the present emperor Tchien-lung*. B. Baker sulpt. ; J. Barrow delt. (London : George Nicol, 1796). [Beijing].

### **Baker, Carlos** (Biddeford, Maine 1909-1987 Princeton, N.J.) : Autor, Biograph, Woodrow Wilson Professor of Literature, Princeton University

#### *Bibliographie : Autor*

- 1981 Hemingway, Ernest. *Selected letters 1917-1961*. Ed. by Carlos Baker. (London : Granada, 1981). [ZB]
- 1981 [Baker, Carlos]. *Haimingwei chuan : nian shi ji wen tan ling hun ren wu Haimingwei de yi sheng*. Beike zhu ; Yang Naidong yi. (Taipei : Zhi wen, 1981). (Xin chao wen ku ; 258). Übersetzung von Baker, Carlos. *Ernest Hemingway : a life story*. (New York, N.Y. : Stribner, 1969).  
海明威傳 : 廿世紀文壇靈魂人物海明威的一生 [WC]
- 1985 [Baker, Carlos]. *Haimingwei chuan*. Beike Kaluosi zhu ; Chen Anquan, Zeng Liming, Wang Zhaoyang yi. (Xianggang : Nan yue chu ban she, 1985). (Dang dai wai guo ming ren zhuan ji cong shu ; 9). Übersetzung von Baker, Carlos. *Ernest Hemingway : a life story*. (New York, N.Y. : Stribner, 1969).  
海明威傳 [WC]
- 1987 [Baker, Carlos]. *Haimingwei : lie ren zhi si*. Chen Mingyang yi zhe. (Taipei : Bei chen wen hua gu fen you xian gong si, 1987). (Shi ji ren wu chuan ji ; 10). Übersetzung von Baker, Carlos. *Ernest Hemingway : a life story*. (New York, N.Y. : Stribner, 1969).  
海明威 : 獵人之死 [WC]
- 1987 [Baker, Carlos]. *Haimingwei chuan*. Beike zhu ; Chen Anquan deng he yi. (Taipei : Gu feng, 1987). (Dang dai wai guo ming ren zhuan ji cong shu ; L006). Übersetzung von Baker, Carlos. *Ernest Hemingway : a life story*. (New York, N.Y. : Stribner, 1969).  
海明威傳 [WC]
- 1987 [Baker, Carlos]. *Mi wang zhe de yi sheng : Haimingwei chuan*. Beike zhu ; Lin Jihai yi. (Changsha : Hunan wen yi chu ban she, 1987). (Shi jie ming ren wen xue chuan ji cong shu ; 1). Übersetzung von Baker, Carlos. *Ernest Hemingway : a life story*. (New York, N.Y. : Stribner, 1969).  
迷惘者的一生 : 海明威传. 上册 [WC]

### **Baker, Charles** (Birmingham 1803-1874 Doncaster) : Lehrer für Taubstumme

#### *Bibliographie : Autor*

- 1856 Legge, James. *Zhi huan qi meng shu ke*. (Hong Kong : Ying Hua shu yuan, 1856).  
Übersetzung von Baker, Charles. *Graduated reading : comprising a circle of knowledge : in 200 lessons*. (London : T. Varty, Educational Repository, 1848). [Die chinesische Übersetzung wird von der London Missionary Society in den Schulen Chinas verwendet].  
智環啟蒙塾課

**Baker, Charlotte** (Nacogdoches, Texas 1910-) : Schriftstellerin, Illustratorin

*Bibliographie : Autor*

- 1801-1802 Baker, Charlotte. *The return of the Tunderbird : story of a voyage from Canton, China, to Norfolk, Virginia, in the ship Thunderbird, commanded by Samuel Heflin, begun in 1801 and terminated one year later*. (New York : McKay, 1954). [Guangzhou (Guangdong)].
- 1954 Baker, Charlotte. *The return of the Tunderbird : story of a voyage from Canton, China, to Norfolk, Virginia, in the ship Thunderbird, commanded by Samuel Heflin, begun in 1801 and terminated one year later*. (New York : McKay, 1954). [Guangzhou (Guangdong)].

**Baker, Dwight Condo** (Iowa 1892-1971)

*Bibliographie : Autor*

- 1925 Baker, Dwight Condo. *Tai Shan : an account of the sacred eastern peak of China*. (Shanghai : Commercial Press, 1925). [WC]
- 1926 Baker, Dwight Condo. *Gates of the sages : a pilgrimage in the land of Lu (South Shantung)*. In : *The China journal of science and arts* ; vol. 4, no 1 (1926). [Shandong]. [WC]

**Baker, E. Carleton** = Baker, Edward Carleton (Alameda, Calif. 1882-nach 1919) :  
Diplomat

*Biographie*

- 1907-1908 E. Carleton Baker ist Vize-Konsul des amerikanischen Konsulats in Xiamen. [PoGra]
- 1908-1909 E. Carleton Baker ist Vize-Konsul des amerikanischen Konsulats in Fuzhou. [PoGra]
- 1909-1911 E. Carleton Baker ist Konsul des amerikanischen Konsulats in Andong. [PoGra]
- 1911-1914 E. Carleton Baker ist Konsul des amerikanischen Konsulats in Chongqing. [PoGra]
- 1916-1919 E. Carleton Baker ist Generalkonsul des amerikanischen Konsulats in Shenyang. [PoGra]

**Baker, Hugh** = Baker, Hugh D.R. (Southend-on-Sea 1937-) : Professor of Chinese School of Oriental and African Studies, University of London

*Biographie*

- 1956-1958 Hugh Baker leistet Militärdienst bei der Royal Air Force. [Bak,When]
- 1958-1962 Hugh Baker studiert Sinologie an der School of Oriental and African Studies der University of London. [Bak]
- 1962 Hugh Baker erhält den B.A. of Modern Chinese der School of Oriental and African Studies, University of London. [Bak]
- 1962-1967 Hugh Baker forscht für die Dissertation. [Bak]
- 1963-1965 Hugh Baker macht anthropologische Feldforschung in Hong Kong. [Bak]

- 1967 Hugh Baker promoviert in Sinologie an der School of Oriental and African Studies, University of London. [Bak]
- 1967-1979 Hugh Baker ist Dozent für Chinesisch an der School of Oriental and African Studies, University of London. [Bak]
- 1974-1975 Hugh Baker ist Chinese Language Training Advisor der Regierung Hong Kongs. [Bak]
- 1980-1989 Hugh Baker ist Ausserordentlicher Professor für modernes Chinesisch an der School of Oriental and African Studies, University of London. [Bak]
- 1987 Hugh Baker ist Leiter des Far Eastern Department der School of Oriental and African Studies. [When,Bak]
- 1990-2003 Hugh Baker ist Professor for Chinese der School of Oriental and African Studies, University of London. [When,Bak]
- 2005 Hugh Baker ist Professor of Humanities und Direktor des Centre for East Asian Studies der Chinese University of Hong Kong. [Bak]

### *Bibliographie : Autor*

- 1968 Baker, Hugh D.R. *A Chinese lineage village : Sheung Shui*. (Stanford, Calif. : Stanford University Press, 1968). Diss. Univ. of London, 1967.
- 1973 *Peoples of the earth*. Vol. 1-20. (Danbury, Conn. : Danbury Press, 1973). Vol. 13 : *China (including Tibet), Japan and Korea*. [Ed. by Hugh Baker]. [LOC]
- 1977 *The city in late Imperial China*. Ed. by G. William Skinner ; contributors, Hugh Baker, Mark Elvin [et al.]. (Stanford, Calif. : Stanford University Press, 1977). (Studies in Chinese society).
- 1979 Baker, Hugh D.R. *Chinese family and kinship*. (New York, N.Y. : Columbia University Press, 1979).
- 1979 Baker, Hugh. *Ancestral images : a Hong Kong album*. (Hong Kong : South China Morning Post, 1979). [Sammlung von 40 Artikel erschienen 1977-1978].
- 1980 Baker, Hugh. *More ancestral images : a second Hong Kong album*. (Hong Kong : South China Morning Post, 1980). [40 Artikel erschienen 1978-1979].
- 1981 Baker, Hugh. *Ancestral images again : a third Hong Kong album*. (Hong Kong : South China Morning Post Publications Division, 1981). [Artikel erschienen 1979].
- 1983 Ng, Peter Y.L. *New Peace County : a Chinese gazetteer of the Hong Kong region*. Prepared for press and with additional material by Hugh D.R. Baker. (Hong Kong : Hong Kong University Press, 1983). Rev. Diss. Univ. of Hong Kong, 1961.
- 1987 Baker, Hugh. *The overseas Chinese*. (London : B.T. Batsford, 1987).
- 1990 Baker, Hugh. *Hong Kong images : people and animals*. New and rev. ed. (Hong Kong : Hong Kong University Press, 1990). [Neuauf. von *Ancestral images*].
- 1991 *An old state in new settings : studies in the social anthropology of China in memory of Maurice Freedman*. Ed. by Hugh D.R. Baker and Stephan Feuchtwang. (Oxford : JASO, 1991). (JASO occasional papers ; no 8).
- 1993 T'ung, P[ing-cheng] ; Baker, H[ugh] D.R. *Chinese in three months*. (Woodbridge, Suffolk : Hugo's Language, 1993). (Hugo's simplified system). [Rev. ed. (London : D. Kindersley, 1998)]. [Tong Bingzheng].
- 1995 Baker, Hugh ; Ho, P.K. *Cantonese : a complete course for beginners*. (London : Teach Yourself Books, 1995).

- 1995 Hugh Baker ; Ho, Pui-kei. *Teach yourself Cantonese*. (London : Hodder, 1995). (Teach yourself books). [Rev. ed. 2003, 2005)].
- 1995 Yang, J.C. ; Baker, Hugh. *The xenophobe's guide to the Chinese*. (Horsham : Ravette, 1995).

**Baker, John** = Baker, John Stuart Melbourne 1936-2007 Canberra) : General

*Biographie*

- 1996 John Baker besucht China um über Strategie und Australiens Verteidigungshaltung zu diskutieren. [Tho2]

**Baker, John Earl** (Eagle, Wis.1880-1957 Mill Valley, Calif.) : Ingenieur

*Biographie*

- 1916-1926 John Earl Baker ist Berater des Chinese Ministry of Communication für die Entwicklung der Eisenbahnen in China. [Shav1]
- 1920-1921 John Earl Baker ist Direktor des American Red Cross China Famine Relief. [Shav1]
- 1930 John Earl Baker ist Direktor des China International Famine Relief Committee. [Shav1]
- 1930-1931 John Earl Baker ist Berater des Nationalist Ministry of Railways in China. [Shav1]
- 1933-1935 John Earl Baker ist Manager des Chinese-American Wheat Syndicate des Ministry of Finance. [Shav1]
- 1937-1939 John Earl Baker ist Direktor des Shanghai Relief Committee. [Shav1]
- 1937-1940 John Earl Baker ist Sekretär des China International Relief Committee. [Shav1]
- 1940-1941 John Earl Baker ist Direktor des American Red Cross in China. [Shav1]
- 1941-1944 John Earl Baker ist Generalinspektor der Yunnan-Burma Road. [Shav1]

**Bakhtin, Mikhail Mikhailovich** (Oryol 1895-1975 Moskau) : Philosoph, Literaturkritiker

*Bibliographie : Autor*

- 1988 [Bakhtin, Mikhail Mikhailovich]. *Tuosituoyefusiji shi xue wen ti : fu diao xiao shuo li lun*. Bahejin zhu ; Bai Chunren, Gu Yaling yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1988). (Xian dai wai guo wen yi li lun yi cong ; 3,2). Übersetzung von Bakhtin, Mikhail Mikhailovich. *Problemy poetiki Dostoevskogo*. (Moskva : Sov. pisatel', 1963). [Abhandlung über Fyodor Dostoyevsky].  
陀思妥耶夫斯基诗学问题 : 复调小说理论 [WC]
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: Revolutioär, Anarchist

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**Balazs, Etienne** = Balazs, Stefan = Balazs, Stefan = Balázs, István (Budapest 1905-1963 Paris) : Sinologe, Directeur d'études, Ecole pratique des hautes études en sciences sociales

*Biographie*

- 1923-1930 Etienne Balazs studiert Sinologie, Volkswirtschaft und Philosophie an der Universität Berlin. [FraW 5]
- 1925-1926 Etienne Balazs studiert Sinologie in Paris. [FraW 5]
- 1932 Etienne Balazs promoviert in Sinologie an der Universität Berlin. [Dem 2,Ker]
- 1935 Etienne Balazs emigriert nach Frankreich. [Ker]
- 1940-1945 Etienne Balazs arbeitet als Farmer in Meauzac, Südfrankreich. [Ker]
- 1945-1948 Etienne Balazs gibt Deutsch- und Englischunterricht in katholischen Schulen in Montauban. [Dem 2]
- 1948 Etienne Balazs kehrt nach Paris zurück. [FraW 5]

- 1949 Etienne Balazs wird Maître de recherches am Centre national de la recherche scientifique in Paris. [Dem 2]
- 1955 Etienne Balazs wird französischer Staatsbürger. [Dem 2]
- 1955-1959 Etienne Balazs ist Professor für chinesische Geschichte an der VIe Section de l'Ecole pratique des hautes études en sciences sociales. [Dem 2]
- 1955-1963 Etienne Balazs beschäftigt sich mit dem "Projet de manuel de l'histoire des Song". [Dem 2]
- 1957 Etienne Balazs besucht ein Symposium der Unesco in Japan. [Dem 2]
- 1960 Etienne Balazs ist Gastprofessor am Seminar für Sprache und Kultur Chinas der Universität Hamburg [FraW 5]
- 1962 Etienne Balazs ist Gast bei der Jahrestagung der Association for Asian Studies in Boston und hält Vorträge an der Yale University und Harvard University. [FraW 5]

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**Balconi, Lorenzo Maria** (Mailand 1878-1969 Mailand) : Erzbischof, Schriftsteller, Missionar

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- 1946 Balconi, Lorenzo Maria. *Trentatrè anni in Cina : memorie di missione*. (Milano : Pontificio Istituto Missioni Estere, 1946). [WC]

**Baldaeus, Philippus** = Baldaeus, Philip Delft 1632-1671 Geervliet, bei Rotterdam) : Prediger, Schriftsteller, Indologe, Ethnologe

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**Baldus, Jean-Henri-Maximilian** (Ally, Frankreich 1811–1869 Jiujiang) : Missionar, Apostolischer Vikar, Bischof*Biographie*

- 1834 Jean-Henri-Maximilian Baldus kommt in Macao an. [Monde1]  
 1835-1839 Jean-Henri-Maximilian Baldus ist apostolischer Vikar in Huguang. [Monde1]  
 1839-1865 Jean-Henri-Maximilian Baldus ist apostolischer Vikar in Henan. [Monde1]  
 1865-1869 Jean-Henri-Maximilian Baldus ist Priester in Jiangxi. [Monde1]

**Baldwin, Caleb Cook** = Mo Jiali = Molian (Bloomfield, N.J. 1820-1911 East Orange, N.J.) : Missionar American Board of Commissioners for Foreign Missions*Biographie*

- 1848-1895 Caleb Cook Baldwin heiratet Harriet Fairchild und reist per Schiff 1847 nach China. Sie kommen 1848 als Missionare in Fuzhou an, lernen Chinesisch, reisen und gründen Schulen. (Aufenthalte in America 1859, 1871, 1885). 1895 kehren sie nach Amerika zurück. [Wik]

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**Baldwin, James** (New York, N.Y. 1841-1925 Saint-Paul-de-Vence) : Schriftsteller

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1896

Baldwin, James. *The king and his hawk* [ID D32452].

Gen-ghis Khan was a great king and war-rior.

He led his army into China and Persia, and he con-querred many lands. In every country, men told about his daring deeds; and they said that since Alexander the Great there had been no king like him.

One morning when he was home from the wars, he rode out into the woods to have a day's sport. Many of his friends were with him. They rode out gayly, carrying their bows and arrows. Behind them came the servants with the hounds.

It was a merry hunting party. The woods rang with their shouts and laughter. They expected to carry much game home in the evening.

On the king's wrist sat his favorite hawk; for in those days hawks were trained to hunt. At a word from their masters they would fly high up into the air, and look around for prey. If they chanced to see a deer or a rabbit, they would swoop down upon it swift as any arrow.

All day long Gen-ghis Khan and his huntsmen rode through the woods. But they did not find as much game as they expected.

Toward evening they started for home. The king had often ridden through the woods, and he knew all the paths. So while the rest of the party took the nearest way, he went by a longer road through a valley between two mountains.

The day had been warm, and the king was very thirsty. His pet hawk had left his wrist and flown away. It would be sure to find its way home.

The king rode slowly along. He had once seen a spring of clear water near this path-way. If he could only find it now! But the hot days of summer had dried up all the moun-tain brooks.

At last, to his joy, he saw some water tric-ling down over the edge of a rock. He knew that there was a spring farther up. In the wet season, a swift stream of water always poured down here; but now it came only one drop at a time.

The king leaped from his horse. He took a little silver cup from his hunting bag. He held it so as to catch the slowly falling drops.

It took a long time to fill the cup; and the king was so thirsty that he could hardly wait. At last it was nearly full. He put the cup to his lips, and was about to drink.

All at once there was a whir-ring sound in the air, and the cup was knocked from his hands.

The water was all spilled upon the ground.

The king looked up to see who had done this thing. It was his pet hawk.

The hawk flew back and forth a few times, and then alighted among the rocks by the spring.

The king picked up the cup, and again held it to catch the tric-ling drops.

This time he did not wait so long. When the cup was half full, he lifted it toward his mouth.

But before it had touched his lips, the hawk swooped down again, and knocked it from his hands.

And now the king began to grow angry. He tried again; and for the third time the hawk kept him from drinking.

The king was now very angry indeed.

"How do you dare to act so?" he cried. "If I had you in my hands, I would wring your neck!"

Then he filled the cup again. But before he tried to drink, he drew his sword.

"Now, Sir Hawk," he said, "this is the last time."

He had hardly spoken, before the hawk swooped down and knocked the cup from his hand.

But the king was looking for this. With a quick sweep of the sword he struck the bird as it passed.

The next moment the poor hawk lay bleeding and dying at its master's feet.

"That is what you get for your pains," said Genghis Khan.

But when he looked for his cup, he found that it had fallen between two rocks, where he could not reach it.

"At any rate, I will have a drink from that spring," he said to himself.

With that he began to climb the steep bank to the place from which the water trickled. It was hard work, and the higher he climbed, the thirst-i-er he became.

At last he reached the place. There indeed was a pool of water; but what was that lying in the pool, and almost filling it? It was a huge, dead snake of the most poisonous kind.

The king stopped. He forgot his thirst. He thought only of the poor dead bird lying on the ground below him.  
 "The hawk saved my life!" he cried; "and how did I repay him? He was my best friend, and I have killed him."  
 He clambered down the bank. He took the bird up gently, and laid it in his hunting bag. Then he mounted his horse and rode swiftly home. He said to himself,—  
 "I have learned a sad lesson to-day; and that is, never to do anything in anger." [Bald1]

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**Baller, Frederick William** = Baller, F.W. (London 1852-1922 Shanghai) : Protestantischer Missionar China Inland Mission, Pädagoge, Übersetzer

### *Biographie*

- 1873 Frederick William Baller ist als Missionar in Anhui und Jiangsu tätig. [Ricci]
- 1873 Frederick William Baller kommt in Shanghai an und studiert Chinesisch in Nanjing. [And,Ricci]
- 1873-1895 Frederick William Baller ist als Missionar in Anhui, Jiangsu, Shanxi, Shaanxi, Hunan, Hubei und Guizhou tätig. [And]
- 1876-1879 Frederick William Baller ist als Missionar in Shanxi tätig. [Ricci]
- 1880-1884 Frederick William Baller ist als Missionar in Hunan tätig. [Ricci]
- 1885 Frederick William Baller ist Sekretär des China Inland Mission China Council. [Ricci]
- 1887 Frederick William Baller beginnt seine Bücher zu schreiben. [Ricci]
- 1896 Frederick William Baller wird Superior der China Inland Mission in Anqing (Sichuan). [And]
- 1907 Frederick William Baller ist Mitglied des Union Mandarin Bible Revision Committee in Beijing um das Neue Testament zu übersetzen. [Ricci]
- 1907-1918 Frederick William Baller ist Mitglied des Union Mandarin Bible Revision Committee in Beijing um das Alte Testament zu übersetzen. [Ricci]
- 1908 Frederick William Baller übersetzt die Psalmen. [Zet]
- 1919 Frederick William Baller wird Leiter der British and Foreign Bible Society. [Ricci]
- 1928-1931 Robert Henry Mathews revidiert Frederick William Baller's *An analytical Chinese-English dictionary*. [MatR1]

### *Bibliographie : Autor*

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- 1892 *The sacred edict*. With a translation of the colloquial rendering, notes and vocabulary by F[rederick] W[illiam] Baller. Vol. 1-2. (Shanghai : American Presbyterian Mission Press, 1892). [Kangxi. *Sheng yu guang xun zhi jie*].
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- 1904 *Hao qiu zhuan*. Ed., with notes by F[rederick] W[illiam] Baller. (Shanghai : American Presbyterian Mission Press, 1904). [Textbuch für Ausländer].  
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- 1907 Baller, F[rederick] W[illiam]. *Letters from an old missionary to his nephew*. (Shanghai : American Presbyterian Mission Press, 1907). [Yale]
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1913 Baller, F[rederick] W[illiam]. *The A.B.C. of Chinese writing*. Prepared for the China Inland Mission. (Shanghai : China Inland Mission and Presbyterian Mission Press, 1913).

**Baller, Mary Bowyer** (1843-1909) : Englische protestantische Missionarin China Inland Mission

*Biographie*

1866 Mary Bowyer Baller wird Missionarin der China Inland Mission in Zhejiang. [Prot2]

**Ballingall, James** (um 1984) : Englischer Jurist

*Bibliographie : Autor*

1984 Ballingall, James. *A taste of China*. (London : J. Murray, 1984). [KVK]

**Balloch, Howard** = Ballard, Howard Robert (1951-) : Kanadischer Diplomat

*Biographie*

1996-2001 Howard Balloch ist Botschafter der kanadischen Botschaft in Beijing und der Mongolei. [ChiCan2,Int]

**Ballon, Wilhelm** (Möckmühl 1838-1904 Weissach) : Missionar Basler Mission

**Balme, Harold** (Hackney, Middlesex 1878-1952 London) : Arzt London Medical Mission

*Biographie*

1906 Harold Balme ist Arzt am Memorial Mission Hospital in Taiyuan (Shanxi). [Wik]

1913 Harold Balme wird Professor of Surgery am Cheeloo Hospital of Shantung Christian University [Qiulu daxue] und Superintendent am University Hospital Jinan, Shandong. [Wik]

1921-1927 Harold Balme ist Präsident der Shantung Christian University [Qiulu daxue]. Er organisiert das erste Council on Medical Education in China und wird Präsident des Council on Higher Education. [Wik,Int]

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1921 Balme, Harold. *China and modern medicine : a study in medical missionary development*. With preface by Sir Donald MacAlister, president of the General Council of Medical Education and Registration of the United Kingdom. (London : United Council for Missionary Education, 1921).  
<http://umaclib3.umac.mo/record=b2151305>. [WC]

**Balocco, Patrizia Lovisetti** (um 1995) : Photographin

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1995 Brauner, Anne ; Balocco, Patrizia. *Reise durch China*. (Würzburg : Stürtz, 1995). [CHVK]

**Balser, Johannes** (Beijing 1922-1985 Oslo) : Deutscher Diplomat

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1951 Balser, Johannes. *Die Stellung der Arbeit im Industrialisierungsprozess Chinas : eine wirtschaftshistorisch-soziologische Untersuchung*. Diss. Univ. Münster, 1951. [WC]

**Balser, Karl August** (Assenheim 1887-1956 Giessen) : Diplomat, Kulturforscher*Biographie*

- 1909-1917 Karl August Balser ist als Dolmetscherschüler, dann als Diplomat in Beijing, dann Shenyang (Liaoning), Jin'an (Shandong) und Tianjin tätig. [MundG1]
- 1921 Hans Schiebelhut lernt den deutschen Konsul Karl August Balser aus Beijing kennen und nimmt bei ihm Chinesisch-Unterricht. Diese chinesischen Studien führen ihn zur Übersetzung chinesischer Lyrik. Vor allem hat er eine grosse Bewunderung für Li Bo. [HanR1]
- 1921 Karl August Balser ist Legationssekretär, dann Vizekonsul in Tianjin. [MundG1]
- 1922-1926 Karl August Balser ist Vizekonsul in Beijing. [MundG1]
- 1931-1933 Karl August Balser ist Konsul in Harbin (Heilongjiang). [MundG1]

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- 1958 Balser, Marie. *Ost- und westliches Gelände : unser Leben in Ost und West den Enkeln erzählt.* (Giessen : Von Münchowsche Universitätsdruckerei, 1958). Bericht über ihren Aufenthalt mit Karl August Balser in China. [Cla]

**Balser, Marie** (um 1958) : Gattin von Karl August Balser*Bibliographie : Autor*

- 1958 Balser, Marie. *Ost- und westliches Gelände : unser Leben in Ost und West den Enkeln erzählt.* (Giessen : Von Münchowsche Universitätsdruckerei, 1958). Bericht über ihren Aufenthalt mit Karl August Balser in China. [Cla]

**Bälz, Erwin** = Bälz, Erwin Otto Eduard von (Bietigheim, Württemberg 1849-1913 Stuttgart) : Arzt, Tropenmediziner, Anthropologe*Bibliographie : Autor*

- 1901 Bälz, Erwin. *Die Ostasiaten : ein Vortrag.* (Stuttgart : Konrad Wittwer, 1901). [WC]

**Balzac, Eveline de** = Hanska, Eveline (1800 ca.-1881 od. 1882) : Gattin von Honoré de Balzac*Bibliographie : erwähnt in*

- 1991 [Balzac, Honoré de]. *Ba'erzhake qing shu xuan.* Ba'erzhake zhu ; Guan Xiaoming yi. (Guilin : Lijiang chu ban she, 1991). (Xi niu cong shu). Übersetzung von Balzac, Honoré de. *Lettres à Madame Hanska.* Textes réunis, classés et ann. par Roger Pierrot. Vol. 1-4. (Paris : Ed. Du Delta, 1967-1971).  
巴尔扎克情书选 [WC]

**Balzac, Honoré de** (Tours 1799-1850 Paris) : Schriftsteller*Biographie*

1842

Balzac, Honoré de. *La Chine et les chinois* [ID D21069].

C'est un récit de voyage imaginaire qui conduit de Hong Kong à Macao et Guangzhou (Guangdong). Pour donner à son récit un aspect de vérité, Balzac se réfugie derrière la signature de Auguste Borget, qui avait parcouru le monde et qui avait rapporté de ses voyages des notes et peintures. Borget a illustré ce texte.

Balzac aligne tous les clichés déjà répandus sur la beauté des femmes, des parfums des fleurs, le raffinement des chinois, ce 'peuple éminemment plaisant, qui se permet tous les jours les opéras-comiques qu'en Europe, les plus grands génies trouvent difficilement et qui coûtent si cher'. Il connaît tout des coutumes chinoises, des femmes chinoises qui marchent sur des moignons de pieds, des légendes, des princes chinois etc.

Balzac zitiert darin aus einem Brief von August Borget :

"Si la comédie, si sévèrement défendue par nos prêtres, est non seulement tolérée par les bonzes, mais encore ils permettent aux théâtres, qui sont ambulants, de s'établir près des temples. Je vis une troupe dressant des bambous sur la grande esplanade, et bâtissant son théâtre, couvert de nattes, en face de la grande fenêtre ronde du temple, tournant dos à la mer. Les bonzes se tenaient constamment dans la cour du sanctuaire principal, jouissant du spectacle, tandis qu'ils fumaient la pipe. La sing-song, c'est le nom qu'on donne à ces fêtes, dura quinze jours, pendant lesquels l'esplanade offrit le spectacle le plus animé...."

"[S]on enfance a été bercée de la Chine et des Chinois par une personne chère qui adorait ce peuple étrange. Aussi, dès l'âge de quinze ans, avais-je lu le Père [Jean-Baptiste] du Halde], l'abbé [Jean-Baptiste] Grozier [Grosier], qui fut le prédécesseur de Charles Nodier à la Bibliothèque de l'Arsenal, et la plus grande partie des relations plus ou moins mensongères écrites sur la Chine ; enfin, je savais tout ce que l'on peut savoir théoriquement de la Chine." Plus loin il écrit : "Malgré tous nos efforts et nos grands missionnaires, les pères [Ferdinand] Verbiest, [Dominique] Parennin et autres, nous ne savons pas encore, grâce à ce caméléonisme, si la Chine est un pays à gouvernement despotique ou à gouvernement constitutionnel, un pays plein de moralité ou un pays de fripons. Aussi, dès que j'appris l'arrivée en Chine d'un garçon sincère, me suis-je écrié : Enfin, nous allons savoir quelque chose !" [Wik,BalH1]

1947

Film : *Jia mian nü lang* = 方沛霖 [A girl's mask] unter der Regie von Fang Peilin nach *La comédie humaine* von Honoré de Balzac. [Film]

1951

[Balzac, Honoré de]. *Gaolaotou*. Ba'erzhake zhu ; Fu Lei yi. 高老頭 [Enthält] :

Fu, Lei. Preface to the retranslation of *Le père Goriot*.

Not only is the language of the target text already different from that of the source text ; the conventions of the two texts also differ. Each language has its own characteristics and its distinctive merits, irreparable shortfalls and inviolable precepts... The translated literatures of different countries do vary in quality, yet there have never been English versions in French style nor French versions in English style... The differences between two languages with respect to lexis, syntax, grammar, norms, rhetoric and idioms reflect discrepancies in ethnic modes of thinking, relative degrees of sensitivity, divergences in points of view, customs and traditional beliefs, as well as differences in social background and manners of expression... Although serious flaws have not been spotted in my first translation of *Le père Goriot* (1944), the dialogues there are flat and boring, the flow of the prose is jammed, the 'new' literary style is unpolished, and the rhythm and charm of the original are largely gone. It is hard to talk of the text's aesthetic unity. This time, I have spent three months retranslating the text but, despite repeated revisions, I am still not satisfied. [ChanL1:S. 102-103]

1999

Shen, Dali. *Une Chine à la Balzac* [ID D21413].

Feiern zum 200. Geburtstag von Honoré de Balzac in China.

Balzac n'as pas connu la Chine qui était, pour lui, un pays mystérieux, un pays où l'on n'arrive jamais. C'est pourtant en Chine qu'a eu lieu une manifestation commémorative d'envergure, avec plus de mille cinq cents participants, à l'occasion du bicentenaire de sa naissance...

Balzac a rejoint, sans en prendre conscience, les taoïstes et les bouddhistes chinois qui parlaient de 'percer la poussière rouge'.

Pierre Morel a indiqué : "Balzac perçoit une puissance d'infini dans chaque forme de vie. Sa vision de la nature, du monde et de l'existence monte de l'intérieur. C'est, bien sûr, la célèbre démarche inductive du grand naturalist Cuvier. Mais n'est-ce pas aussi une remontée taoïste vers le grand Tout ? Il y a bien chez Balzac un sens aigu de la double dimension de toute chose, de tout événement. Si l'on continue à se référer à la pensée du Tao, il ne faut pas oublier le vide, au centre du jeu des forces opposées. Et l'on trouve dans l'oeuvre de Balzac un silence, un non-dit qu'il faut savoir atteindre, un retrait, un secret à découvrir."

Paul Piaux m'aît conseillé de tenter une mise en scène du Faiseur en Chine. En 1991 j'ai trouvé dans une petite librairie de la rue Bonaparte la version scénique du Faiseur, réalisée par Jean Vilar en 1957 pour le théâtre national populaire de Chaillot. A mon retour à Pékin, j'en ai produit une adaptation radiophonique en collaboration avec Mme Cai Shuwen. Radio-Chine l'a diffusée à maintes reprises, et cette pièce, considérée à tort ou à raison comme la seule jouable de Balzac, a suscité un vif intérêt chez les auditeurs chinois.

Dans une Chine influencée par l'Union soviétique, la critique marxiste a toujours vu en Balzac un réaliste critique ayant une conception du monde réactionnaire – et cela pour le mettre au service de la littérature prolétarienne qui dénonçait les tares du capitalisme. A l'occasion du bicentenaire de sa naissance, je crois que l'heure est venue de nous débarrasser de ce genre d'étiquette restrictive qui lui a été accolée depuis trop longtemps. Dans mon dernier roman, *Les amoureux du lac*, j'ai abordé ce problème sous la forme d'un dialogue entre eux boursiers chinois. Yi Lu et Lu Ying, à Fontenay-aux-Roses :

"J'ai été visiter les châteaux de la Loire et je reviens tout juste à Paris.

- Vous avez visité le château de Saché ?

- Bien sûr ! La Touraine est un endroit admirable.

- Balzac la compare à une coupe d'émeraude et y situe son Lys dans la vallée.

- Henriette, le lys blanc dans la vallée verte. Quel beau symbol !

- Et dire que, chez nous, on a toujours tenu Balzac pour un réaliste critique !

- C'est un stéréotype. Les critiques chinois n'ont pas tenu suffisamment compte de l'aspect symbolique du roman balzacien..."

Sortis du prétendu réalisme socialiste, nous autres Chinois nous découvrons chez Balzac un idéaliste à la Kant, un littérateur de tempérament romantique, de tendance symbolist. Au fond, Balzac n'accepte pas le monde tel qu'il est. Il croit qu'un plus, un ailleurs, un meilleur sont toujours possibles. Balzac n'était pas un 'bourgeois gentilhomme' comme le prétendaient certains critiques dogmatiques en Chine. La preuve, c'est qu'il n'aimait ni la corruption ni la complaisance dans le vulgaire.

Dans le processus de la redécouverte de Balzac, l'essentiel, pour nous, est de juger un auteur étranger dans sa globalité, et surtout, dans toute sa complexité. C'est cette nouvelle approche qui a marqué, à mon sens, la célébration en Chine du bicentenaire de la naissance de Balzac. Dans sa contribution à cette célébration, M. Yves Gagneux, conservateur en chef de la Maison de Balzac, a dit en particulier : "Cette commémoration ne restera pas comme la conclusion d'un travail considérable, mais comme une étape cruciale dans le développement d'une collaboration toujours plus forte et plus fructueuse. Je conclurai en insistant sur l'importance d'une telle célébration qui, par son retentissement, peut faire découvrir et aimer Balzac à des millions de lecteurs." [BalH72]

*Bibliographie : Autor*

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- 1914 [Balzac, Honoré de]. *Ai chui lu*. Ba'erzhake yuan zhu ; Lin Shu, Chen Jialin yi shu. In : Xiao shuo yue bao ; vol. 5, no 7-10 (1914). = (Shanghai : Shang wu yin shu guan, 1915). (Shuo bu cong shu ; 2, 43).  
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巴爾沙克的短篇小說 [WC]
- 1936 [Balzac, Honoré de]. *Ba'erzhake duan pian xiao shuo*. Jiang Huaiqing xuan yi. Shanghai : Shang wu yin shu guan, 1936). [Übersetzung von Novellen von Balzac].  
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- 1938 *Falanxi duan pian xiao shuo ji*. Li Qingya xuan yi. (Shanghai : Shang wu yin shu guan, 1938). [Enthält Novellen von : Marguerite de Navarre, Voltaire, Théophile Gautier, Prosper Mérimée, Honoré de Balzac, Emile Zola, Alphonse Daudet, Guy de Maupassant, François Coppée, Auguste de Villiers de L'Isle-Adam, Anatole France, Marcel Schwob, Andé Maurois, Paul Morand, Joseph Kessel, Pierre de Nolhac].  
法兰西短篇小说集 [WC]
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鄉下醫生
- 1940 [Balzac, Honoré de]. *Cun jiao shi*. Ba'erzhake zhu ; Sheng Cheng yi. (Kunming : Zhong hua, 1940). Übersetzung von Balzac, Honoré de. *Le curé de village*. (Paris : Calmann-Lévy, 1837). (Oeuvres complètes. Scènes de la vie de campagne ; 2).  
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- 1942 [Balzac, Honoré de]. *O*. Ba'erzhake zhu ; Zong Zhang yi [et al.]. (Guilin : Wen hui shu dian, 1942). (Shi jie yi shu ming zhu yi cong ; 3). [Übersetzung von Kurzgeschichten von Balzac].  
鵝 [WC]
- 1943 [Balzac, Honoré de]. *Jia mian ju zhong de ai qing*. Ba'erzhake ; Zhu Hou yi. (Chongqing : Zi qiang chu ban she, 1943). Übersetzung von Balzac, Honoré de. *Honorine : la fausse maîtresse*. (Bruxelles : Société belge de librairie ; Jamar, 1843).  
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- 1946 [Balzac, Honoré de]. *Bi'ailidai*. Ba'erzhake zhu ; Gao Mingkai yi. (Shanghai : Hai yan shu dian, 1946). (Du shen zhe ; 2). Übersetzung von Balzac, Honoré de. *Pierrette*. (Paris : H. Souverain, 1840). (Scène de la vie de province).  
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- 1946 [Balzac, Honoré de]. *Du'er de jiao shi : du shen zhe san bu zuo zhi yi*. Ba'erzhake zhu ; Gao Mingkai yi. (Shanghai : Hai yan shu dian, 1946). (Du shen zhe ; 1). Übersetzung von Balzac, Honoré de. *Le curé de Tours*. (Paris : Mame-Delaunay, 1832). (La comédie humaine. Scènes de la vie de province).  
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- 1946 [Balzac, Honoré de]. *Gaolaotou*. Ba'erzhake zhu ; Fu Lei yi. (Shanghai : Luo tuo shu dian, 1946). Übersetzung von Balzac, Honoré de. *Père Goriot, histoire parisienne*. (Paris : Librairie de Werdet, 1835).  
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- 1946 [Balzac, Honoré de]. *Gelande Ouqinni*. Ba'erzhake zhu ; Gao Mingkai yi. (Shanghai : Hai yan shu dian, 1946). (Ren jian xi ju. Wai sheng sheng huo zhi chang jing). Übersetzung von Balzac, Honoré de. *Eugénie Grandet*. (Paris : Calmann-Lévy, 1833). (Oeuvres complètes).  
葛蘭德.歐琴妮 [WC]
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- 1947 [Balzac, Honoré de]. *Liang shi ren : ren xian xi ju (Huan mie san bu zuo zhi yi) Wai sheng sheng huo zhi chang jing*. Ba'erzhake zhu ; Gao Mingkai yi. (Shanghai : Hai yan shu dian, 1947). Übersetzung von Balzac, Honoré de. *Les deux poètes*. In : Balzac, Honoré de. Illusions perdues. T. 1-3. (Paris : Werdet ; Souverain ; Furne, 1836-1843). (La comédie humaine. Scènes de la vie de province).  
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[https://digi.ub.uni-heidelberg.de/diglit/bangel1914\\_02\\_26/0038/image](https://digi.ub.uni-heidelberg.de/diglit/bangel1914_02_26/0038/image). [WC]
- 1915 Lissmann, Carl. *Verzeichnis von China- und ostasiatischen Kunstwerken und andere Sammlungen des Herrn Carl Lissmann, Biebrich welche im Oberlichtsaal Neue Börse in Frankfurt a. M. 7. u. 8. Dezember 1915 versteigert werden.* Katalog : Rudolf Bangel. (Frankfurt a.M. : M. Naumann, 1915)..  
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**Bangs, Richard** (1950-) : Autor, Forscher, Reisender

*Bibliographie : Autor*

- 1989 Bangs, Richard ; Kallen, Christian. *Riding the dragon's back : the race to raft the upper Yangtze.* (New York, N.Y. : Atheneum Macmillan, 1989). [Bericht der Reise 1987, Wilder Teil des Yangzi]. [Cla]

**Banks, Joseph** (London 1743-1820 London) : Naturforscher, Botaniker

*Biographie*

- 1772 Joseph Banks wird Direktor und Gartenbau-Berater der Kew Gardens. [Wik]
- 1778-1820 Joseph Banks ist Präsident der Royal Society. [Wik]

**Bannerman, Helen** (Edinburgh 1862-1946 Edinburgh) : Schriftstellerin

*Bibliographie : Autor*

- 1984 [Bannerman, Helen ; Swift, Jonathan]. *Xiao hei Sanbao*. Pengnaman yuan zhu ; Jiang Zhangmo gai xie. *Geliefo di mao xian*. Siweifute yuan zhu ; Zeng Yaosong gai xie. (Gaoxiong : Da zhong shu ju, 1984). (Shi jie ming zuo you nian wen ku ; 4). Übersetzung von Bannerman, Helen. *The story of Little Black Sambo*. (London : Grant Richards, 1899). Übersetzung von Swift, Jonathan. *Travels into several remote nations of the world*. By Lemuel Gulliver, first a surgeon, and then a captain of several ships. Pt. 1-4. (London : Printed for Benj. Motte, 1726). [*Gulliver's travels*].  
小黑三寶 [WC]

**Bannister, Saxe** (Steyping, Sussex 1790-1877 Thornton Heath, Croydon, Surrey) :  
Schriftsteller

*Bibliographie : Autor*

- 1698-1700 Froger, François. *A journal of the first French embyssy to China, 1698-1700*. Translated from an unpublished manuscript by Saxe Bannister ; with an essay on the friendly disposition of the Chinese government and people to foreigners. (London : T.C. Newby, 1859). = *Relation du premier voyage des François à la Chine fait en 1698, 1699 et 1700 sur le vaisseau "L'Amphitrite"*. (Leipzig : Verlag der Asia major, 1926).  
<https://archive.org/details/journaloffirstfr00frogiala>.

**Banno, Masataka** (1916-1985) : Politiker, Sinologe

*Bibliographie : Autor*

- 1955 Fairbank, John K. ; Banno, Masataka. *Japanese studies of modern China : a biographical guide to historical and social-science research on the 19th and 20th centuries*. (Rutland, Vt. : Harvard-Yenching Institute ; C.E. Tuttle, 1955). (Harvard-Yenching Institute studies ; 26).

**Bao Lord, Bette** (Shanghai 1938-) : Chinesisch-amerikanische Schriftstellerin

*Bibliographie : Autor*

- 1981 Bao Lord, Bette. *Spring moon : a novel of China*. (New York, N.Y. : Harper & Row, 1981). [WC]

**Bao, Dalizhabu** (um 2003)

*Bibliographie : Autor*

- 2003 Di Cosmo, Nicola ; Bao, Dalizhabu. *Manchu-Mongol relations on the eve of the Qing conquest : a documentary history*. (Leiden : Brill, 2003). (Brill's Inner Asian library ; vol. 1). [WC]

**Bao, Guangman** (um 1987)

*Bibliographie : Autor*

- 1987 Liu, Xinwu. *Little monkey tries to eat fruit*. Adapted by Bao Guangman ; ill. by Chang Baosheng. (Beijing : Dolphin Books, 1987). Übersetzung von Liu Xinwu. *Xiao hou xhi gua guo*. Liu Xinwu xie ; Zhang Shiming hua. (Shanghai : Shao nian er tong chu ban she, 1979).小猴吃瓜果 [WC]

**Bao, Hanlin** (um 1968) : Schauspieler

*Biographie*

- 1968 Aufführung von *L'avare = Sheng cai you dao : san mu wu chang xi ju = 生財有道 : 三幕五場喜劇* von Molière durch den Sino-British Club of Hong Kong, der Chinese Drama Group unter der Regie von Gao Fusheng mit Bao Hanlin. [WC]

### **Bao, Hua** (um 1996)

#### *Bibliographie : Autor*

- 1996 [MacDonald, George]. *Gong zhu yu yao mo*. Qiaozhi Maitangna zhu ; Zhou Limin, Bao Hua yi. (Taipei : Guo ji shao nian cun chu ban Taipei xian yong he shi, 1996). (Fei xing chuan wen ku ; 28). Übersetzung von MacDonald, George. *The princess and the goblin*. (London : Strahan, 1872)  
公主與妖魔 [WC]

### **Bao, Huiwen** (um 1989)

#### *Bibliographie : Autor*

- 1989 [Dickens, Charles]. *Kuai rou yu sheng lu*. Digengsi. Bao Huiwen yi. (Tainan : Nan tai, 1989). (Ying han tui chao wen xue ming chu ; 6). Übersetzung von Dickens, Charles. *The personal history of David Copperfield*. (London : Bradbury & Evans, 1850). [Issued in 20 monthly parts, May 1849 to November 1850].  
塊肉餘生錄 [WC]

### **Bao, Kehua** (um 1939)

#### *Bibliographie : Autor*

- 1939 [Rice, Elmer]. *Shanghai yi lü shi*. Yu Ling, Bao Kehua bian yi. (Shanghai : Xian dai xi ju chu ban she, 1939). (Xian dai xi ju cong shu ; 5). Adaptation von Rice, Elmer. *Counsellor-at-law : a play in three acts*. (New York, N.Y. : S. French, 1931). [Film 1933].  
上海一律師 [WC]

### **Bao, Lei = Ye, Chao = Ni, Qingzhi** (1918-) : Schriftsteller

#### *Bibliographie : Autor*

- 1983 *The stone statue of an ancient hero and other Chinese tales*. Transl. by Betty Ting. (Hong Kong : Joint Publ., 1983).  
[Enthält] :  
The magic brush / Hong Xuntao.  
Piggy learns magic tricks / Bao Lei.  
Story of the mirror / He Yi.  
The stone statue of an ancient hero / Ye Shengtao.  
A genius acrobat / Ren Rongrong.  
The young wild goose returns / Wu Mengqi.  
Things that happened before the rain / Lin Songyin.  
Song of the running brook / Yan Wenjing. [WC]

### **Bao, Limin** (um 1994)

#### *Bibliographie : Autor*

- 1995 [Küng, Hans]. *Jidu jiao da si xiang jia*. Hansi Kun zhu ; Bao Limin yi. (Xianggang : Han yu Jidu jiao wen hua yan jiu suo, 1995). Übersetzung von Küng, Hans. *Grosse christliche Denker*. (München : Piper, 1994). [Enthält : Paulus, Origen, Augustinus, Thomas Aquinas, Martin Luther, Friedrich Schleiermacher, Karl Barth].  
基督教大思想家 [WC]

### **Bao, Lüping** (um 1944)

#### *Bibliographie : Autor*

- 1944 [Sand, George]. *Mo zhao*. Qiaozhi Sang zhu ; Bao Lüping yi. (Chongqing : Shang wu yin shu guan, 1944). Übersetzung von Sand, George. *La mare au diable*. (Paris : Nelson ; Calmann-Lévy, 1846).  
魔沼 [WC]
- 1990 Bao, Lüping. *Qiaosou shi pian yan jiu*. (Hangzhou : Hangzhou da xue chu ban she, 1990). [Abhandlung über Geoffrey Chaucer].  
乔叟诗篇研究 [WC]

### **Bao, Qianming** (um 1996) : Professor Central Academy of Drama, Beijing

#### *Biographie*

- 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]

### **Bao, Qiquan** (um 1948)

#### *Bibliographie : Autor*

- 1948 [Steinbeck, John]. *Can xue*. Bao Qiquan bian zhu. (Shanghai : Zheng zhong shu ju, 1948). (Xian dai xi ju cong shu). Übersetzung von Steinbeck, John. *The moon is down*. (New York, N.Y. : Viking Press, 1942).  
殘雪 [WC]

### **Bao, Shifen** (um 1990)

#### *Bibliographie : Autor*

- 1990 [Berlin, Isaiah]. *Makesi chuan*. Yisai Bolin yuan zhu ; Zhao Gancheng, Bao Shifen yi zhe ; Qiu Weijun jiao ding. (Taibei : Shi bao wen hua chu ban qi ye you xian gong si, 1990). (Li shi yu xian chang ; 7). Übersetzung von Berlin, Isaiah. *Karl Marx : his life and environment*. (London : Oxford University Press, 1963).  
馬克思傳 [WC]

### **Bao, Shoumei** (um 1925)

#### *Bibliographie : Autor*

- 1925 [Nietzsche, Friedrich]. *Zhe ren zhi ge yan*. Bao Shoumei yi. In : Xue deng ; cuppl. Zu Shi shi xin bao (16-20 Mai 1925). [Übersetzung von Aphorismen von Friedrich Nietzsche].  
哲人之格言 [Nie12]

### **Bao, Shuping** (um 1950)

#### *Bibliographie : Autor*

- 1950 [Bianki, Vitalii]. *Xiao lao shu Pike*. Bao Shuping yi. (Shanghai : Zhong hua shu ju, 1950). (Sulian er tong wen xue cong kan ; 15). [Little mouse Pike].  
小老鼠皮克 [WC]

**Bao, Tianxiao** = Wumentianxiaosheng = Bao, Gong (Suzhou 1875-1973 Hong Kong) :  
Schriftsteller, Übersetzer, Journalist

### Biographie

- 1905 [Hugo, Victor]. *Xia nu xue*. Bao Tianxiao yi [ID D21040].  
Shen Dali : Le premier vrai traducteur du roman hugolien est Bao Tianxiao. Il a traduit *Bug Jargal* de Victor Hugo. Sans doute, le choix d'un tel roman de Hugo montre bien le motif du traducteur : la quête de liberté qui était l'un des grands soucis de l'intelligentsia chinoise au début du XXe siècle. [Hugo6]
- 1913 Aufführung von *The woman lawyer = The merchant of Venice* von William Shakespeare durch die Shanghai Eastern Girls' High School in der Adaptation von Bao Tianxiao. [Shak36:S. 241]
- 1925 Film : *Xiao peng you* = 小朋友 = Little friends, unter der Regie von Zhang Shichuan. Basiert auf Bao Tianxiao's Übersetzung *Ku er liu lang ji*, eine Adaptation von Malot, Hector. *Sans famille*. (Paris : Dentu, 1878). [WC,Film]

### Bibliographie : Autor

- 1905 [Hugo, Victor]. *Xia nu xue*. Bao Tianxiao yi. (Shanghai : Xiao shuo lin she, 1905).  
Übersetzung von [Hugo, Victor]. *Bug-Jargal*. Par l'auteur de Han d'Islande. In : Le conservateur littéraire ; Mai-Juni (1820). = (Paris : U. Canel, 1826). = Ed. Definitve d'après les manuscrits originaux. (Paris : J. Hetzel, 1826). [WC]
- 1905 [Verne, Jules]. *Mi mi shi zhe*. Wumentianxiaosheng [Bao Tianxiao] yi. Vol. 1-2. (Shanghai : Shang wu yin shu guan, 1905). Übersetzung von Verne, Jules. *Michel Strogoff*. In : Verne, Jules. *Michel Strogoff*, Moscou, Irkoutsk ; suivi de *Un drame au Mexique*. Dessins de J. Férat, gravés par Ch.Barbant. (Paris : J. Hetzel, 1876). (Bibliothèque d'éducation et de récréation).  
秘密使者 [Pol4,China]
- 1906-1907 [Verne, Jules]. *Wu ming zhi ying xiong*. Jia'er Weini yuan zhu ; Wumentianxiaosheng [Bao Tianxiao] yi shu. Vol. 1-3. (Shanghai : Xiao shuo lin she, 1906-1907). Übersetzung von Verne, Jules. *Famille sans nom*. (Paris : Saint-Lambert, 1878) = (Paris : J. Hetzel, 1889). (Les voyages extraordinaires. .  
無名之英雄 [WC]
- 1915 [Malot, Hector]. *Ku er liu lang ji*. Aiketuo Mailuo ; Bao Tianxiao yi. (Shanghai : Shan wu yin shu guan, 1915). Übersetzung von Malot, Hector. *Sans famille*. (Paris : Dentu, 1878).  
苦儿流浪记 [WC]

**Bao, Weimin** (um 1999)

### Bibliographie : Autor

- 1994 *Meiguo xue zhe lun Zhongguo wen hua*. Luo Puluo [Paul S. Ropp] zhu bian ; Bao Weimin, Chen Xiaoyan yi. (Beijing : Zhongguo guang bo dian shi chu ban she, 1994). Übersetzung von *Heritage of China : contemporary perspectives on Chinese civilization*. Ed. by Paul S. Ropp ; contributors, T.H. Barrett [et al.]. (Berkeley, Calif. : University of California Press, 1990).  
美国学者论中国文化 [WC]

**Bao, Weixiang** (um 1931)*Bibliographie : Autor*

- 1931 [Grimm, Jacob ; Grimm, Wilhelm]. *Xiao hong qi jin*. Bao Weixiang yi. (Beijing : Min su xue hui, 1931). Übersetzung von *Rotkäppchen*. [LiaY]

**Bao, Wenwei** (um 1950)*Bibliographie : Autor*

- 1927 *Faguo ming jia xiao shuo jie zuo ji : shang juan*. Bao Wenwei yi. (Beijing : Bei xin shu ju, 1927). (Ou mei ming jia xiao shuo cong kan ; 1). [Übersetzung einer Novelle von Alexandre Dumas, Alfred de Musset, Prosper Mérimée, George Sand, Emile Zola].  
法国名家小说杰作集：上卷 [WC]
- 1956 [Rabelais, François]. *Ju ren zhuan*. Labolei ; Bao Wenwei yi. (Beijing : Ren min wen xue chu ban she, 1956). Übersetzung von Rabelais, François. [*Gargantua et Pantagruel*]. T. 1-5. (Lyon : F. Iuste ; P. de Tours ; Paris : C. Wechel, 1532-1549).  
Vol. 1 : Les grandes et inestimables cronicques du grant et enorme geant Gargantua...  
Vol. 2 : Les croniques admirables du puissant roy Gargantua...  
Vol. 3 : Tiers livre des faictz et dictz héroïques du noble Pantagruel...  
Vol. 4 : Le quart livre des faictz et dictz héroïques du noble Pantagruel...  
Vol. 5 : Le cinquiesme livre des faictz et dictz du noble Pantagruel...  
巨人传 [WC,Cat3]
- 1958 [Rolland, Romain]. *Gela Buleniweng*. Luoman Luolan zhu ; Xu Yuanchong yi ; Bao Wenwei jiao. (Beijing : Ren min wen xue chu ban she, 1958). Übersetzung von Rolland, Romain. *Colas Breugnon*. (Paris : A. Michel, 1919).  
哥拉布勒尼翁 [WC]
- 1985 [Hugo, Adèle]. *Yuguo fu ren hui yi lu*. Bao Wenwei yi. (Shanghai : Shanghai yi wen chu ban she, 1985). Übersetzung von Hugo, Adèle. *Victor Hugo raconté par un témoin de sa vie*. Vol. 1-2. (Paris : Librairie internationale, 1863).  
雨果夫人回忆录 [WC]

**Bao, Xinyun** (um 1998)*Bibliographie : Autor*

- 1993 [David-Néel, Alexandra]. *Lasa zhi lü*. Bao Xinyun yi. (Taibei : Yuan shen chu ban she, 1998). (Yuan shen cong shu ; 246). Übersetzung von David-Néel, Alexandra. *Voyage d'une parisienne à Lhassa : à pied et en mendiant de la Chine à l'Inde et à travers le Tibet*. (Paris : Plon, 1927).  
拉薩之旅 [WC]

**Bao, Xu** (um 1953)*Bibliographie : Autor*

- 1953 [Stil, André]. *Di yi ci da ji : di yi bu, shui ta pang*. Sitier ; Bao Xu yi. (Shanghai : Guang ming shu ju, 1953). Übersetzung von Stil, André. *Au château d'eau : roman*. (Paris : Ed. français réunis, 1952). (Le premier choc ; 1).  
第一次打击. 第一部, 水塔旁 [WC]

- 1954 [Stil, André]. *Di yi ci da ji : di er bu, ta pao de chen mei*. Sitier ; Bao Xu yi. (Shanghai : Guang ming shu ju, 1954). Übersetzung von Stil, André. *Le coup du canon : roman*. (Paris : Ed. français réunis, 1952). (Le premier choc ; 2).  
第一次打击第二部大炮的沉没 [WC]
- 1955 [Stil, André]. *Di yi ci da ji : di san bu, Bali he huo wo men zai yi qi*. Sitier ; Bao Xu yi. (Shanghai : Guang ming shu ju, 1955). Übersetzung von Stil, André. *Paris avec nous*. (Paris : Ed. français réunis, 1953). (Le premier choc ; 3).  
第一次打击第三部巴黎和我们在一起 [WC]

### **Bao, Yaming** (um 1997)

#### *Bibliographie : Autor*

- 1997 [Derrida, Jacques]. *Yi zhong feng kuang shou hu si xiang : Delida fang tan lu*. He Peiqun yi ; Bao Yaming jiao. (Shanghai : Shanghai ren min chu ban she, 1997). (Dang dai si xiang jia fang tan lu). [Interview mit Jacques Derrida].  
一種瘋狂守護着思想 德里達訪談錄 [WC]

### **Bao, Yuke** (um 1981)

#### *Bibliographie : Autor*

- 1981 [Morris, William]. *Wu you xiang xiao xi*. Weilian Molisi zhu ; Huang Jiade yi. *Fu meng jian Yuehan Bao'er* ; Bao Yuke yi. (Beijing : Shang wu yin shu guan, 1981). (Han yi shi jie xue shu ming zhu cong shu). Übersetzung von Morris, William. *News from nowhere ; or, An epoch of rest, being some chapters from a utopian romance*. In : *The Commonweal journal* ; Jan. 11-Oct. 4 (1890). Übersetzung von Morris, William. *A dream of John Ball ; and, A king's lesson*. In : *The Commonweal journal* ; Nov. 13 (1886)-Jan. 22 (1887). = (London : Reeves & Turner, 1888).  
乌有乡消息 [WC]

### **Bao, Yun** (1807-1891) : Beamter Zongli Yamen

#### *Bibliographie : Autor*

- 1880 *Chou ban yi wu shi mo*. Wenqing, Jia, Zhen, Bao Yun zuan ji. ([S.l. : s.n., 1880). [(Shanghai : Shanghai gu ji chu ban she, 2002)]. [Sammlung über Beziehungen zwischen China und dem Westen]. [DesC1]

### **Bao, Zheng** = Bao, Gong (Feidong, bei Hefei 999-1062) : Richter, Beamter, Schriftsteller

#### *Bibliographie : Autor*

- 1867 [Bao, Zheng]. *Lung-tu kung-ngan*. Trad. da Carlo Puini. In : *Rivista orientale di Firenze* ; (1867). [Übersetzung von zwei Novellen aus *Long tu gong'an*].  
龙图公案 [Pui1,WC]
- 1872 *Novelle cinesi*. Tolde dal Lung-tu-kung-ngang e tradotte sull'originale cinese da Carlo Puini. (Piacenza : Tedeschi, 1872). [Bao, Zheng. *Long tu gong'an*].  
龙图公案.. [WC]

### **Bao, Zhixing** (um 1983)

#### *Bibliographie : Autor*

- 1983 [Wolf, Christa. *Auszüge aus Cassandra*]. Bao Zhixing yi. In : Shi jie wen xue ; no 1 (1983). Übersetzung von Wolf, Christa. *Kassandra : vier Vorlesungen : eine Erzählung*. (Berlin : Aufbau-Verlag, 1983). [Din11]
- 1987 [Mann, Klaus]. *Meifeisite*. Keilaosi Man zhu ; Bao Zhixing yi. (Shanghai : Yi wen chu ban she, 1987). Übersetzung von Mann, Klaus. *Mephisto*. (Amsterdam : Querido Verlag, 1936). 梅菲斯特 [ZhaYi2,KVK]

### **Baowei'er** (um 1994)

#### *Bibliographie : erwähnt in*

- 1994 Baowei'er ; Xing, Jianrong. *Baowei'er dui Hua hui yi lu*. (Beijing : Zhi Shi chu ban she, 1994). Übersetzung von Powell, John Benjamin. *My twenty-five years in China*. (New York, N.Y. : Macmillans, 1945). 鲍威尔对华回忆录 [Int]

### **Bapst, Edmond** = Bapst, Constant-Victor-Edmond (Paris 1858-1934 Paris) : Diplomat

#### *Biographie*

- 1906-1909 Edmond Bapst ist bevollmächtigter Gesandter in Beijing. [Clau7]

### **Baptista, Marciano** (Macao 1826-1896 Hong Kong) : Maler

#### *Biographie*

- 1840 ca.-1896 Marciano A. Baptista lernt water color painting bei George Chinnery und ist als Maler in Macao, Xiamen, Guangzhou und Hong Kong tätig. [Bap1]

### **Baqué, Egbert** (um 1983)

#### *Bibliographie : Autor*

- 1980 *Lu Xun, Zeitgenosse : Ausstellung aus China : Katalog* : Staatsbibliothek Berlin, 10. Januar bis 23. February 1980. Hrsg. von Egbert Baqué und Heinz Spreitz. (Berlin : Leibniz-Gesellschaft für Kulturellen Austausch, 1980). [WC]
- 1983 Lu, Xun. *Kein Ort zum Schreiben : gesammelte Gedichte*. Aus dem Chinesischen von Egbert Baqué und Jürgen Theobaldy. (Reinbek bei Hamburg : Rowohlt, 1983). (Das neue Buch ; 780). [WC]

### **Baranov, V.I.** (um 1996)

#### *Bibliographie : Autor*

- 1998 [Baranov, V.I.]. *Qu diao wei shi de Gao'erji : si wang zhi mi*. Wajimu Balanuofu zhu ; Zhang Jinchang, Li Yekuany yi. (Guilin : Lijiang chu ban she, 1998). Übersetzung von Baranov, V.I. *Gorkii bez grima : taina smerti : roman-issledovanie*. (Moskva : Agraf, 1996). [Abhandlung über Maksim Gorky]. 去掉伪饰的高尔基 : 死亡之谜 [WC]

### **Baranyi, Mária** (um 1996) : Sekretär Ungarisches Ministerium für Kultur und Erziehung

#### *Biographie*

- 1996 Mária Baranyi besucht China. [SHR:jesz1]

**Baratier, Jean-Philippe** = Baratier, Johann Philipp (Schwabach 1721-1740 Halle a.S.) : Deutsch-französischer Mathematiker, Historiker, Orientalist

*Bibliographie : Autor*

- 1734 Benjamin of Tudela. *Voyages de Rabbi Benjamin fils de jona de Tudele, en Europe, en Asie & en Afrique, depuis l'Espagne jusqu'à la Chine. Où l'on trouve plusieurs choses remarquables concernant l'histoire & la géographie & particulièrement l'état des Juifs au douzième siècle.* Tr. de l'Hebreu & enrichis de notes & de dissertations historiques & critiques sur ces voyages. Par J[ean] P[hilippe] Baratier. (Amsterdam : Aux dépens de la Compagnie, 1734).  
<https://books.google.ch/books?id=aAs4AQAAMAAJ&pg=RA1-PA4&lpg=RA1-PA4&dq=Benjamin+of+Tudela.+Voyages+de+Rabbi+Benjamin+fils+de+jona+de+Tudele&source=bl&ots=GjTeXUbQP0&sig=tCRiRKAzboEUMXTg8T8XPdMEx8&hl=de&sa=X&ved=0ahUKEwjBgZ-qgMbQAhVEWhoKHcM0CgsQ6AEINDAE#v=onepage&q=Benjamin%20of%20Tudela.%20Voyages%20de%20Rabbi%20Benjamin%20fils%20de%20jona%20de%20Tudele&f=false>.  
 =  
*Travels of Rabbi Benjamin, son of Jonah, of Tudela : through Europe, Asia, and Africa : from the ancient Kingdom of Navarre, to the frontiers of China. Faithfully translated from the original Hebrew ; And enriched with a dissertation, and notes, critical, historical, and geographical...* (London : Printed for the translator ; And sold by Messrs. Robson, 1784).  
<https://archive.org/details/McGillLibrary-97870-79>. [WC]

**Barbara, Agatha** (Zabbar, Malta 1923-2002 Zabbar) : Politikerin, Präsidentin von Malta

*Biographie*

- 1985 Agatha Barbara besucht China. [ChiMal3]

**Barbé-Marbois, François de** = Barbé-Marbois, François marquis de (Metz 1745-1837 Paris) : Politiker, Diplomat

*Bibliographie : Autor*

- 1775 Barbé de Marbois [Barbé-Marbois, François de]. *Reise des Herrn von M nach China, in den Jahren 1773 und 1774.* In : Der Teutsche Merkur (1775). Beschreibung des Handels in Guangzhou (Guangdong) und Notiz über Kaiser Qianlong. [Merk20,Aur1]

**Barber, W.T.A.** = Barber, William Theodore Aquila (Ceylon 1858-1945) : Rektor Richmond Theological College

*Biographie*

- 1884-1893 W.T.A. Barber hält sich in Wuchang, Wuhan (Hubei) auf und gründet ein College. [Int]

*Bibliographie : Autor*

- 1890 *Records of the general conference of the Protestant missionaries of China : held at Shanghai, May 7-20, 1890.* W.J. Lewis, W.T.A. Barber, J.R. Hykes. (Shanghai : American Presbyterian Mission Press, 1890).  
<http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Barber%2C%20W.%20T.%20A.%20%28William%20Theodore%20Aquila%29%2C%201858->. [WC]
- 1895 Barber, W.T.A. *The lands of the rising sun : a talk with English boys and girls about China, Corea and Japan.* (London : C.H. Kelly, 1895).  
<http://umaclib3.umac.mo/record=b2545244>. [WC]

- 1898 Barber, W.T.A. *David Hill : missionary and saint*. (London : C. H. Kelly, 1898)  
<http://catalog.hathitrust.org/Record/006574582>. [WC]
- 1906 Barber, W.T.A. *David Hill : an apostle to the Chinese*. (London : R. Culley, 1906)  
<http://catalog.hathitrust.org/Record/100161342>. [WC]

**Barbosa du Bocage, Manuel Maria de** (Setubal, Portugal 1765-1805 Lissabon) : Dichter, Marineminister

*Biographie*

- 1789-1790 Manuel Maria de Barbosa du Bocage ist Marineminister der portugiesischen Marine in Macao. [Wik]

**Barbosa, Artur Tamagnini de Sousa** = Sousa Barbosa, Artur Tamagnini de = Tamagnini de Sousa Barbosa, Artur (Macao 1880-1940 Macao) : Gouverneur von Macao

*Biographie*

- 1918-1919 Artur Tamagninni de Sousa Barbosa ist Gouverneur von Macao. [PorChi4]
- 1926-1931 Artur Tamagnini de Sousa Barbosa ist Gouverneur von Macao. [PorChi4]
- 1937-1940 Artur Tamagnini de Sousa Barbosa ist Gouverneur von Macao. [PorChi4]

**Barbosa, Duarte** (Portugal ca. 1480-1521 Philippinen) : Forscher

*Biographie*

- 1672-1678 António Barbosa Lobo ist Gouverneur von Macao. [PorChi4]

*Bibliographie : Autor*

- 1518 Barbosa, Duarte. *Livro em que dá relação de que viu e ouviu no Oriente Duarte Barbosa*. Introdução e notas de Augusto Reis Machado. (Lisboa : Divisão de Publicações e Biblioteca, Agência Geral das Colónias, 1946). = Barbosa, Duarte. *The book of Duarte Barbosa : an account of the countries bordering on the Indian Ocean and their inhabitants*. Written by Duarte Barbosa and completet about the year 1518 A.D. ; and ed. and ann. by Mansel Longworth Dames. Vol. 1-2. (London : Hakluyt Society, 1918-1921). (Works issued by the Hakluyt Society ; 2nd ser., no 44).  
<https://catalog.hathitrust.org/Record/002809444>. [Limited search]. [Copac]

**Barbosa, Major Paulino da Silva** = Silva Barbosa, Major Paulino da (um 1823) : Portugiesischer Gouverneur von Macao

*Biographie*

- 1822-1823 Major Paulino da Silva Barbosa ist Gouverneur von Macao. [PorChi4]

**Barbour, George** = Barbour, George Brown (Edinburgh 1890-1977 Cincinnati, Ohio) : Geologe, Professor für Geologie University of Cincinnati

*Biographie*

- 1920 George Barbour kommt in Beijing an. [ANB]
- 1920-1921 George Barbour ist Professor für Geologie an der Beijing-Universität. [ANB]
- 1922 George Barbour ist Professor für Geologie an der Beiyang-Universität in Tianjin. [ANB]

- 1923-1932 George Barbour ist Professor für Geologie an der Yanching-Universität in Beijing. [ANB]
- 1929 Pierre Teilhard de Chardin, Davidson Black, George Barbour, Pei Wenzhong und Yang Zhongjian entdecken den Schädel des Homo erectus = Sinanthropus Pekinensis in Zhoukoudian (Beijing). [BBKL]
- 1932 George Barbour kehrt nach Amerika zurück. [ANB]

### *Bibliographie : Autor*

- 1935 Barbour, G[eo]orge B. *Physiographic history of the Yangtze*. (Peiping : The National geological survey of China ; Intstitute of Geology of the National Academy of Peiping, 1935). (China. Geological survey. Geological memoirs ; ser. A, no 14). = Barbour, George B. *Yangzijiang liu yu di wen fa yu shi*. (Beiping : Di zhi xue yan jiu suo, 1935). (Di zhi zhuan bao jia zong). [Yangzi].
- 1965 Barbour, George B. *In the field with Teilhard de Chardin*. (New York, N.Y. : Herder and Herder, 1965).
- 1975 Barbour, George B. *In China when...* (Cincinnati : University Publications, University of Cincinnati, 1975).

### **Barbusse, Henri** (Asnières-sur-Seine 1873-1935 Moskau) : Schriftsteller, Politiker

#### *Bibliographie : Autor*

- 1929 *Zhe bian she ren sheng*. Fan Zhongyun yi. (Shanghai : Xin yu zhou shu dian, 1929). [Enthält Novellen von Katherine Mansfield, Henri Barbusse, Elizabeth Sanxay Holding, Guy de Maupassant, Wladyslaw Stanislaw Reymont, Mikhail Saltykof-Shchedrin].  
这便是人生
- 1930 *Lu guan*. Zhao Jingshen yi. (Shanghai : Shen zhou guo guang she, 1930). [Anthologie von Novellen von M. Prishvin, Marietta Shaginian, G. Delledda, Guy de Maupassant, Henri Barbusse, Oscar Wilde, Lord Dunsany, Henry Van Dyke, August Strindberg].  
芦管  
[Enthält] :  
San jia zhi bu ji. Xie Jinglin.  
Liang ge nan ren he yi ge nü ren. Dailidai.  
Xiao jiu tong. Mobosang.  
Bu kuai le di shen ti. Tangshannan.  
Kuang feng. Tangshangnan.  
Lan hua. Fandake.  
Tian ran di zhang ai. Shitelinbao. [WC]
- 1930 *Shi jie jie zuo xiao shuo xuan di er ji*. Zeng Ziheng, Ying Xin, Wang Jiayu, Bing Fu, Xu Bai yi. (Shanghai : Zhen mei shan shu dian, 1930). [Anthologie von Novellen von Maksim Gorkij, Anton Pavlovich Chekhov, Georges Courteline, Jean Richepin, Henri Barbusse, Paul Morand, Marcel Prévost, O. Henry, Theodor Dreiser, Mary Webb, Thomas Mann, Leopold Alas].  
世界杰作小说选第二辑 [WC]
- 1933 [Barbusse, Henri]. *Babisai duan pian zuo*. Zhu Xiuxia yi. (Shanghai : Ta jiang shu pu, 1933). [Übersetzung von Novellen von Henri Barbusse].  
巴比塞短篇作 [WC]
- 1937 [Barbusse, Henri]. *Cong yi ge ren kan yi ge xin shi jie*. Babisai ; Xu Maoyong yi. (Shanghai : Ta lu shu she, 1937). Übersetzung von Barbusse, Henri. *Staline : un monde nouveau vu à travers un homme*. (Paris : E. Flammarion, 1935).  
从一个人看一个新世界 [WC]

- 1958 [Barbusse, Henri]. *Huo xian : yi ge bu bin ban de ri ji*. Babisai zhu ; Yi Sha yi. (Beijing : Ren min wen xue chu ban she, 1958). Übersetzung von Barbusse, Henri. *Le Feu : journal d'une escouade*. (Paris : E. Flammarion, 1916).  
火線 一個步兵班的日記 [WC]
- 1963 [Barbusse, Henri]. *Guang ming*. Babisai zhu ; Chen Le yi. (Shanghai : Shanghai wen yi chu ban she, 1963). Übersetzung von Barbusse, Henri. *Clarté : roman*. (Paris : E. Flammarion, 1919).  
光明 [WC]

### *Bibliographie : erwähnt in*

- 1930 A, Ying. *Wen yi pi ping ji*. (Shanghai : Shen zhou guo guang she, 1930). [Abhandlung über Henri Barbusse].  
文艺批评集 [WC]
- 1933 Shen, Qiyu. *Babisai ping zhuan*. (Shanghai : Liang you tu shu yin shua gong si, 1933). [Abhandlung über Henri Barbusse].  
巴比塞評傳 [WC]
- 1952 [Duclos, Jacques ; Fréville, Jean.]. *Hengli Babisai*. Dukeluo ; Fulai Weile ; Wang Daoqian yi. (Shanghai : Ping ming chu ban she, 1952). (Xin yi wen cong kan). Übersetzung von Duclos, Jacques ; Fréville, Jean. *Henri Barbusse*. (Paris : Editions sociales, 1946).  
亨利•巴比塞 [WC]

### **Barcain, Louis** (um 1966)

#### *Bibliographie : Autor*

- 1966 Barcain, Louis. *In Asien wächst der Krieg : der Ring um China schliesst sich*. (Wien : F. Molden, 1966). [WC]

### **Barcata, Louis** (1906-2000) : Österreichischer Journalist

#### *Bibliographie : Autor*

- 1959 Barcata, Louis. *China geht nicht Russlands Weg : Partner ? Konkurrenten ? Gegner ?* (Stuttgart : Goverts, 1959). [WC]
- 1967 Barcata, Louis. *China in der Kulturrevolution : ein Augenzeugenbericht*. (Wien : F. Molden, 1967). [WC]

### **Barcham, R.** (um 1992) : Australischer Handelskommissar

#### *Biographie*

- 1970-1992 R. Barcham ist australischer Handelskommissar in Hong Kong. [ChiAus3]

### **Barchet, Stephen Paul** (Stuttgard 1843-1909 Moganshan, Zhejiang) : Amerikanischer protestantischer medizinischer Missionar China Inland Mission, Arzt

#### *Biographie*

- 1865 Stephen Paul Barchet kommt in Ningbo (Zhejiang) an. [Int]
- 1901 Stephen Paul Barchet wird am amerikanischen Konsulat in Shanghai tätig. [Int]
- 1906 Stephen Paul Barchet wird Dolmetscher des United States Court for China in Shanghai. [Int]

**Barclay, Florence L.** = Barclay, Florence Louisa Charlesworth (1862-1921) : Englische Schriftstellerin

*Bibliographie : Autor*

- 1918-1919 Bakelei [Barclay, Florence L.]. *Mei gui hua*. Lin Qinnan [Lin Shu] yu ; Chen Jialin yi. Vol. 1-2. ([S.l. : s.n.], 1918-1919). (Shanghai : Shang wu yin shu guan, 1921). (Shuo bu cong shu ; 3, 59). Übersetzung von Barclay, Florence L. *The rosary*. (New York, N.Y. ; London : G.P. Putnam's Sons, 1909).  
玫瑰花 [Lin1,KVK]

**Barclay, Thomas** (Glasgow 1849-1935 Sin-Lau Hospital, Tainan) : Missionar Presbyterian Church of England

*Biographie*

- 1875-1935 Thomas Barclay ist Missionar der Presbyterian Church of England in Taiwan. [Wik]  
1876 Thomas Barclay gründet das Tainan Theological College and Seminary. [Wik]

**Bard, Emile** (um 1899)

*Bibliographie : Autor*

- 1899 Bard, Emile. *Les Chinois chez eux*. Avec 12 planches hors texte. (Paris : A. Colin, 1899). [WC]

**Bardi, Alessandro** (um 1896) : Italienischer Diplomat

*Biographie*

- 1894-1896 Alessandro Bardi ist bevollmächtigter Gesandter der italienischen Gesandtschaft in Beijing. [Sin10]

**Bareau, André** (Saint-Mandé, Val-de-Marne 1921-1993 Paris ?) : Buddhologe, Professor Chaire d'étude du bouddhisme, Collège de France

*Biographie*

- 1941-1945 André Bareau ist Instituteur de l'enseignement public. [BarA]  
1946 André Bareau erhält das Licence d'enseignement de philosophie der Université de Paris. [BarA]  
1947 André Bareau erhält das Certificat d'études supérieures d'études indiennes, das Diplôme d'études supérieures de philosophie der Université de Paris. [BarA]  
1947-1951 André Bareau ist Attaché de recherche am Centre national de la recherche scientifique. [BarA]  
1951 André Bareau promoviert in Philosophie an der Université de Paris. [BarA]  
1951-1955 André Bareau ist Chargé de recherche am Centre national de la recherche scientifique. [BarA]  
1955-1956 André Bareau ist Maître de recherche am Centre national de la recherche scientifique. [BarA]  
1955-1985 André Bareau macht Reisen in Indien, Ceylon, Kambodscha und Thailand. [BarA]  
1956-1973 André Bareau ist Directeur d'études de philologie des textes bouddhiques der Ecole pratique des hautes études, section IV. [BarA]

1971-1993 André Bareau ist Professor des Chaire d'étude du bouddhisme am Collège de France. [BarA]

### *Bibliographie : Autor*

1969 *Dharmasamuccaya : compendium de la loie : 2e partie (chapitres VI à XII)*. Texte sanskrit édité avec la version tibétaine et les versions chinoises et traduit en français par Lin Li-kouang ; révision de André Bareau, J.W. de Jong et Paul Demiéville ; avec des appendices par J.W. de Jong. (Paris : A. Maisonneuve, 1969). [Int]

**Baring, Daniel Eberhard** (Oberg bei Hildesheim 1690-1753) : Bibliothekar, Historiker, Philologe

### *Biographie*

1720 Daniel Eberhard Baring stellt in Hannover einen Katalog zusammen, der über 70 Bücher über China enthält, die Gottfried Wilhelm Leibniz zur Verfügung hatte. [LeeE1:S. 71]

**Baring, Francis** (Larkbeare House bei Exeter 1740-1810 London) : Bankier, 1st Baronet

### *Bibliographie : Autor*

1793 Dundas, Henry ; Baring, Francis. *Three reports of the select committee appointed by the Court of Directors to take into consideration the export trade from Great Britain to the East Indies, China, Japan, and Persia : laid before the Lords of the Committee of Privy Council : with the appendixes : also, Mr. Secretary Dundas's letter to Mr. Baring : a concise statement of the East India Company's income : and the heads of their agreement for a new charter*. (London : Printed for J.S. Jordan, 1793). [WC]

**Baring, Maurice** (Mayfair, London 1874-1945 Beaufort Castle, Inverness) : Schriftsteller, Dichter, Dramatiker

### *Biographie*

1905.1 Baring, Maurice. *With the Russians in Manchuria* [ID D32572]. (1) [Auszüge].  
 The next thing I remember was being wakened at sunrise by a furious scuffle. A party of Chinese coolies — for all I knew then they may have been mandarins or yamen — had invaded the train. They were drunk, and spat and slobbered, and the soldiers with one voice cried, "Get out, Chinese."...  
 At Manchuria Station the commercial gentleman, who had regarded correspondents with suspicion, informed me that it was very doubtful if we should be allowed to cross the frontier into Manchuria...  
 The journey to Kharbin passed off without any incident. Some excitement was caused by the announcement that a band of Hun-hutzes had been seen, and that they might very likely attack the train. This, however, did not occur; but a whole crowd of Chinese officers boarded the train at one station and filled up the spare seats, especially the top-seats, from whence they spat, without ceasing, on the occupants of the lower seats, much to the annoyance of a French lady, who remarked that "les chinois sont impossibles." From Manchuria Station to Kharbin the journey lasted three nights and two days. I arrived at Kharbin on the 18th May after a journey of seventeen days from St Petersburg...

*Kharbin and Mukden* [Harbin (Heilongjiang) and Shenyang (Liaoning)].

From the conversation of some of my fellow-travellers from Manchuria Station I had obtained the impression that Kharbin resembled one of those huge American cities that grow up in a night. I pictured to myself a town somewhat like Vienna, with asphalt pavement and electric light. On arriving all that I saw before me from the station was a sea of mud, deep, thick swamps which did duty for roads, a few houses in the distance, and a certain amount of scaffolding. There were no Vehicles to be got, except a Chinese peasant's cart, which consists of a large board and huge solid wheels like the carriages pictured in "prehistoric peeps." Later on, after driving round the town to find rooms in a hotel, it became evident that on the whole Kharbin is a large place ; the town proper, the old town, which is called Pristan, is three miles away from the station ; the new town consists of government offices, a church, a hotel and some hospitals, and the Russo-Chinese Bank. That was true then ; but now all is changed. You arrive at a gigantic station built in the art-nauveau style, which has spread like a disease from Germany over the whole of Russia. The old station has been converted into a hospital. In front of the station is a spacious boulevard leading to the bank, and you have at once the impression that you are in town. When I arrived in May I felt that I had come to the house on the marsh. I eventually found rooms in the Hotel Oriant, which I think must be the most expensive hotel in the world; it is kept by two ex-convicts, with squinting eyes and a criminal expression ; and the prices of food and lodging were exalted beyond dreams of Ritz.

The bedroom was damp and dirty, and cost 15s. a day, without the bed. I have with me now a bill for a small supper, which, for two people, amounted to 72 roubles. The population of Kharbin consists almost entirely of ex-convicts and Chinamen. This fact did not surprise me, and I agreed with a Frenchman who said to me, "On a raison de dire qu'il faut avour tué père et mere pour venir vivre dans un tel pays."

The cab drivers were all ex-convicts, and fearful tales were told one of how, if dissatisfied with their fares, they merely killed you and threw your body into the street. On the return home an officer told me how a cabman driving him home had thanked him for driving with him, and when the officer asked why, had explained that the presence of an officer was a guarantee of safety, and that the night before he had been set upon by two thieves who had beaten him till he gave up all his money, warning him that if he screamed he would be stabbed. They had then proceeded to strip him, and finding a watch concealed in his sock they had beaten him again. The authority of the police in Kharbin seems to be non-existent.

Kharbin is now called the Chicago of the East. This is not a compliment to Chicago. I only stayed there a week on the way out, and not at all on the return journey; but from accounts I heard it is now a changed city, full of Greeks, who do an enormous trade, and theatres and music-halls. It was the Cape Town of the war. When we arrived at Kharbin we were told that it was impossible to go any further; that the correspondents at Mukden were on the point of returning, and that Admiral Alexieff himself was expected. This was a fact. I was told that the plan of campaign was a general retreat to Kharbin, which was to become the headquarters of General Kouropatkin, and that he would not advance thence until he had what he considered to be a sufficient number of troops.

A week later a meeting took place between General Kouropatkin and the Viceroy at Mukden, and whether or not it was the result of this interview the forward movement south was begun which ended in the battle of Wa-fan-go.

Among business men whom I met» there was a certain feeling of relief that the war had broken out, that the uneasiness and suspense had been put an end to, and that the matter would be settled one way or another. They criticised, however, the manner in which the negotiations had been carried on most violently. One man said to me if you carry on negotiations in such a manner you should have 100,000 men ready to back you up, whereas in the whole of Manchuria, when the war broke out, there were not more than 60,000 men." It appeared that after the battle of the Yalu General Mischenko had only eighteen sotnias, and there were only a few regiments of infantry at Liaoyang.

In fact, the Japanese might have marched to Mukden and taken it without risk and without loss. That they did not do so is, I suppose, to be attributed to the fact that they thought they would capture the whole of the Russian army at Liaoyang, and had made their plans

accordingly, and considered consequently that the more troops the Russians poured into Manchuria the better.

After staying a week in this depressing centre I travelled to Mukden in great luxury owing to the courtesy of General Holodovsky, who gave me a place in a first-class carriage, which was reserved for him. He was a charming and cultivated man, with a passion for out-of-door sports and oriental china. He was also responsible for the admirable fortifications which were constructed at Liaoyang, and further south between Liaoyang and Ta-shi-chiao. It only took a day and two nights to reach Mukden. On arriving at Mukden one is aware that one has left the Western world far behind one ; Kharbin is a great modern abortion ; Mukden is an oriental masterpiece. It is said to resemble Peking on a smaller scale, to be a miniature Peking. It is a large square town surrounded by an extremely thick dilapidated wall, round which you can walk. Inside it are masses of closely-packed one-storied houses divided up into innumerable small alleys, and intersected by two or three main streets, in which the shops riot in an extravagance of oriental sign-posts ; huge blue and red boots, bespangled with gold stars, hanging in front of the bootmakers, golden and vari-coloured shields and banners hanging in front of other shops ; theatres, each with a great clanging gong sounding incessantly to attract the passer-by; add to all this, the sunshine, the brilliant colouring of the people's clothes, the "tinkling temple bells and the spicy garlic smells," and even if you have never been further than Mukden, when you return to the damp and drizzle of London, the wet pavements, the rawness, the fog, and the half-light, you will hear the East calling — "you will long for the day and the dust and the ecstasy."

The palace, which is deserted and yet contains a collection of priceless art-treasures, jewels and china and embroidery and delicately illuminated MSS. locked up in mouldering cupboards, is exquisitely beautiful. Its courtyards are carpeted with luxuriant grass, its fantastic, dilapidated wooden walls, carved, painted and twisted into strange shapes such as you see on an oriental vase. The planks are rotten and mouldering, the walls eaten with rain and damp ; and one thanks Heaven that it is so, that nothing has been restored. Nothing lives for ever ; is it not then better that the shapes and buildings whose transitory existence delights the eyes of mortals be left in their beauty, left to live and grow ever more beautiful as they decay in obedience to the gradual change of time than to suffer the affront and the mutilation of man's brutal and hideous rejuvenating process ?

Mukden reminded me of Hans Andersen's fairy tales: its buildings and its inhabitants, the shops, the temples, the itinerant vendors in the street, the sounding gongs, the grotesque signs and quaint fantastic images, seem to belong to the realm of childish troUdom. Here it was, one feels, that the Emperor of China, of whom Andersen tells, sat and sighed for the song of the nightingale, when his artificial, metallic singing-bird suddenly snapped and ceased to sing. Still more enchanting in the same order of things are the tombs of Pai-ling and Pu-ling : here the delicate, gorgeous-coloured, and fantastic buildings which protect the remains of the Manchurian dynasty are approached by wild wood-ways, paths of soft grass and alleys of aromatic and slumber-scented trees.

The high, quaint towers and ramparts which surround the tombs — in China all the houses are of one story, and the sacred monuments are high, for the reason that the Chinese say that only spirits can live in high buildings — are in the same state of semi-dilapidation ; the brilliant colours are half-faded, the stairways are rotten, and overgrown with moss and grass. Here one feels that in some secluded attic at the top of a creaking stair, among the cobwebs and the dust and the starved wild flowers, surely here the sleeping beauty of the wood is slumbering, obstinately slumbering, lest she awake to hear the noise of shrapnel, and to see to what base use men can employ their energy and their ingenuity.

After I had stayed a week in General Holodovsky's railway carriage, daily apologising for so protracted a visit, I moved into the town, to the Der-lung-djen, which means the inn of the dragon. It consisted of a spacious courtyard, full of horses, surrounded by a low storied series of rooms, right against the southern wall of the town, and close to the southern gate. Here I engaged a Chinese boy and a mafoo (groom), and lived for sixteen days. Several of the war correspondents lived there also, and it would have been a period of delicious ease had one not been aware that exciting events were happening just out of one's reach, and had we not been

tormented by the desire to be there also. My first impressions of the Chinese consisted of respect mingled with wonder at their extraordinary dexterity, cleverness, and competence. My Chinese boy informed me, after he had been with me a day, that I ought to raise his wages, since he came from Canton, and was therefore clean, whereas he said "Chinese man dirty." His name was Afoo ; he spoke Pidgin- Russian. I saw from the first that he thought the idea of going further south to Liaoyang or anywhere near the front was silly. The Chinaman is essentially a man of peace. War he considers the greatest folly under the sun. A soldier — that is to say, a fighting man — is to him the scum of the earth. (The Duke of Wellington made the same remark about the rank-and-file of the British army.) To fight is to be guilty in his eyes of the worst form of vulgarity. It is no wonder, then, that, when he heard I was intending to go to Liaoyang, he remarked that his father was ill at Kharbin, and his wife not so well as might be expected at Tientsin, and asked leave to visit them, which I refused. He was clever, but casual ; capable, but obstinate ; and urbane without being rude. One day I told him he was stupid. "Of course" he answered, "I am stupid. If I were not stupid I should not be your servant, but a mandarin."

I have certainly never at any period of my life been so well looked after, nor had my needs ministered to, my unspoken wants guessed, and my habits divined so well as during these peaceful days at the Der-lung-djen by Afoo. It was when the correspondents gave a dinner-party that the Chinese boys displayed their talents. Then all their pride came out; their desire to show they were better and more capable than the servants of our guests ; then their quickness, agility, and dexterity were manifest in their highest degree.

The question which one is at once asked is, what was the attitude of the Chinese towards the Russians and towards the war ? Their attitude towards the war was simple enough, but their dealings with the Russians and what they felt about them is, I think, a more complicated question.

When I arrived at Mukden the population there was deriving great profit from the war. They were selling corn and carts and every conceivable commodity to the Russians at fancy prices. The educated Chinese used to tell me that it was neither the Russians nor the Japanese that they feared, but the possible breaking loose of the Chinese army.

The situation was, therefore, as if Scotland had been occupied by France and invaded by Germany, and the Scotch people were vaguely hostile to the French and guardedly friendly to the Germans, but quaking with terror at the thought of Glasgow and Edinburgh being looted by the Scots Guards.

The Russians have behaved as cleverly in theory as one can behave to the Chinese, and yet the result has not been altogether successful. I will try and point out why.

The Russians have in no way interfered with the internal justice or administration of China. Chinese justice pursues its uncompromising course. It is not more unjust than occidental justice, but it is different. Its object is to punish crime. As all oriental races, the Chinese are indifferent to death and impervious to the minor forms of legal torture, such as mere flogging. The law, therefore, is necessarily severe, and less sentimental than ours. They have a rule, that for every crime which is brought to the notice of the law a criminal must perish, or someone must perish — one crime, one criminal ; one criminal, one head off somewhere. If the criminal chooses, however, he can procure an understudy, who suffers in his stead.

"The difficulty is to find

A trusty friend who will not mind."

It is not as a matter of fact very difficult, and can be done if you are willing to spend a little money.

It is impossible for a Chinaman to be condemned to death unless he confesses that he is guilty of the crime of which he is accused, and the accused is tortured daily — there are many exceptions and grounds of mitigation — until he confesses, then his head is cut off. The advantage of this system is that a thing like the Dreyfus case, which dismembers and convulses a whole nation, is impossible, and the main object is achieved. The Chinese have recognised the fact that ideal justice is impossible, that it is very difficult to lay hands on the true offender, that human things are so complicated that to apportion the right measure of blame is a task too high for man, and that since things are so, and crime must be repressed,

crime itself must be punished, and it is. The only competent judges of the question, i.e. men who have devoted their lives to the study of Chinese institutions, say that Chinese law is better adapted to ensure the punishment of a greater number of guilty persons than the English law; and that although innocent men may be occasionally punished (a case which sometimes occurs in Europe also), the well-being of the mass is better preserved than by a system in which sentiment plays a larger part.

Again, the Chinese penal code has been characterised as being remarkable for the conciseness and simplicity of its style, its businesslikeness and absence of verbiage.

Another good point is that the judge, if not influenced by bribery, may endeavour to give a common-sense verdict; he is not bound by precedents, and he can overrule the custom if he sees his way to a reasonable course of action. To try and make the Chinese adopt occidental methods — to give them the benefit of the Code Napoleon, or the beautifully simple system of English or Scotch law, would be disastrous. This the Russians have recognised. They have grasped the great fact that nobody can govern the Chinese but the Chinese, and have acted upon it.

Secondly, they have absolutely forbidden all religious propaganda.

There is nothing but praise to be said on the subject of our missionaries at Mukden or Liaoyang : they are men for whom I have the greatest respect and admiration ; men who, this winter, have done great and admirable work among the refugees driven to Mukden from their devastated homes. But treating the question in the abstract the Chinese cannot fail to appreciate facts such as the German occupation of Kiaw-chaw; they must have learnt by now that the missionary is the first step in a sequence of things, the ultimate stages of which are gunboat, concession and occupation ; and it may be doubted whether it is not rather presumptuous on our part to try and convert the Chinese, for are we so sure that the life led as the result of our methods, our morality, and our religion, is superior to theirs ? However that may be, I think one can safely say that if you wish to get on well with the Chinese the less you try to convert them the better, and the Russians have never made the slightest effort in that direction.

Thirdly, the Russians have no racial antipathy to the yellow race. The Russian soldiers and the Chinese fraternise as people belonging to the same race and the same class, and not only the soldiers, but the officers treat the Chinese lower classes, and let themselves be treated, with great and good-natured familiarity. This seems to me to account for the success of the Russians in getting on with the Chinese, and for their failure in making themselves respected. The main facts about the Chinese in Manchuria are, firstly, that they are hostile to any foreign occupation, and that they regard Russian-man, English-man, German-man as one and the same — namely, robber-man or Hun-hutze. That is the principal point, the rest is merely a question of detail. To the Japanese they are, and will be, favourable according to how far they consider they will be successful in turning the Russians out of Manchuria, but I do not fancy they would like a Japanese occupation, and during the Chinese War the Japanese although they behaved better than the Europeans because their troops were better disciplined, were nevertheless unflinchingly severe towards the Chinese.

Secondly, the situation has been altered by the change in the circumstances by the fact that occupation in times of peace and occupation in times of war are two separate things.

On the whole the Russians treat the Chinese exceedingly well. Russian soldiers who rob or molest the Chinese are treated with extreme severity. A soldier who is convicted of twice having robbed a Chinaman can be hanged. It is said that the familiarity with which the Russians treat the Chinese lowers their prestige. This is no doubt true, but does not seem to me to be of great importance. Mr Whigham, in his book on Manchuria, says that no one will persuade him the Chinaman prefers justice to sympathy or likes to be pushed off the pavement into the middle of the road. The situation is now different owing to the fact of the war. The war is, to say the least of it, a nuisance to the Chinese, and the Russians are the outward and visible sign of the war.

Considering the fact that the Chinese are hostile to the Russians in the war question, it seems to me marvellous that so few cases of friction occurred. I imagine this is due to the extraordinary cleverness and supple adaptability of the Chinese to the circumstances. I was

buying a shirt one day in Liaoyang, a thin silk shirt such as the Russians all wore in the summer. The shop-keeper thought at first I was a Russian soldier, and patted me on the back and said, "Shang-ho hodjia," which means good old fellow. I then said I was an Englishman, upon which his manner became deferential, and he said, "Englishman good man, Russian man bad man".

The missionaries tell me, and I have frequently repeated the argument as if it was my own idea, that what the Chinese object to is not the familiar treatment they experience at the hands of the Russians, but the inconsistency of the treatment. That they are arm-in-arm with them at one moment and kick them the next.

But if this is true of the Russians it is equally true of the English, and it comes about in this way. I have seen this occur also over and over again. The Englishman is treating the Chinaman with what he thinks, and with what is, perfect fairness and friendliness. The Chinaman suddenly exasperates him beyond all endurance, and then the Englishman kicks him. The net result of this is that the Englishman kicks the Chinaman if he is angry, and does not ever go arm-in-arm with him. The Russian goes arm-in-arm with the Chinaman, and does not kick him if he is angry, but only if he is drunk ; and if he, drunk or sober, maltreats a Chinaman he is liable to be hanged.

The result ought to be that the Chinaman should respect the Englishman more and like the Russians better. This would be true in times of peace, but it is the Russians and not the English who are making war in China.

It must be remembered that, unless you have spent all your life in China, it is difficult to treat the Chinese consistently owing to the fact that they are certain at some time or other to exasperate you to madness.

The Russians consider our treatment of the Chinese brutal, and it is true that I only once saw a Russian kick a Chinaman, and he, the Russian, was drunk. I was, on the other hand, constantly amazed at the way in which the soldiers allowed themselves to be positively bullied at times by the Chinese. The truth of the matter is that the Russians get on perfectly well with the Chinese — whether the Chinese respect them more or less than Englishmen or others is neither here nor there — but no amount of getting on well will compensate for the fact that the Russians are not only occupying their country but making war in it. Therefore the question of treatment has become a question of detail sunk in the larger fact of the war. I think the Russians have often been inconsistent in their treatment of the Chinese, or rather that this inconsistency is carried further in their case owing to the fact of the war, and the Chinese, being an element of that fact, the Russians have, I think, often behaved far too leniently to the Chinese when these have shown themselves openly hostile to them and then exasperated at the result they suddenly adopt a severer method which affects the innocent rather than the guilty. Whenever I saw a Chinaman arrested for complicity with the Japanese or the Hun-hutzes he invariably escaped. The matter can be briefly summed up as follows : — The Chinaman has no inborn hatred of the stranger, but detests the foreign occupation and foreigners who come with a purpose, such as to obtain concessions or other things, which they know in the long run mean occupation. The Russians get on well with the Chinese, who accepted their rule, which was easy and light, quietly and cheerfully in times of peace ; but now that they are the outward and visible manifestation not only of occupation, but of war and all its horrors, they wish them at Jericho. It is very difficult to get the Chinese to express an outspoken opinion on such things. One Chinaman told me he considered all the foreigners who infested Manchuria — including the Japanese — as robber-men. The Chinese suffer also greatly at the hands of the interpreters who have taken service with the Russians. These men are rascals of the lowest form. They extort money from the wretched peasants under the threat of denouncing them as Hun-hutzes, and I have no doubt that they frequently betray the Russians whenever an occasion occurs. I saw one of these men who returned to Mukden from Liaoyang after the Japanese occupation of that city. He was asked by an officer what was going on at Liaoyang. "The Japanese," he replied, "have burnt most of the houses."

"What Japanese general is in command ?" asked the officer. "His name in Chinese is the following," he replied, saying a long and unpronounceable concatenation of syllables. Now, if his name had been Nodzu or Oku, it would have been the same in Chinese. He merely wished

not to say. There was one interpreter who was attached to the battery with whom I subsequently lived, named Mishka, whom I could not help liking. I have no doubt he was a scoundrel, but a sympathetic scoundrel. One day he led two Cossacks into temptation, and took them to a place where they drank and looted.

He was told on the morrow that he must be beaten, and was given the choice of being sent to the Chinese magistrate or being beaten by a Cossack. He said he would rather neither course were adopted. When he was told that it was absolutely necessary he chose to be punished by the Cossack.

For a week afterwards he avoided the officers and would not come near the colonel. At last, on being asked the reason, he said : "My ashamed" (moia stidno). The Chinese peasants showed extraordinary patience in the manner in which they bore the deprivations and sufferings which were the result of the war. These sufferings were very great, especially in the villages south of Mukden, which are now all deserted, the inhabitants having fled to the town. While a fight was actually going on the Chinaman used generally to dig a hole in the ground — a small catacomb — and thatch it with kowliang, and there conceal himself with his wife and his family until the fight was over, creeping out every now and then to make tea. The interpreters who followed the troops were perfectly used to the firing, and did not care a fig. They were tough individuals, and I saw one — he was quite small — give a big Cossack a tremendous thrashing. I am convinced that if the Chinese were organised, and ceased to think fighting vulgar, they would make excellent troops.

While I was at Mukden I had an interview with the Chinese Viceroy, and conversed with him through an interpreter. He refused to express any definite opinion, even on the subject of the weather.

When asked if the war would last long he replied, "War is an expensive business."

The day after my visit to the Viceroy, I and Mr de Jessen, a Danish correspondent, were invited to luncheon at the Chinese Foreign Office.

In deference to the European guests the meal was semi- European. It began with tea» and then there followed about seventeen courses, consisting of small dishes of meat, each one almost exactly like the other. There came a moment when I refused a dish ; the meal then immediately ceased. It was evidently managed on the plan of feeding your guests till they showed signs of disinclination for food, and then stopping. On the following day the mandarins who had been present left cards in the morning to say they were coming to see us, and arrived in the afternoon and paid an elaborate visit.

On the whole the impression one gathered from the Chinese was that they had accepted the war, as they accept everything else, in a philosophical spirit, and were resolved to make the best of it by letting no occasion slip of making some profit.

As to the question of the "yellow peril" I certainly would not be so rash as to make any prophecy. The question is, I suppose, will the Chinese ever adopt Western methods, as the Japanese have done, in order to drive foreigners from their country and to assume a leading and threatening part in the affairs of the world.

In order to do this they would have to cease being what they are at present They would have to become "patriots" in the sense of organising themselves into a competitive machine.

Philosophically the Chinaman is an individualist in that he prizes the quality of the individual life lived more dearly than the place of his country in the arena of nations ; but practically the individual does not exist in China.

The unit of society in China is not the individual but the family; the members of the family are fractions of the whole; a family is responsible for the good behaviour of its members,\* a neighbourhood for its inhabitants, and an official for those whom he governs; the conservation, preservation, and perpetuation of the family are the aims of human society. The Chinaman, therefore, is a patriarchalist, and his aim is peace.

Nevertheless the victory of the Japanese over European troops may very likely produce a change of some kind Monsieur Anatole France, in his latest book, wittily says that what we have to fear from the yellow peril is nothing in comparison with what the Chinese have to fear from the " white peril," and that so far the Chinese have not yet looted the Louvre, nor has a Chinese fleet bombarded Cherbourg. I should say that the yellow peril will depend for its

reality and extent entirely on this: how seriously the Chinese will consider the "white peril" to be? and how obnoxious will Europeans make themselves to the Chinese? If the Europeans appear to them to step over the limit of what is bearable, they will take measures accordingly. But the war has introduced a new and serious factor into the case. The Chinese have now realised that so far from the white races being invincible owing to their guns, their engines, and all the attributes of their superior civilisation, they can be thoroughly well beaten by yellow men who use the implements of the white race with far greater effect and skill than they do themselves.

There is also in China a Young Chinese party which is all for reform and for following the example of the Japanese. The British encourage this party and imagine that such a reconstruction would be of great advantage to Europeans and especially to the British; not long ago one of the newspapers wrote an article called "The Arming of China" and "increase of British Prestige," making these statements as if the second part was the logical result of the first. One of the most competent observers of Chinese affairs told me that he considered this point of view to be erroneous. "There are," he said, "two anti-foreign parties in China, the Boxers and the Young Chinese party, but both are agreed as to one fundamental tenet, and that is "China for the Chinese." Should the Young Chinese party be ever successful in getting the upper hand and enforcing reforms, so far from there being any increase of British prestige there would be a universal tendency to kick every foreigner out of China, after having previously cut off their noses, and then the Chinese would return to their own avocations." But," he added, "it is a very difficult matter to force such an idea into a British head, because the British think that reform must necessarily be accompanied by enlightened and generous ideas such as the partition of China and the exploitation of its wealth by the British, open doors and a parliament, a habeas corpus act and concessions. "But believe me," he said finally, "Chinese reform means the end of all European prestige. If China is ever powerful in the way that Japan is, the Chinese will make very little difference between the British, the Germans, the Belgians, and the Hun-hutzes."

People say airily "the Chinese are so backward, poor things"; my advice to such people is to go and see. They will find that the Chinese arrived at a certain level of civilisation centuries ago and remained there, because they saw nothing in the progress of other countries which tempted them to imitate it. They anticipated our so-called civilisation and deliberately discarded it, since they did not consider that it would tend to greater happiness in the long run. They are not ambitious and they are satisfied with a little. To them the important thing is not the quantity of things achieved in life, but the quality of the life lived. They are not in a hurry; for that reason they fail to see why a motor-car is a better vehicle than a rickshaw, because if no one is in a hurry, there is no disadvantage in proceeding in a leisurely fashion.

They see us spending our whole lives in hurrying after something, in aiming at being somebody, in kicking others aside in order to get somewhere. They continue the game for the sake of the game and not for the sake of winning any concrete prize. They are honest and hard-working, cultivated, intelligent, good-mannered, and good-tempered. They hate fighting, brawling, noise of all kinds, drunkenness and bad manners. Are they so very backward? [Bari3]

1905.2

Baring, Maurice. *With the Russians in Manchuria* [ID D32572]. (2)

*Liaoyang to Ta-shi-chiao* [Dashiqiao].

I arrived at Liaoyang on the 22nd of June. Liaoyang is only fifty miles from Mukden, and the journey took nearly twelve hours. Liaoyang, as a town, resembles Mukden only it is less imposing, and perhaps even more picturesque and more dirty; the environs are certainly more beautiful. Like Mukden it is surrounded by a big wall ; only at Mukden the town has overflowed and formed large suburbs ; at Liaoyang there is only a small suburb on the east side of the town. As at Mukden, there was a collection of small brick-built government offices clustered round the railway station.

There was far more animation at Liaoyang than at Mukden ; General Kouropatkin was at Ta-shi-chiao when I arrived ; but nevertheless one felt that one was somewhere near a war. Streams of carts poured through the town, the green two-wheeled carts called dvoogolkas which the Russians use for their transport; troops frequently marched through the streets and officers arrived at the hotel on their way to or from the front.

The hotel was kept by a Greek ; it was not very comfortable and the flies gave one but little peace ; still there was an atmosphere of gaiety about Liao-yang, a constant stream of arrivals, a bustle and life which did not exist in Mukden. I spent a week at the hospital, being laid up at Dr Westwater's house, a part of which he has very kindly turned into an hospital. Dr Westwater is almost the only foreigner in Manchuria who has any prestige in the eyes of the Chinese. He has lived at Liaoyang for many years, and the Chinese, not excepting the Hunhutes and the Boxers, regard him as a kind of divinity. He is equally popular and respected among the Russians, and was attached to their Red Cross during the Chinese campaign. He made a part of his house into an hospital, and looked after such of the correspondents and military attaches who fell ill.

His garden was a most ideal spot, and testified to the extraordinary fertility of the soil — you sow a seed one day, and on the morrow you notice a herbaceous border. Every kind of vegetable grows there. With regard to this, strangely mistaken ideas are prevalent in England ; people used to say that it would be impossible for the Russians to carry on the war in Manchuria, as they would not be able to live on the country, whereas it is owing to the fact of Manchuria being what it is that the war was possible at all. Russia could have supported an army of a million men in Manchuria without importing a single sack of flour from Russia. In a normal year there is a big enough export from Newchang to feed an army. Moreover, the granary of Manchuria is the district north of Mukden which up to a short time ago had been practically untouched. To talk about the Russian resources being exhausted because Liaoyang had been taken, was equivalent to saying that because London was taken the resources of an army occupying all the country north of the Trent were at an end. Practically, all the supply that the Russians import from Russia consists of bread, sugar, biscuits, and coffee.

Again, they had in Mongolia an inexhaustible supply of horses and cattle on which they could draw. If there was occasionally a shortage of food it was not owing to lack of supplies, but to lack of time, as is always the case on forced marches.

What a country for the disciples of Mr Haig and Mrs Earle ! What a delightful pot-pourri could be written from a Manchurian garden ! In connection with this, Dr Westwater told me that he performed the most serious operations on the Chinese without any rise of temperature occurring, and he attributed this to the fact that they eat no meat.

At Liaoyang my Chinese servant left me, partly because I had paid him his wages, partly because I was going to the front, and partly because I gendy kicked him out of the room one day when he had not come near me because it was a Chinese feast He said he had lost face and must therefore leave my service.

Lord Brooke, Reuter's correspondent, and I engaged two Montenegrin servants, named respectively Georgio and Siacco, who were afterwards the source of no little trouble.

On the 13th of July we received the news that we were allowed to go to the front, and on the 15th I left with Brooke for Ta-shi-chiao, together with two Montenegrins, two mules, and five ponies which it took twelve hours to entrain. Brooke and I had been appointed to the cavalry division of the 1st Siberian Army Corps, consisting of four regiments of Siberian Cossacks, a regiment of Dragoons, and the 2nd Trans-Baikal battery under the command of General

Samsonoff. I stayed a day and a night at Ta-shi-chiao, and lived in the vestry of the Roman Catholic Church with MM. Nodeau and Roucouli, the correspondents of the Journal and, the Temps, General Samsonoff was himself at Ta-shi-chiao, being indisposed after months of ceaseless and exhausting work. His place was being taken by General Kossagofsky. I proceeded to join my division, which was occupying a small village south-west of that place. I started early in the morning and found the village without much difficulty. The general was away, but I was received by two officers of the 4th Siberian Cossack Regiment who were camping in a small Chinese kitchen-garden. They gave me some excellent soup, and some chicken, and tea, followed immediately afterwards by coffee, and received me with that kind of natural simple hospitality which is more precious than rubies, and is, in fact, the real true courtesy. One thinks of the elaborate counterfeit of good manners, the studied phrases of those who, being denuded of the true gift, aim at a kind of Louis XIV. style of complicated civility, and one shudders. These Cossack officers were real Cossacks. They had spent most of their life in the wilds of I do not quite know what inaccessible region, with no fellow-companions save the soldiers under them and Chinese peasants.

During my stay in Manchuria I met almost every kind of Russian officer: guardsmen who had exchanged into cavalry regiments ; men who had been there for years ; officers from provincial Russian towns, from Siberian towns, from the Caucasus, from Moscow, from Perm, from Omsk, from the German frontier ; men who had travelled all over the world, and spoke every language; others who had lived all their life in Siberia, or the Trans-Baikal regions, or Manchuria. I found that the good qualities which distinguish the best of them were the same ; the same, in fact, which are instantly recognisable in all classes of all countries, consisting of that absence of swagger, conceit, and self-consciousness which makes a boy liked at Eton. Never have I met with more perfect examples of this type than these two wild Cossacks. There are plenty of other types who, without possessing these qualities, which are often even conspicuously absent, are nevertheless good-natured and likeable. Tolstoi in his Sebastopol sketches shows us all types of the Russian officer and soldier, with his marvellous searchlight of truth and genius. But it was not until I had lived among them that I realised how faithful his portraits were. The cavalry officers seemed to me superior to the infantry officer; but of the infantry I had practically but little experience. The officers and men of the Siberian army seemed to me superior to those of the Russian army proper : that is to say, they knew their business better. The Russian officers have been greedily abused ; they are represented as incompetent drunkards, brutal, stupid, and unconscientious. Military instruction, as far as I can judge, they do seem to lack ; but I do not see that we are exactly the people to throw stones at them on that account.

As to the question of incompetence, it seems to me that the system is more at fault than the officers. There is a general want of organisation, cohesion, and discipline in the whole army ; and the fault comes more from above than from below. With regard to the question of drunkenness, the only fact which seems to me important on the matter is that at the actual front there was no drunkenness. There was nothing to drink except tea, and occasional extremely limited doles of vodka. It is quite true that officers sometimes got drunk at Liaoyang and Mukden, but Liaoyang and Mukden were not the front. Certain facts must also be taken into consideration : when Russians drink they drink a great deal harder than we do ; they drink vodka, which is brandy — brandy for heroes, as Dr Johnson said. Secondly, that Liao-yang and, subsequendy, Mukden were, during the war, in the same relation to the front (since Kharbin was too far off to be easily accessible, it taking sometimes as much time to reach Kharbin from Mukden as it would to reach Constantinople from London) as Capetown during the South African war. Therefore, when officers arrived there for a short respite from the privations and hardships of life at the front, they felt entitled to enjoy themselves. The important fact is that they were not drunk in the field, that they were not drunk when they should have been in discharge of their duties ; and that if they liked drink or not it did not prevent them from being brave men, and dying with alacrity. I never heard any foreign witness during the war, however critical, cast any aspersions on their courage.

Thirdly, there was an intermediate class of men who were not officers by nature, but who had come out to the war from curiosity, and wore a uniform ; this class was the most conspicuous

at places like Liaoyang and Mukden, and tended to create a false impression. This was more noticeable at the beginning of the war. After two or three months General Kouropatkin weeded the army of its noxious elements with a ruthless hand. With regard to the question of general tenue, there were, it is true, some bad exceptions; but the general truth with regard to the officers who were at the front, is that they may lack instruction and may be deficient in many things, but as a rule they are brave men who do their duty.

I will give an instance to show what I mean. I was entertained at Kharbin by a certain officer who gave to me and some friends of mine a generous feast, which resulted in our host being inebriate for at least thirty-six hours. That same officer I happen to know never left his regiment during the time I spent in Manchuria, which was always at the extreme front, except for one day; and his regiment was kept continually at work, with only the bare necessities of life till men and horses could do no more.

But a foreigner, had he seen that man in Kharbin, would have put him down as a hopeless case. During the whole time I was attached to a home battery I never saw a single case of drunkenness among the officers, even when we were quartered at Mukden. Before we started for the battle of the Sha-ho I managed to buy a dozen bottles of champagne from the store. I expected that we should have a great carouse. This was not the case. Somewhat to my astonishment a glass apiece was dealt out, and the rest was laid by, by the head of the mess, for future occasions, against the event of there being guests. Of course it was impossible to carry about any quantity of wine or spirits when we were at the front, and the only places where carouses of any kind were possible were towns such as Mukden and Liaoyang and Kharbin.

While I lived with General Kossagofsky's staff, I met some very fine fellows. The most remarkable was a young man called Egoroff. He had passed all his examinations, and was offered a place on the general staff, which he refused, as he preferred a more modest situation at the front, where he would be sure of getting some fighting. He was a splendidly built, good-looking young fellow, exceedingly modest, and well educated. He was always at his post, and took part in every single small engagement which presented itself. He was a born leader of men, and saved the situation when a panic occurred among the Cossacks of his division at Yantai.

Somehow or other fate was against him, and he never had an opportunity of brilliantly distinguishing himself, and he was one of those men who never push or put themselves to the fore. Many men during the war gained a great reputation owing to some lucky fluke, and more or less rested on their laurels. He, I think, worked as hard as anyone; if there was kudos to be gained or not, he was always there and had gained no remuneration except the inward satisfaction which nobody can take away from him; that glow which Keats said made him so indifferent to praise or blame. He answered to the description of a brave man that one of the characters gives in Tolstoi's Sebastopol sketches, namely a man who always behaves as he should do, a definition which Tolstoi points out closely resembles Plato's definition of courage. He struck one as if he had stepped out of one of Shakespeare's historical plays, and he could be cast for the part of Hotspur or Henry V. During the war I met with counterparts of nearly all the individuals portrayed by Shakespeare in his historical plays, and heard conversations almost identically the same as those recorded in Henry V. among the soldiers in the English lines the night before the battle of Agincourt This man impressed me as much as any man I met during the war.

But apart from a phoenix of this kind I met a great many officers who struck me as good fellows, and who did their work well. The good officers remained at the front; the inferior kind used to hang about the stations, until General Kouropatkin put a stop to this. One point which certainly deserves to be mentioned was the extraordinary hospitality of the Russian officers. Hospitality is a quality which is universal in Russia; it is equally remarkable in all classes; among officers, soldiers, moujiks, tinkers, and thieves.

Whenever one passed by an officer's quarters he invariably invited one to come and to partake of something, and however little he had for himself, he gave you of his best. It was quite extraordinary to see what a fuss they made about a guest. The first example I had of this was in the train from Kharbin to Mukden, when I was in General Holodovsky's carriage. I did not

know him beyond a mere formal introduction at the railway station, and he at once sent me tea, biscuits, and a candle to read by. Every morning he sent his servant to see that I had everything I wanted, and one evening at Mukden when I told him that my foot was hurting me, he at once set out before I could stop him to get a doctor from the Red Cross. I wondered whether it was usual for generals to take such trouble about war-correspondents. But where it was more remarkable still was at the front when officers at once put the small luxuries they had at your disposal. They were not satisfied with your taking one helping or one glass, but insisted on your satisfying yourself to repletion. I have already described the soldiers' hospitality; it was impossible to watch them eating without their at once offering you a share, and often I was glad of the offer. The officers who hung about the stations, and there were too many such men, were of a different order, and sometimes the fact of being a correspondent put one at their mercy.

The correspondents wore a red badge on their left arm, which often proved to be a red badge of suspicion. The badge had the drawback, which was in some cases an advantage, of putting one at the mercy of a casual inquisitive stranger who regarded one as public property, a thing to be looked at like a penny-in-the-slot machine. This is the kind of conversation I constantly had with strangers : —

What is that red mark on your arm ?" (Very often they knew this, and the opening was varied. Sometimes it took the form of "Come here, correspondent") " I'm a correspondent". "What country ?" — "I'm an Englishmaa" (This produced a somewhat chilling effect generally.) "What newspaper ?"— " The Morning Post: " (I find everybody knows the Morning Post by name, and considered it by far the most Russophobe newspaper.)—" Ah ! " (effect bad). Sometimes I made the acquaintance of someone casually, and it was only in the course of conversation that the fact that I was a correspondent was known, the red badge being often confused with the badge of the Red Cross, which it in no way resembled. I found that in general the correspondent was regarded as a kind of Sherlock Holmes, and was credited with being aware of the plans of both armies by a process of induction. But one thing I have always found — I have found it in every country that I have travelled in, but more especially when one wore a red badge — that the man who at once comes up to one and effusively makes friends is a bore, and very often not a high-class person ; and I often sat for hours at a railway station exchanging mirthless jests and drinking endless toasts in vile liquors with these importunate strangers. There were exceptions, of course, even to this rule. But the best sort of people were those I either met by accident or by introduction, but not those who went out of their way to make my acquaintance. The red badge not only attracted the military, but put one at the mercy of all the nondescript class of officials, clerks, merchants, Greeks, and camp-followers, and all such people who hang about an army. With such, however, it was easier to deal. There was also another kind of officer, who to my mind was worse than the class who haunted the stations.

The type will be found in any army; in Russia it is more objectionable owing to the political situation of the people. The qualities that distinguish him are a violent and uncompromising Jingo spirit, a narrow mind, a blustering and swaggering manner. Officers of this kind talk of the privates as if they were brutes, utterly devoid of either intelligence or human feeling of any kind ; whereas they little know how far more intelligent the private soldiers are than themselves. Such men fill one with a revolutionary spirit when one hears them talk.

Their counterpart exists, alas, all over the world, and they are responsible for some of the stupidest acts that have ever been committed. It is only fair to add that I met very few men of this type, and none in the corps to which I was attached.

To go back to my military life, I presented myself later on in the day to General Kossagofsky, who received me with the utmost cordiality, and gave orders that I should be provided with quarters, and everything that I wanted. I was installed with the intendant and the regimental doctor in a Chinese house, as the guest of the Staff, and told to make myself at home. There I spent three pleasant days getting up at sunrise, and going to bed at nine; there was a lull for the moment in events, though every now and then we heard firing. I spent most of these days lying out in the fields talking with the officers. On the evening of the 22nd, I rode into Ta-shi-chiao to see how things were going there. At dawn the next morning I was wakened by

the noise of guns, which seemed to be very near. I made ready to ride out immediately, but my servant brought me the news that my pony had been stolen during the night. The house was infested with Chinese boys and mafoos (grooms), who were Christians and spoke French — two bad signs. I asked what steps had been taken to recover the pony. My servant said he had been to the police, who had inscribed in a book the names, ancestors, domicile, and religion of the horse and its owner, and that the necessary proceedings would be taken in due course. As this process seemed to be likely to involve delay, I adopted another. I took every Chinese in the house by the pigtail, and thrashed them one after the other, and said I would continue to do so until the pony was brought back. I also gave a small coin to one of the mafoos, a certain Vasili, who was the greatest scoundrel of the lot.

This sounds brutal and disgusting, but it was the only way to get my pony back ; and had I not done so, I should have been taken prisoner by the Japanese, and sent home. In half-an-hour's time I was informed that the pony had returned of its own accord. It walked in at the gate with its headstall in perfect order, showing that it had not broken loose. I started at once in the direction of the firing, but unfortunately this delay caused me to miss the first engagement. The Japanese had advanced and opened fire from the hills due south of Ta-shi-chiao, and the Russians by the time I arrived — the position was roughly about ten versts from Ta-shi-chiao — had retired from the first position with insignificant losses. The general position was like this : From Ta-shi-chiao southwards a perfectly flat green plain extends to the south, flanked to the east and to the west by a range of kopjes ; about ten miles due south there is also a range of hills. A road intersects the centre of the plain from Ta-shi-chiao to the south. To the west, in the centre of the plain, not far from the road, is an isolated kopje. To the east the range of hills is quite close to the road, to the west the plain extends for a considerable distance. The Russians retired from their first position, which was the range of hills due south, and established a battery to the east between their first position and their second position, which consisted of a high range of kopjes to the east. From this half-way position they opened fire on the Japanese, who were establishing a battery on the position just evacuated by the Russians. The firing lasted about three hours and a half. The commanding officer stood on a small mound, the battery beneath him, some distance away.

Behind us a regiment of Cossacks was concealed in the tall kowliang. (Kowliang is giant millet, which grows so tall that a regiment can remain concealed in it, and could march, if the men picked stalks, as the army of Macduff marched on Macbeth, like a moving forest.) On the east side of the road, about two hundred yards behind the mound, was an exiguous village. The Japanese made no answer to the Russian fire. After a time, in the scorching heat, I walked back to the village, where my pony was tied up with those of a detachment of the Red Cross. This was about noon. The Russian guns were firing steadily, and the noise was loud. I was talking to a man of the Red Cross whom I knew. "We shall retreat very soon," he said. I said I supposed the Japanese would fire on us as we retreated. " They have been firing on us for the last five minutes," he replied, and then I noticed that the house to which most of the ponies had been tied had been damaged by a shell, and on walking across the road I saw that a house on the right had been blown up.

Our firing ceased, and we began to retreat. One Cossack had been killed in the village. The Japanese fired on us as we retreated through the kowliang, but without doing any damage. A little further down we emerged on the open road, and were joined by a regiment of infantry which had also been concealed in the kowliang. Looking round I saw that the little village was in flames. That was all that happened on Saturday.

As a big fight was expected the next day I rode into the town, and started in the evening to find my division. This was no easy matter, as it had rained in the afternoon, and the small streams had become impassable floods. I eventually found the Cossacks bivouacking in the village where they had been before. I shall never forget that ride through the kowliang, in a sunset which suffused the earth and sky with an unearthly softness, and later on in the moonlight, which seemed to be at pains to soothe the earth after the noise and dust and heat of the day of toil and fighting.

I slept on the side of the road in the lee of a wall, and woke with the first streak of day, while the morning star was yet bright and isolated in the stillness and the glimmer of the dawn.

Nothing was audible. I had the ponies saddled, and was given some tea, hot potatoes, and eggs, by an officer. Then the sun rose, and almost with its first shaft of light firing was heard. I immediately made for the Russian second position.

The Japanese opened fire from the east, and soon afterwards from the south-east. The Russians had three batteries to the east, and three to the south-east, and later on one by the isolated kopje to the west. An artillery duel began, which lasted all day and until after sunset. The Japanese were a long time in determining the Russian positions, and when they did so their shells did not manage to find the batteries themselves. I took up my position where the infantry and artillery reserve were in waiting by the village, and rode out now and then to see how things were going at different points. The shells were falling in the plain. Early in the morning a regiment of infantry was sent up the road southwards, but the Japanese opened fire on them and they retired to the village. The Red Cross were in attendance not far from one of the batteries, but during the morning I saw no wounded brought back.

The aspect of the field of action was briefly this. In the distance a low range of very soft blue hills, to the west a stretch of brilliant vivid green, out of which the cone of the isolated kopje rose. To the east dark green hills, with patches of sand, and at their base the brilliant green kowliang. In the centre the hot sandy road. Heat, blazing heat, everywhere. Not many trees — a few near the village — a cloudless burning sky, and a ceaseless deafening noise. The Japanese shells were bursting in puffs of brown and grey, and the sky was full of little clouds of smoke, as if someone was blowing rings of tobacco smoke across the mountains. Every now and then Cossacks appeared in the kowliang, or a shell would burst in the plain. In the evening I ascended one of the hills, but my field-glasses had been carried off in the shifting transport of my division, and I could see nothing in detail, though the positions lay beneath me as clear as a map.

During nearly the whole of the day I was among the artillery of the reserve and transport and some detached Cossacks, and shared their midday meal. The more I saw of the Russian soldiers the more my admiration for them increased. More splendid fighting material it would be impossible to conceive. They will endure any hardships, any fatigue without a murmur. They take everything as it comes, smiling.

They have the supreme quality of making the best of everything good-naturedly, and without grumbling. Early on Sunday morning as I rode out to the position I fell in with a detachment of transport. They had never stopped for a moment's rest. They were exhausted and hungry, and had settled down to have their tea when the man (he was not an officer, or even a sergeant) who was in charge of them announced that they would have to do without tea as there was no time. The men merely remarked: "This morning we shall not drink tea," and I didn't hear a single grumble. Secondly, their good nature and kindness were quite extraordinary. I had endless examples of it on various occasions. During the journey which I have previously described I was treated as a distinguished guest; but here, in the theatre of war itself, I experienced something different, and perhaps unique, that is the way they treat strangers whom they consider as equals. After a week's campaigning, wearing a very dirty Russian shirt, and having a half-grown beard, I was taken by the soldiers many times for a kind of detached private. One man asked me if I came from the Caucasus; another asked me if I was on leave. One Cossack asked my servant, when I was riding to the staff, where his master was; he pointed to me. "No," said the Cossack, "where's your master?" I said I was he. "I thought," he answered, "you were a simple (ordinary) man" (Prostoi chelovjek). I first noticed this owing to the fact that I was addressed by soldiers as zemliak or zemliachok, which in Russian is equivalent to the French word "un pays," and means countryman. It is especially used among soldiers as a familiar way of hailing somebody. I always hastily explained that I was a foreigner, an Englishman, and a correspondent, but that never seemed to make much difference.

They gave me of their best when they had got little for themselves, tea with two lumps of sugar, when sugar was precious. One man gave me a tin of soup, because, he said, I should want it in the evening. If I offered them money they refused it. When I said I was a correspondent they at once asked me to foretell the future of the campaign in accurate detail, and were disappointed when I told them that I knew even less than they did of what was going

on in the present, let alone the future. Once, when I was in Liaoyang, I had been given the receipt of a telegram on which the name of the person to whom the telegram had been addressed was written in Russian. I could not decipher the name, and asked the Censor's Cossack servant what it was. He patted me on the back and said, "No, little pigeon, I'm like you ; I can't read, or write, either" (Ja toshe nte gramotni).

Soon after noon, when one of the batteries was relieved, only three of its men had been wounded. All the morning the Japanese fire had seemed concentrated on this battery. In the afternoon firing began further east and west, and the Russians placed a battery near the isolated kopje. Towards six o'clock all firing on the west ceased. The spirits of the Russians rose as the day went on. The number of wounded was very small ; men were brought in on stretchers every now and then, but most of them had succumbed to the sun, which was unbearably hot. I myself saw only five wounded men brought in, but I only had two batteries within the immediate range of my inspection. Towards sunset the Japanese fire had greatly diminished. Two batteries were said to be out of action. Their infantry had not shown itself. It seemed that their advance was checked. The Russian batteries were intact. Firing ceased at nine o'clock in the evening. It had lasted fifteen hours without a moment's break. The Russian fire had seemingly proved most effective, while the behaviour of the men and the general management of the batteries were admirable.

When I arrived home at nine o'clock in the evening I was met by an extraordinarily ludicrous situation. Two Chinamen had just arrived to rebuild the church, and had pulled down the altar, and at the top of the ladder were working at a new frieze. The Chinese have no sense of time, and they began to work at nine o'clock in the evening, probably because they had been busied with other affairs during the day. Secondly, the two Montenegrins, Giorgio and Siacco, were quarrelling in the yard, and throwing brushes and pans at each other. Thirdly, one of the Chinese boys had prepared me a hot bath in the middle of the yard. A gunner arrived who had been fighting all day, sweating, grimy and extenuated with fatigue. He asked a Chinaman for a drop of water. The Chinaman told him to get out as quickly as possible. That was like a Chinaman. I gave him some hot tea with half a tumbler of cognac in it, and noticing that the building was a church, the gunner went in and said a prayer. Then I tried to stop the Montenegrins from quarrelling, upon which Giorgio said he would shoot me. They were both armed to the teeth. I dismissed him from my service. He refused to go, alleging that he was Brooke's servant, and not mine (which was not true). Brooke had left two days previously, leaving his horses behind, and having meant to return in a day or two. I went into the town to find the police, and there I heard that a general retreat had been ordered, and that Ta-shi-chiao was to be evacuated. The news produced great depression, and seemed inexplicable. It was owing, I suppose, to the fear of the Japanese turning the Russians' left flank. And what had apparently happened was that each flank had considered itself unsupported. Many competent authorities, among others Colonel Goedke, maintain that the retreat was unnecessary. At the time it certainly seemed so. An instance of the untrustworthiness of the reports that come from the coast of China was furnished to me when I read a month later in the English newspapers that it was reported from Newchang that Ta-shi-chiao had been taken on Sunday night at the point of the bayonet.

When I learnt that the retreat had been ordered I saw that whatever happened the Montenegrin must stay, as I could not possibly take five ponies and two mules back to Liaoyang. (Brooke had left his horses at Ta-shi-chiao, meaning to return.)

I started the next morning with Mr Dourkovitch, a Polish artist, five ponies, two mules, two Montenegrins, and two Chinamen. The Montenegrins quarrelled as we started over a piece of string, and Giorgio called Siacco a mule; Siacco said that he wouldn't move a step out of Ta-shi-chiao. I finally pacified him and persuaded him to start. It was a blazing hot day. We soon passed through the town and station of Ta-shi-chiao. The transport was retreating, the station was ready for destruction, the buffet had sold out its last bottle of wine, and its last cigarette. The whole place had the appearance of a race-course the day after a race-meeting. Everything was empty and desolate, but there was no confusion nor disorder — not more than you would observe in an empty bee-hive where only the honeycombs remain. We followed the transport ; but we met no retreating regiments; they were fighting a rearguard action.

Firing was audible at first, but not after eight o'clock. I was struck by the leisurely way in which the transport retreated. It seemed to go on comfortably and automatically without officers. I only met one captain from 6 a.m. to midday, and very few sergeants. Colonel Goedke, the military critic of the Berliner Tageblatt, remarked to me the next day that he too had been struck by the extremely calm manner in which the retreat was being conducted. "In Germany," he said, "it would probably be done more quickly, and more smartly, but there would be more cursing and swearing, more fuss." It struck me that in this case the Slav temperament showed the qualities of its defects. The Russians with their habit of doing their duty in their own leisurely fashion like automata did it just as well without orders as with.

It grew hotter and hotter. At midday we rested for three hours under the shade of some trees. There were many wells on the road. At the beginning of the campaign I used not to drink water at all ; then I used to put capsules of permanganate of potassium in the water; finally, on this march, and from that time forward, I drank any water that was to be got. The water must have been very good in Manchuria. Otherwise the whole of the Russian army would have been laid up with dysentery. The soldiers drank any water they could get, however dirty, and they eat a great quantity of raw cucumbers and unripe melons with the rind. There was very little dysentery, and the cases were, as a rule, not severe, and arose generally, I think, from people eating the horrible concoctions that came from Shanghai, or from drinking iced beer. While we were resting under the trees, Giorgio and Siacco quarrelled once more. Giorgio had been sulking during the whole of the morning, and the consequence was one of the mules was lost. A search had been instituted in the beanfields and kowliang. Finally one of the Chinamen found it.

We resumed our march about three o'clock in the afternoon and leaving the transport went by a road over the hills. Towards six o'clock we again heard sounds of firing. We arrived at Haichen at seven o'clock in the evening. M. Dourkovitch went to the French missionaries and I sent my ponies thither also, intending to take the night train for Liaoyang. I arrived at the station and asked when the train started. "Nie iswiestno — It is not known," was the answer — an answer I knew so well. Being used to fifteen-hour waits at these Chinese stations I troubled little about the train, and being told that no one knew when it was to start I went to have some food. I thus managed to do what was very difficult in these times : to miss the train. I set out for the town. The gates were closed for the night. I returned to the deserted station half dead with fatigue. It began to rain. I fell on a chair outside the buffet ; an official told me I must not sleep on that chair — anywhere else, but not there. I lay down on the ground of the platform a little further up. A soldier had been watching the proceedings. He waited till I was asleep, then he brought his own matting, lifted me up, put it under me, built a small tent of matting over me, and brought me a sack as a pillow. I woke up and protested against taking his belongings, but he insisted, and made himself comfortable with a greatcoat and a piece of matting. The next morning he brought me a cup of hot tea at dawn. I offered him a rouble. He refused it. I never saw him again, but his "little unremembered act" will never be forgotten by me. [Bari3]

1905.3

Baring, Maurice. *With the Russians in Manchuria* [ID D32572]. (3)*The retreat from Haichen*

The next morning I sent my ponies on by road and resolved to wait for the train. Nobody seemed to know what was happening. Firing was heard now and again. Some people said Haichen was to be evacuated immediately, and others that the decisive battle of the war would take place there. It was evident that a rear-guard action was being fought. The station was crowded with people. Food was still to be obtained. The lines were blocked with trains. A train was going to start for Liaoyang, but nobody knew when. After many hours' waiting I began to regret that I had not gone by road, when I heard suddenly that the train for Liaoyang had been made up and would set off immediately. I found that the train consisted of trucks and vans, only one or two of which seemed to be open to the public, and were being rapidly filled with soldiers and members of the Red Cross Service. Into two of the only other open vans — what was in the shut vans, of which there were about thirty, I did not ascertain — two soldiers were hurling bits of furniture, matting, and various odds and ends. I tried to find a place in one of the vans, but was met with the cry, "There's no room here !" and, indeed, for once the exclamation was evidently founded on fact.

Next door, on the end of a shut van close to the buffers, two soldiers were standing with bayonets, guarding, apparently, a large bag of bread. "You can sit on this bag if you like," one of them said. I climbed up and watched the process of furniture-hurling which was going on in the next van. It was being carried on by two soldiers who were calling each other names which would not only be quite unprintable but seemed to be the last word of all abusive language. Since, however, the terms employed formed part and parcel of the every-day language of those men all their sting had gone. The coins were so debased by constant circulation that their intrinsic value had been long ago lost sight of. The process went on good-naturedly enough until one of the men called the other a sheep. This seemed to me to be the first harmless word which had been bandied during the conversation. The effect produced was tremendous. The man who was called a sheep threw down a plank he was handling and declared to the world at large that that was more than human nature could bear, that he refused to work with a man who called him a sheep, and that a man who called another a sheep without any reason or justification was fit to be killed. All this was bawled out at the top of his voice and interlarded with terms of abuse to find equivalents for which it would be necessary to have recourse to the language of the East, and which reflected slightly on the pedigree of the man addressed.

But again, these words were accepted as part of the vehicle of conversation, as indispensable ejaculations, such as "Good gracious!" The infuriated soldier finally called everyone to witness and exclaimed that here was a man who had called him a sheep, and who was a sheep himself. This seemed to me rather to spoil the argument. Two officers arrived and told the men to go on with their work, but the argument was still going on when the train started, and the last words I heard were " Sheep ! sheep I He called me a sheep ! "

Three other soldiers climbed up to the small platform where I was standing before we started. They went to sleep almost directly, and so did I. We arrived in a short time at An-san-san, the first and only station between Haichen and Liaoyang, without a stop, the distance being twenty-seven versts. Just before we got to the station I awoke with a start, and in so doing knocked one of the soldier's rifles out of the train. He was asleep, and as it took him a minute or two to awaken, neither he nor I realised immediately what had happened. When he did realise his loss his consternation was tremendous. He was like Little Bill, the lizard, in "Alice in Wonderland," when his pencil was taken away during the trial ; and the soldier took the rash course of jumping out of the train. I felt I was going to be responsible for his life when I saw him leap from the carriage to the line ; but fortunately, we were not far from the station, and the train was not going much faster than a quick omnibus.

I arrived at Liaoyang in the evening, and stayed there till Sunday, the 31st July.

On Friday I heard rumours of fighting south, but I was prevented from starting by the fact that my pony was sick. I started on Sunday morning early for Haichen. The distance from Liaoyang to Haichen is fifty versts. It proved too hot to accomplish the journey in one day, and I passed the night at a small station — not a railway station — where the soldiers who

guarded the line lived.

"Can I spend the night here?" I asked.

"Possible," was the laconic answer.

I rode up, unsaddled my pony, and let it graze. The sun had set, and it was almost dark, except for a hot red glow in the west. The earth seemed still to be breathing out heat. On either side of the house stretched an interminable green plain, intersected by the railway line. I lay down on the grass, not expecting anything further. I had had nothing to eat except four Chinese pancakes and some Chinese tea, which I had obtained in a Chinese village with great difficulty, after a long argument among the Chinamen as to whether or not I was a Hun-hu-tse.

I will return to the question of the Chinese and their dealings with travellers later.

The soldier in charge of the station — he was the "starshe," the "senior man", the man in charge of the post of frontier guards, and he presently came and invited me to supper. It consisted of soup, meat, and brown bread, followed by tea. Five men partook of it. The senior man, my host, apologised for the insufficiency of the meal, and said it was the best he had to offer. He then went and brought his last remaining delicacies, some cucumber and two bits of sugar, putting both bits into my cup. I cannot give an idea of what a delicacy sugar was at this time at the front or on the march. The man also produced a still greater rarity, a small crystal of lemon extract, and insisted on giving it to me. I never enjoyed a supper more. I asked my host whether or not he had been a long time at this station. I thought he would say a week or so, but to my surprise he said four and a half years. Then all at once I realised the man's life, the life of a man in a land lighthouse, isolated in a plain in the south of China, at a place where the trains never stopped, and where European travellers must have been rare before the war.

We began to talk of various places and things. He was one of the most simple-minded and transparent characters I have ever met, with a gift of hospitality which made me feel solemn. Is there not a line in Byron's Don Juan where "an Arab with a stranger for a guest" illustrates something ineffably sacred. That line came into my head. The man was not in the least like an ordinary soldier. He had a wide and at the same time a confused education, a bewildered knowledge of remote things and places. He told me about some hot springs which were near, and then said he had been at Aden, and talked of the Red Sea as being quite close. I said the Red Sea was near Egypt. One of the other men then remarked that he knew better, because he had been to school, and that I was thinking of the Yellow Sea.

I said I had been to school also, and had likewise been to Egypt. A third man observed that the Yellow Sea was a small sea which flowed into the Black Sea, and that the Red Sea lay indubitably between Japan and China.

"It is near Colombo," one of them explained. "I have been to Colombo."

"Does Colombo belong to Great Britain?" asked one. "Yes I" answered the other; "there are Englishmen in Colombo. Everything belongs to Great Britain, and they have now taken Thibet". "No" rejoined another, "Colombo is near America, and belongs to America — at least so I have been told."

I was too exhausted to take any active part in the conversation or even to ask the senior man who and what he was. I could only drift on the stream of talk that was going on. After supper they made me a most comfortable bed with some hay and a blanket and a pillow out in the field.

"You will be more comfortable here than indoors," remarked the senior. "There are too many insects indoors."

He then brought me some more tea with his last little crystal of lemon extract, and wished me good-night. I thanked him for his hospitality. He then crossed himself, and bade me welcome in the name of heaven and the saints. I felt that I had met one of the characters in Hans Andersen's fairy tales. This man might have come, for instance, into that beautiful story of the "Travelling Companions." He had just that transparent, simple and infinitely benignant character which Andersen alone could depict. The fact struck Siacco, who was with me alone this time, and who remarked with awe that it was extraordinary to see what infinite trouble these people took to do honour to a guest.

I started at dawn the next morning, and arrived at eight o'clock at a village where the Red Cross was established. I had already met men belonging to the transport, who said they were retreating from Haichen and that there had been incessant fighting during the last three days. I was entertained by the Red Cross representatives and given tea and eggs, and while I was there they arranged to retreat north at five o'clock that evening. I reached Haichen about nine o'clock. I found the place full of movement and excitement. There had been fighting during the last two days; fighting was still going on; the Commander-in-Chief and the Staff were there, and exciting events were expected.

About eleven o'clock firing was heard from a battery due south and quite close to Haichen. I rode out to it, but by the time I had arrived at the distance whence operations were visible the firing ceased. Another battery still nearer opened fire and ceased firing almost immediately. The batteries then retreated, and there was no more firing that day.

When I arrived at the station I was told that Haichen would not be evacuated, but that a big battle would take place on the morrow. In the meanwhile everything except the actual troops was rapidly clearing out of Haichen. At the same time the wounded were being brought in from the field ambulances to the sanitary train which was in the station. There were a great many wounded. Some were being brought in on stretchers, and others walked supported by soldiers on each side. Their wounds were quite recent. The manner in which this transport of the wounded was managed was admirable. It was done quietly, quickly and effectually.

This was the first time I saw the ghastly spectacle of maimed soldiers being carried in with their fresh bandages, recent wounds, white and yellow faces, and vague wondering eyes. Some of them were being carried on stretchers, others were walking, supported by soldiers on either side. The scorching sunlight beat upon them. "Non ragioniam di lor ma guarda e passa." I have often heard the Red Cross organisation abused by Russian officers, but they seemed to me to ask a great deal. The sanitary trains, everyone admitted, were admirably organised, clean, comfortable and cool. Everyone admitted that the hospitals at Kharbin were beyond praise; and that the field hospitals were satisfactory. What was lacking was a sufficient means of transport to convey the wounded from the field of battle to the field hospitals, and to the ambulances; but since my return I have been told by military men here that that is a defect which it is almost impossible to remedy.

There existed what was called the Evangelical Red Cross Society, which consisted mostly of Germans from the Baltic provinces. This was an admirably managed institution. There were also flying columns of the Red Cross who bandaged the wounded under fire. Personally, I only came into contact with two of these columns, one of which I saw doing good work at Ta-shi-chiao, and at Liaoyang. On the whole, they came in for a fair measure of abuse, it being said that they were never where they were wanted. Whether this is fair or not, I have no means of judging. The columns with which I was acquainted certainly did admirable work at Liaoyang. During the battle of the Sha-ho, the field hospitals were sometimes very far from the field of action, as when Lonely Tree Hill was taken; but I will come to that in due time. To go back to my narrative. At noon on the 1st of August, a big battle was expected on the morrow. Everything seemed to point to this, and everyone seemed to be prepared for it. I spent the night in a small village about half a mile north of the station, and made all preparations for the next day. With me were Brooke, and M. Dourkovitch. We had scarcely laid ourselves down on an improvised bed in the yard of the small Chinese cottage where we were staying, when we were roused by a noise of shouting and cheering, which subsided after a time. About a quarter of an hour afterwards a rumour reached us — where and how it started I do not know — that the Japanese were in the village, and that we must make haste to get away, or else we should be cut off. We got ready, and rode out not very far from the village, and waited on a road in the moonlight I sent Siacco the Montenegrin to find out what was the matter, and he managed to get himself arrested as a Japanese, and only returned late on the following afternoon.

Siacco was a fair-haired individual with blue eyes. He was less like a Japanese than any one I have ever seen. But the Russian soldiers judged a man's nationality by his clothes and Siacco wore a straw hat. If you wore gaiters or spats the soldiers thought you were a Japanese. One day when I was wearing Stohwasser gaiters I was stopped by a frontier guard and asked in a

tone of suspicion where I had bought that leg-gear. I answered Tokio, and was allowed to pass. If I wore a Russian shirt I was invariably taken for a Russian private. If I wore a Caucasian cloak (bourka) I was taken for an officer and saluted. The Chinese judged one by one's saddle if on horseback ; that is to say, if one rode on a Chinese saddle they put one down as a Mafoo. Otherwise they were extraordinarily discerning even in the small villages in determining nationality — one might be dressed from head to foot like a Russian, and the Chinamen in passing by would say Englishman, Frenchman, or German, as the case might be. Soon we met transport carts and Cossacks, and various detached soldiers. We gathered from the absolutely conflicting accounts of the troops, that somewhere — some accounts said half a mile off, and others five miles off— a false alarm of a night attack had been raised, which had caused slight confusion in one part of the camp. Whether or not there had been an attack of any kind I never ascertained; but I think not. Certainly no shots were heard. What appeared to have happened was that the rumour of this false alarm had reached the retreating transport men who had exaggerated the occurrence, and thus created a panic. There were no troops in our village at all. In about a quarter of an hour all was perfectly quiet.

We were tempted to march to Liaoyang in the cool of the night, but on the chance of there being interesting events we remained at Haichen. I spent the night with a regiment of Siberian Cossacks. One fact appeared quite evident, namely, that the expected battle was not to happen, and that Haichen was to be evacuated. The next morning we rode back to Haichen Station ; the infantry were retreating, and the evacuation was being carried out I started back alone about noon, retreating with the infantry, men who had been under fire without ceasing for the last three days.

It was again a swelteringly hot day, and it was interesting to compare the retreat of the infantry compared with that of the transport It was carried out in perfect order. When I arrived at the frontier guards' post, where I had spent the night on the way to Haichen, I found a whole regiment resting. I had had nothing to eat, and I too lay down to rest I was joined at four o'clock by Brooke, Dourkovitch, and Colonel Potapoff, who was one of the many Press censors. Later in the afternoon, Siacco the Montenegrin, turned up. I reached An-san-san about nine o'clock in the evening. The heat was torrid during the whole day. The wells had by this time become thick with mud after being stirred up by many hundreds of troops. I passed the night on the platform of An-san-san and started for Liaoyang the next day with Brooke, Colonel Potapoff, Siacco and two Cossacks. We could not find any food on the road. We told the Cossack to go and loot, but he returned empty-handed, and if a Cossack cannot find food, nobody can. While we had halted to rest at a clump of trees, a soldier suddenly turned up in a ragged shirt. He was a prisoner who had escaped from the Japanese. We asked him what the Japanese were like. He said they were "nichevo," meaning they were all right.

Later in the afternoon Siacco crowned his inglorious career by three times falling off his pony ; and when reprovved for lagging behind, he insulted Colonel Potapoff. He was finally made to walk home, and we left him swearing that he belonged to the Orthodox Church, had fought the Turks, and would complain to General Kouropatkin. We reached Liaoyang at eight o'clock in the evening. I had never known what exhaustion meant until that evening. Among other things I had caught a slight sun-stroke. The next day I was laid up with sun-fever, and had to stay in bed for three days with ice on my head. I was again cured by Dr Westwater. Siaco was finally dismissed.

*Davantientung* [near Anshan, Liaoning]

On Monday, August 8th, I started once more on horseback with a new servant, Dimitri, a Caucasian, a dark-eyed brigand, with a black beard and a hawk nose, dressed like a Caucasian in a loose brown skirt with silver trimmings, cartridges on his breast, a revolver at his waist, and a large scimitar. I was in search of General Kossogovski's division. At An-san-san I met a volunteer, who was also bound for the same destination. We slept at An-san-san, and started early the next morning for Davantientung, a village about ten miles south-west of An-san-san. It was not very easy to find the way; after we had passed through the first two or three villages we emerged into an ocean of kowliang. Fortunately there was a field telegraph, and Dimitri and I both insisted that it would be wise never to lose sight of it. It led us by strange pathways, over ditches, and through swamps; the volunteer fell into a ditch which his pony refused to jump, and I was nearly drowned in a swamp, but ultimately we arrived at Davantientung. Owing to the temporary indisposition of General Kossogovski the division was under the order of General Sichoff.

The general was sitting in a very small and incredibly dirty room of a Chinese fangtse (cottage). A telegraph was ticking in the next room, and flies were buzzing everywhere. "Have you brought us any food? We have nothing here, no bread, no sugar," were the general's first words. He told me to make myself at home, and to settle down where I liked. Some of the Staff lived in the cottage, in which there were two rooms, and others lived in the garden. I chose the garden, and during the first two days I thought I had chosen the better part, but after a time, as the Staff increased to its full complement, the garden was filled with horses and Cossacks, and there was little left but standing room. Life at the front consisted, if you except the battles, of bracing and exhaustive movement, or of complete and most languorous idleness.

I should like to be able to give some idea of these days of inaction and waiting in a Chinese garden or house during the entr'actes of the war. Everything was green and yellow. The weather was very hot to begin with; when it rained, which it did once every ten or twelve days, it was hotter. The roads and houses were made of yellow baked mud, on each side of which were endless stretches of kowliang fields of a very intense green — too green. One was reminded of the Frenchman's description of St Moritz, "Ce lac beaucoup trop bleu, ces arbres beaucoup trop verts." Along the horizon there was perhaps a range of mountains, or hills, very soft and blue and beautiful, so that one was reminded at the same time of Scotland and of Egypt. It is a strange country; it is also a beautiful country. That is to say, at every moment one is confronted with landscapes, and effects of light and shade which are intrinsically beautiful. Near Davantientung there was a lake of pink lotus flowers which, in the twilight, with the rays of the new moon shining on the floating, tangled mass of green leaf (the leaves by this light assumed a kind of ghostly grey shimmer), and the broad and stately pink petals of the flowers, made a picture which if Monet, the impressionist, could have painted, the public with one voice would have declared to be an exaggerated impossibility. But neither Monet nor any other painter could ever succeed in reproducing the silvery magic of those greys and greens, the phantasy wrought by the moonlight, the twilight, the radiant water, the dusky leaves, and the delicate lotus petals.

Yet, in spite of frequent beautiful sights, it was hard to enjoy the beauty of the country. Perhaps it was owing to the war — to the "pomp and circumstance of glorious war!" One recognised that the country was beautiful, but the beauty did not steal on one unawares, and fill the spirit with peace. I am talking not only of my own experience, but that of many men military and civil, whom fate threw together there. During these idle days the country seemed to overpower one with irresistible languor. In the yard outside the horses were munching green beans in the mud. Inside the "fangtse" all the flies in the world seemed to have congregated. One took shelter from them, in spite of the heat, under anything — even a fur rug. To eat and sleep was one's only desire, but sleep was difficult and food was scanty. Insects of all kinds crawled from the dried mud walls to one's head. Outside the window two or three Chinese used to argue in a high-pitched screech about the price of something. One lay stretched on the "k'ang," the natural hard divan of every Chinese house. There was perhaps a fragment of a newspaper four months old which one had read and re-read. The military

situation had been discussed until there was nothing more to be said ; nowhere was there any ease for the body, or rest for the eye.

An endless monotony of green and yellow, of yellow and green ; a land where the rain brings no freshness, and the trees afford no shade. The brain refused to read ; it circled round and round in some fretful occupation, such as inventing an acrostic. A French poet has described this languor in the following verses, which seem made for these circumstances : —

"Je sui l'Empire à la fin de la décadence,  
 Qui regarde passer les grands barbares blancs,  
 En composant des acrostiches indolents.  
 D'un style d'or ot la langueur du soleil danse,  
 L'âme seulette a mal au coeur d'un ennai dense,  
 Là-bas on dit qu'il est de longs combats sanglants."

But then, after all, the entr'actes, though they seemed as long as those of a French theatre, were in reality short, and how richly one was compensated, not only by the culminating moment of the battle, but by all the action which lead up to it, as soon as the curtain rose again. There was another side even to the days of languor. In the first place one got used to it. In the second place, it was often great fun. The officers were friendly, somebody used to arrive from civilisation with some sugar and some cigarettes, or with some exciting news. There was a constant stream of arrivals and departures to and from the Staff. I have memories of pleasant dinners outside, under a trellis-work covered with melon leaves, of delicious pancakes cooked by the Cossacks, and of many amusing incidents too trivial to tell. Above all, I have recollections of the general atmosphere of friendliness and good nature. During the whole of these periods, there was never a moment when I would have elected to be transported permanently elsewhere if such a thing had been possible.

General Sichoff himself, to begin with, was as friendly as possible. He was a knight of St George ; that is to say, he had the St George's cross of an officer. A private soldier can get the St George's cross of the fourth class for general good conduct in action. It merely shows that he is a good soldier. The officers' St George's cross is the highest Russian order, equivalent to our Victoria Cross. General Sichoff had seen many campaigns ; he was a soldier of the old school ; a man of great personal courage, and the universal verdict was that he was a "molodjetz" (which means a fine fellow). On his staff I found my friends of Ta-shi-chiao, including Alexander Ivanovitch Egoroff. We shared a small matting shelter, which did duty for a tent in the garden adjoining the general's fangtse. If Napoleon had commanded the Russian army, he would have put that man in command of an army corps.

There was also a young fellow called Dimitri Nikoliaevitch, who had lived some years in Turkestan, quite a young man, who struck me as being like one of the young officers capable of holding positions of great responsibility, such as Rudyard Kipling describes. I thought he was likewise remarkable for the sense that he talked, and his utter lack of swagger, and obnoxious "panache" of any kind.

After spending six days with the Staff, a change came about in my fate. One of the Staff officers had been transferred to another division, which was under Colonel Gourko, in a neighbouring village.

On the following day the doctor, another officer, and myself, set out on an expedition to visit a neighbouring village where we heard there was a Roman Catholic Church and a Roman Catholic Chinese priest. After some difficulty we found the village, and entered the vicarage. It was a scrupulously clean Chinese house, and there sat an old, bronzed Chinaman, reading his breviary. He greeted us in French, which he spoke hesitatingly, with an admixture of Chinese, but with the purest accent, a provincial accent smelling of the French soil. He gave us a glass difine champagne, which had come from Monsieur Lestapi at Bordeaux, and was of the epoch of Louis Philippe. I was the only time I tasted anything good to drink during the whole time I was in Manchuria. It was wasted, however, on the doctor of the battery, because brandy, old or new, made him sick. He was obliged to drink it, so as not to offend. The priest then told us that he had never been in France, but had been taught by the French. There were many Catholics, he told us, in the neighbourhood. During the Boxer revolution he had been put in prison, and condemned to death, and led ignominiously to the scaffold ; then he had

been rescued or pardoned for some unknown reason, and eventually set free. We asked him if the Boxers would be likely to repeat such conduct. Nothing, he said, was more likely, but whatever they did they would be unable to make a single Chinese Catholic repudiate his fait ; once converted, always converted, in spite of any inducement such as torture. The English missionaries told me the same thing about the Chinese Protestants, or Presbyterians, or Nonconformists. Once they are converted nothing will repervert them. They become invincibly obstinate. He gave us his blessing, and then we departed.

There was not a single European anywhere near the neighbourhood.

On the following day the battery received orders to move into the village of Davantientung, which I had just left. We moved into the village, and occupied and gently dismantled a large Chinese house. The owner cried quietly while we did so. He was comforted with roubles, after which he cried on every possible occasion, even when his own hens clucked in the yard. Here began another pause, a new entr'acte which was the prelude to a most exciting act. This was the first time I had actually lived with a regiment, a battery being the same as a regiment. The commander of the battery, Colonel Philemonoff, was absent in hospital when I arrived. His place was taken by a Lieutenant Malinovski, a man who knew everybody in Manchuria, and who was as fat and jovial as Falstaff. Besides him there were Lieutenant Kislitzki, about whom I have much to say later; Lieutenant Kabwilkin, a fair-haired, blue-eyed boy from Transbaikal ; Lieutenant Brand, a young European who had been transferred from a Russian regiment ; Michel Pavlovitch Glinka, the doctor ; and a veterinary surgeon. Besides them there was a young Polish volunteer, Count Tyszkiewicz, who, at the time I arrived, was a bombardier.

The remaining officers of the battery I met later.

He invited me to go with him. The rain had begun to fall in torrents, and I was rather glad to leave our garden, which had been converted into a swamp. The village was not far off, and it was comforting to find a shelter in a house. At last, I thought, the famous rainy season has begun. The rainy season is supposed to last a month, and to happen either in June, July, or August. Whether the year 1904 was abnormal or not I do not know, but the rainy season turned out to be like an exceptionally dry English summer, when it only rains from Saturday to Monday. During the month of August I noted that it rained on August 4th, 8th, and 9th (showers); again on August 14th, 15th, 17th, 27th, 30th (evening only). When it rained it poured, and during the intervals the weather was broiling hot, with the exception of three cold days — August 19th to 22nd.

I was most hospitably entertained by Colonel Gourko that evening, and, quite by chance, I also made the acquaintance of the officers of the 2nd Transbaikal Battery (Horse Artillery) of Cossacks, which was also stationed in the same village. On the following day the battery asked me to stay with them. I accepted their invitation. The following trivial incident led to my being invited to remain permanently with this battery. I had had supper with the officers, and we retired to bed. I unrolled my Wolseley valise on the floor of the fangtse. The doctor, who was looking on, said : "You mustn't sleep on the floor, you must sleep on the k'ang." I said I preferred to sleep on the floor, my reason being that I did not wish to crowd the officers on the already crowded k'ang. The doctor then called a Cossack, and said : "Lift Mr Baring in this bed on to the k'ang." Whereupon one of the officers, seeing that I really preferred sleeping on the floor, countermanded the order. This led to a discussion, as to whether he had the right to countermand the doctor's order, which lasted nearly all night, the question being complicated by the fact that the doctor said he had medical reasons for giving the order. The discussion was most violent, and ended in an arbitration, which in its turn ended in a compromise, and it was settled that the officer was technically right and morally wrong in cancelling the doctor's order; "but, since," they said to me, " you are the cause of all this, the least you can do is to stay here with us." So I did.

We all lived in one room of a Chinese fangtse; our beds were stretched side by side along the k'ang. We got up at sunrise, and the ceremony of washing used to begin, a ceremony which I used to cut as short as possible. It is rude in the Russian army to shake hands with anyone before you have washed, and if you attempt to shake hands with an unwashed man he will withdraw his hand, saying that he has not yet washed. The washing ceremony is done in this

fashion. You take off your shirt, and a Cossack pours water over your head and your hands out of a pewter cup, while you use as much soap as you please. After that tea used to be brought, a large kettle of boiling water with the tea made in it The Cossacks used to cook a kind of thick pancake rather like a crumpet.

At twelve we used to have dinner, consisting of large chunks of meat, for hors d'oeuvres, soup with rice and meat in it, and one dish of meat. This was followed by tea. The battery cook had one dish of which he was proud. He called it "Boeuf Strogonoff." It consisted of bits of meat cut up, and mixed with bits of chopped potatoes ; the whole served in a pail. I recommend this recipe to Mrs Earle for inclusion in her next "Pot-pourri."

After a time, the battery struck at the constant repetition of this dish, and the cook was forced to vary his menu, and make cutlets, or something else ; but when left to himself he always went back to "Boeuf Strogonoff."

I used sometimes ironically to ask him whether there was going to be "Boeuf Strogonoff " for dinner ; and he then used to answer confidentially, that on that particular evening it was impossible, but that I was to cheer up, as he would give it on the next day.

After dinner we used to lie on the k'ang, and talk, and sleep. There used to be more talk than sleep. The day used generally to be spent in one of those very long and very heated discussions, such as Tourgeneff describes in his novels; generally the conversation used to begin on the subject of the war, and wander off into Russian internal politics, zemsivos and all the things about which we have been hearing so much lately. I remember one day I was trying to write a letter to the Morning Post ; but the discussion going on around me was so heated and so universal that all possibility of concentrating one's thoughts vanished. I finally ended by incorporating a part of the conversation in my letter and writing as i\ were to dictation. The doctor was holding forth on the horrors of war and the absurdity, and the sickening spectacle of seeing all the complicated arrangements for the succour of the wounded.

The doctor argued as follows : —

"We create engines of destruction with the object of inflicting the most deadly injury possible to our fellow-creatures, and at the same time we take the greatest possible pains to organise a system by which these same men, whom it is our object to destroy as swiftly as possible, may be restored to activity as soon as they have been once in any slight degree injured by our instruments of destruction. To carry on war on humanitarian principles is, if one comes to think of it, an absurdity. Your object in war is to kill, destroy, and damage the enemy as rapidly as possible, to let those who are whole and hale fight for all they are worth, and let the weak and the wounded go to the wall. Logically Red Cross organisations and field hospitals are a great hindrance and an unnecessary expense. If the fact of war be admitted, it should be waged as barbarously as possible, since a humane war is a contradiction in terms. It is like a humane boxing match — or a humane bull-fight".

"But," objected someone else, and I continued writing as if it were an afterthought of my own, "just as to fight and to wage war are an ineradicable instinct and a raison d'être of mankind, to succour the wounded is likewise an ineradicable instinct, and as long as armies exist Red Cross Societies will exist."

Then another, who knew his English and European history, broke in : "The battle-field of Creçy," he said, " after the battle, was probably as gruesome a sight as a modern battle-field, yet the English," he said, pointing at me, " would no more part with the name of Creçy than we would part with any of the jewels of our national inheritance."

Here I could not help breaking in and saying that : "There was no more an ambulance or a hospital at Creçy than there would now be at a football or a cricket match in England at the present day. The French and the English fought for fun then, in the same way in which they now play foot-ball War was then an aristocratic game. Witness the despatches of the correspondent on the French side — namely, Froissart Was there ever correspondent more impartial, less blind to the faults of his own side, more enthusiastically appreciative of the enemy's qualities ? But now nobody could say that the Japanese and the Russians were fighting for fun. Such incidents as the loss of the Petropavlovsk and the Hatsusi were merely desperately and fruitlessly deplorable and no more inspiring than a railway accident."

"Then," said the doctor, " you agree with me that if there is to be such a thing as war, it is

illogical to have Red Cross organisations."

"No," I replied, "it seems to me the only redeeming feature of war."

"Why?" he asked, "You are exceedingly illogical."

"Possibly," I answered, "but it is so," — and everybody agreed with me and the discussion was closed.

In the cool of the evening we used to stroll out or go for a ride; at eight o'clock we had supper, consisting of one dish, and tea afterwards. Songs used generally to be sung, and then we went to bed early, and slept as long as the flies gave one peace.

During this time the Hun-hu-tses began to be troublesome. I thought when I was in Manchuria, that the British public must have been told and re-told till they were sick of it what the Hunhu-tses are, and no longer think them a special race of beings, like the hairy Ainus, with red beards, as I did when I left London in the days when I used to call them "Chan-chuses," but it seems to me on my return that the same impression still remains, and they are still called "Chan-chuses" which means nothing at all.

It has been explained, I suppose a thousand times, that "hun" means red and "hutse" beard, or Tnce versd. The Hun-hu-tses, who used to be a corporation of polite blackmailers of the rich mandarins, utterly indifferent to foreigners, respectable, advanced in opinions, and wanting in cohesion, like the Liberal party in Great Britain, have, since the war, changed their character, and increased their recruits. But up to this moment they had been little heard of. In August, however, in the whereabouts of Davantientung, they began to be troublesome, and fired on the lonely traveller, on the isolated Cossack, and, indeed, killed three gunners.

A subtle change had come over the Chinese in this district I said in the preceding chapter I would allude later on to the attitude of the Chinese in the villages. The Russians have treated the Chinese as friends and brothers, and have paid them six times too much for everything, have felt no antipathy for their yellowness, and been a great source of profit. As long as Russian prestige was intact, such treatment merely made everything smooth. But after a few Russian reverses the Chinaman became insolent. Riding to Haichen, I found the Chinese most hospitable in the villages — hospitable at once. On my return with the retreating army it was only by explaining that I was an Englishman I could get a morsel of millet; in fact the Chinese would open their doors to the French, Germans, or Americans, to any one except the Russians — and the Swiss and the Belgians, for whom, for some unexplained reason, they have a mysterious aversion.

The Russians began to say "What fools we are. We treated them far too well," But where the trouble lay was not in the question of treatment — consistent or inconsistent — but in the fact that the war was continuing, causing increased distress among the Chinamen, and the prestige of Russian arms was diminishing. [Bari3]

1905.4

Baring, Maurice. *With the Russians in Manchuria* [ID D32572]. (4)*The battle of Liaoyang*

On the 23rd of August I rode into Liaoyang to post a letter. I was accompanied by an officer and six Cossacks as a protection against the Hun-hu-tses who had been giving trouble lately. Indeed, officers had been warned to go by train from An-san-san to Liaoyang, and not to ride without an escort I could not help reflecting that the Hun-hu-tses could aim at one as well from a distance whether the Cossacks were present or not. The presence of an escort did, however, have a deterring effect on the Hun-hu-tses, although Brooke was attacked one day quite close to Mukden, and two of the officers in the battery to which I was attached were shot at within a mile of their quarters (this was later).

For my own part I never saw a Hun-hu-tse, except a retired one who lived at Mukden. This man, who used to live at peace with his neighbours at a temple at Mukden after a life of rapine and murder, invited me to go and stay with the Hun-hu-tse general, who was celebrated for his bright clothes, his daring, his elusiveness, and his exquisite cruelty. He assured me that I should suffer no harm, and would be treated with the respect due to the English and the insane. Tempting as the offer was, I felt compelled to answer that war correspondents were not supposed to incur unnecessary risks. It sometimes happens that Chinese of high rank join the Hun-hu-tses, men with advanced views, who are dissatisfied with the existing order of things. The Chinese use the word Hun-hu-tse for any sort of robber or rowdy man. It is equivalent to the word hooligan.

On the day after my arrival at Liaoyang (August 25th), heavy fighting was reported to be going on in the east. In spite of the temptation to go eastwards, I resolved to go back to the battery in the south, as it seemed to me inevitable that a big fight in the south must take place soon. On the next day (August 26th) firing was heard to the south in the morning, and I started alone for An-san-san. When I reached An-san-san at 4.30 in the afternoon, there was a great stillness everywhere. I passed a regiment of Siberian Cossacks encamped on the right of the railway line, and a battery of Eastern Siberia ready for action on the hills on the left of the line.

Firing was going on, at this time, beyond the hills ; the 3rd Transbaikal battery fired ; and the 2nd was ready for action, but it was not audible at the station. I was afraid my battery would have moved ; besides which the road to Davantientung was exceedingly complicated, and I had got no Cossacks to guide me.

However, a most civil officer on the Staff of the First Corps drew me a map of the way, and I started due west along the big range of hills. Here I also passed a battery placed along the road ready for action. I passed two of the villages marked on the map successfully, and then I followed the field telegraph, and soon lost the road marked. All went well until I reached a certain spot which I remembered having passed the first time I went to Davantientung. I saw a slight kopje in the distance in front of me, about five miles to the south, and recognised it with joy. Instead, however, of making straight for this hill, some instinct made me go back and proceed due west, in the hopes of finding the main road. I was afterwards told that the Japanese had occupied the hill I nearly made for, and fired thence on the next day. Whether this is so or not, I have no means of ascertaining ; but they cannot have been far off. I knew whereabouts my village lay, and I hoped by going a long way round to reach the main road which I had missed. I came on a village, and asked the way. The Chinese were standing outside their houses in the twilight, and when I asked them the way, they pointed and grinned ironically. I thought they were misleading me, and that I was making straight for a nest of Hun-hu-tses. I offered a small boy a coin if he would guide me. He pointed me out the road, and led me part of the way, and then disappeared, and I found myself in a sea of kowliang. I felt uneasy, but resolved to go straight on till I came to a village of some kind. I knew I was going in the right direction, and after a time I came on a village, and met a Cossack. I asked if the battery was near, and he pointed to the very first house. By accident I had stumbled on the very house in which the battery was located. It had been out ready for action all day, and had moved its quarters.

I found, on arriving, that Colonel Philemonoff, the commander of the battery, had returned from the hospital. I knew of him by reputation, since he was reputed to be the best artillery

officer in the whole of the Siberian army. He was ill, and suffering greatly from an internal disorder; but nothing ever overcame his indomitable pluck. We had supper, and went to bed. At two o'clock in the morning we were roused with the information that we were to start at once, as the Japanese were advancing on to our village. We got up ; the officers and men collecting in a field in the darkness. It was raining. We marched to the largest village in that district. Towards the middle of the day the rain stopped, and we had just finished our mid-day meal when we were told to get ready for action. The battery was taken outside the village, and the guns placed in a kind of kitchen-garden pointing south-west, towards Davantientung, the village we had just left Colonel Gourko, who was commanding the cavalry division, consisting chiefly of dragoons, rode up, and made a short speech to the men. The weapons and the uniforms were modern, but the sentiment and the shouted answer of the Cossacks — crying out the regulation formula hailing their Colonel — were old. The mounted Cossacks, indeed, might belong to any epoch, and could have fought at Agincourt or Ravenna. Then the battery began to fire, and went on firing for about three hours, from about two till five in the afternoon. The Japanese made no response at first ; they fired a little later on, but no shells reached us. It turned out afterwards that we had both been shelling the village of Davantientung in vain. I was sorry for the village where I had spent so much time, and for the lachrymose host

whose house I had occupied. We were told to move into a village about a verst distant. There we occupied a small Chinese temple, and I was just dropping off to sleep on a mat when I heard a stir outside. The Japanese were less than a mile from us, and had entered one end of the village we had just left, while the dragoons had gone out at the other. Our force was very small — a detachment of dragoons, and the battery. The rest of the division had left earlier in the morning. We heard shots, and the battery was told to get away with all, possible speed. There was no panic, and, in spite of the shocking condition of the roads, we got away quickly and effectually, having narrowly escaped being cut off. We marched until twelve o'clock at night, then rested, and at dawn started for Liaoyang by a circuitous route to the west. We arrived at Liaoyang about three o'clock in the afternoon, and established ourselves in a small village on the railway line about four versts from the town, that is to say on the right flank of the army. The next day(August 29) was one of complete calm ; we sat in a Chinese cottage, and ate pancakes. I rode into the station in the afternoon, and was told that a battle was expected on the following day, and that it would perhaps begin that very night It was a divine evening. A little to the south of us was the big hill of Sow-shan-tze ; in front of us to the east a circle of hills ; to the north the town of Liaoyang. A captive balloon soared slowly up in the twilight ; a few shots were fired by the batteries on the eastern hills. We were the farthest troops south-West. By nightfall we had not received orders where we were to go. We lay down to sleep, and in the battery itself nobody was convinced that the Japanese would attack on the following day. We had scarcely lain down, however, before orders arrived for us to move to a village eastwards. The horses were saddled, and we marched to a village up on the hills east of Sow-shan-tze, about four or five versts distant. There we again established ourselves in a Chinese house, where I lay down and fell into a heavy sleep. I was awakened by the noise of musketry not far off. There were faint pink streaks in the eastern sky. The village was on an elevation, but higher hills were around us. Musketry and artillery fire was audible. The battle had begun. We moved out of the village to a hill about a hundred yards to the north-west of it ; here there was an open space consisting of slopes and knolls, but not high enough to command a view of the surrounding country. Two regiments of infantry were standing at ease on the hills, and as General Stackelberg and his staff rode through the village at the foot, the men shouted the salutation to him. I believe most of the men thought he was the Commander-in-Chief. On some rocks on the knolls groups of officers were standing surveying the position through their glasses. The whole scene looked like the picture of a battle by Detaille, or some military painter. The threatening grey sky, splashed with watery fire, the infantry going into action, and the men cheering the general as he rode along in his spotless white uniform. And to complete the picture, a shell burst in a compound in front of us, where some dragoons had halted. We had been ordered to leave the little village just at the moment when tea had been made, and there seemed to be no further prospect of food.

We presently moved off to the west, and the battery was placed at the extreme edge of the plain of millet west of the hill of Sow-shan-tze.

The battery opened fire immediately, the commander giving his orders high up on Sow-shan-tze Hill to the right, and transmitting them by men placed at intervals down the slope. The whole battle occupied an area of nearly forty versts in circumference. If one climbed the hill, which I did, one saw beneath one a plain of millet and little else. It was an invisible battle, and perhaps the loudest there has ever been. I climbed up the hill after I had stayed with the battery below for some time, and watched the effects of our fire.

We were firing on a battery to the south-west at a distance of five versts, a range of about 5000 yards. I could see the flash of the Japanese guns through my field-glass when they fired. Every now and then you could distinguish, in a village or a portion of the plain where there was no millet, little figures like Noah's Ark men, which one knew to be troops. It was impossible to say, however, whether they were Russian or Japanese. Indeed, at one moment we fired on a village, convinced that the troops which had been visible there for a moment were Japanese. Soon after we received a message to tell us not to fire on it as our men were there.

It was a bad day for artillery, because the sky was so grey that it was difficult to distinguish the shells as they burst. On the side of the hill was Colonel Philemonoff and with him were Lieutenant Kislitzki, and the doctor. The colonel was too ill to do much himself and during the greater part of the day it was Kislitzki who gave out the range. Kislitzki was not second in command. He was a young man twenty-five years old; but his knowledge of gunnery and his talent — amounting to genius — in discovering the enemy's batteries and estimating ranges were so exceptional, that when the Colonel was too ill to work he put everything into this young fellow's hands.

From Renan's translation of Ecclesiastes it appears that the phrase "the race is not always to the swift, nor the battle to the strong," means that when runners are needed for a race, the swiftest are not always asked to compete, nor are the strongest men given an opportunity when there is an occasion for a fight. Here was a case to the contrary.

The colonel lay wrapped up in a Caucasian cloak on the side of the hill, and every now and then, as he gave out, checked, or slightly modified Kislitzki's orders.

The three men who struck me most of those I met in Manchuria were Egoroff, whom I have already mentioned, Colonel Philemonoff, and Kislitzki.

I cannot conceive it possible to be pluckier than the colonel was, both in his utter disregard of danger, and in the manner he endured terrible suffering without giving in.

Kislitzki was certainly the most brilliant officer I saw; the most cultivated and thoughtful; he knew his business, and loved it. It was an art to him, and he must have had the supreme satisfaction of the artist when he exercises his powers, and knows that his work is good. He was also absolutely fearless, and without the suspicion of thought for himself, or his career, or what would be advantageous to him. He was responsible for the battery's splendidly accurate firing in nearly every engagement; but he has not got the credit, nor does he need it; his wages were fully paid to him while he was at work. Moreover, any reputation that accrues to Colonel Philemonoff is deserved, because he created the battery, and the officers were his pupils, and his personal influence pervaded it. He was always there, and ready, if things went badly, to surmount any amount of physical suffering to deal with the crisis. He also loved his profession, and was the top of it, and it was bitterly ironical that now, when he had such a great opportunity for exercising his skill that he was too ill to avail himself of it.

One day when he was lying on a hill in command of the battery in action and had sunk back exhausted on to the grass, he said to me, "I love my business; and now that we get a chance of doing I can't — all the same they know I'm here and if any difficulty — any crisis arose, they know that no physical pain would prevent me from doing all I could."

Kislitzki, however, equalled him, the Cossacks used to say he was an "eagle."

As the time went on, the Japanese attack moved slowly like a wave, from the south to the south-west, until in the evening about seven o'clock, they were firing west of the railway line, and the Russian infantry was lying along the line. The battery ceased fire, and then three of the guns were taken on to the top of the small hill which lay at the foot, and west of the big

hill of Sow-shan-tze, and fired due west. A Japanese battery was supporting the attack of its infantry. After a time it was silenced. It was a picturesque sight to see the guns firing towards the red setting sun, over the green kowliang in which the Japanese infantry was advancing, and breaking like a wave on a rock.

Towards sunset it had begun to rain. All day the Japanese had been firing on us, but their shells fell to the right of us in the millet; every now and then a shell burst over our heads behind us, but on the evening of the first day we had had no losses of any kind. At five o'clock I was sitting on the edge of the road with a young officer, Sub-Lieutenant Hliebnikoff, a born Transbaikalian, of the battery, who had been shouting orders all day in command of a section. He was hoarse from shouting, and deaf from the noise. I was also deaf from the noise. We neither of us could hear what each other said, and shared a frugal meal out of a small tin of potted meat. A soldier near us had his pipe shot out of his mouth by a bullet. I shouted to him that we were in rather a dangerous place; he shouted back that he was much too hungry to care. At nightfall firing ceased. The result of the fight at the end of the day seemed to be distinctly favourable to the Russians. By sunset the Japanese attack had been driven back. From the spectator's point of view everything was spoilt by the dense, tall kowliang, or giant millet; from a hill you could see the infantry disappear into the kowliang; you could hear the firing, and the battle seemed to be going on underground. One seemed to be in a gigantic ant-heap where invisible ants were struggling and moving. In the evening the result became apparent in the stream of wounded and mangled men who were carried from the field to the ambulances. At sunset, if one could have had a bird's-eye view of the whole field, it would have given one the idea of a hidden and bleeding heart, from which, like the spokes of a wheel, red arteries composed of the streams of wounded on every road, radiated in every direction.

That first evening there was already a terrible procession wending its way to Liaoyang; some men on foot, others carried on stretchers. I met one man walking quietly. He had a red bandage round the lower part of his face, his tongue and his lips had been shot away. The indifference with which the men bore their wounds was quite extraordinary. On the left of the road which goes along the railway line to Liaoyang, a section of the Red Cross was stationed. The wounded were brought there after they had received preliminary attention from a flying column of the Red Cross, which nearly all day was stationed at the base of the Sow-shan-tze Hill. This flying column rendered splendid service. The doctors and their assistants followed the troops on horseback, and were the first to attend to the wounded. Nightfall found us sitting on a small kopje at the base of the Sow-shan-tze Hill; it had rained heavily; there was no prospect of shelter for the night.

Colonel Philemonoff was sitting wrapped up in his Caucasian cloak. A Cossack had been sent out to the village of Moe-tung, which was about three hundred yards to the west of the Sow-shan-tze Hill, to find a Chinese house for us, and to make tea. He did not return, and Kislitzki and I set out to find him. We came to a house and found a number of soldiers warming themselves round a fire in a room to the left. The Cossack met us with the news that there was no room to be found, since the rooms on the left were occupied by Japanese prisoners, and those on the right by the Russian dead. There was, indeed, in the yard, a kind of shed, full of dirt and refuse, to which he pointed. Kislitzki was a man who was quite extraordinarily fastidious with regard to cleanliness and food; he would rather starve than eat food which displeased him, and stand up in the rain than sleep in a hovel. This the Cossack knew. Kislitzki went away in disgust I remained warming myself by the fire on the threshold of the house. Soon five or six officers of an infantry regiment arrived hungry and drenched. The Cossack met them, and said the whole house had been engaged by the commander and officers of the 2nd Transbaikal Battery, who would presently arrive, and the officers left in disgust and despair. Then I went back to the battery on the kopje, and it was settled that we should remain where we were. After a while the doctor and Hliebnikoff asked me to take them to the house to see what could be done. Kislitzki had disappeared. We returned to the house, and on the left of the yard lights were burning in a room which we had not been shown before, and there were the Cossack and his friends enjoying a plentiful supper of cheese, sausages, hot tea, and a bottle of vodka, I admired the marvellous cunning of the Cossack,

who had caused everybody to leave the house, and reserved it for himself and his friends. The doctor, Hliebnikoff, and I occupied the Cossack's room, and ate a part of his opulent supper, and then we lay down to sleep. At one o'clock we were awakened by bullets which were uncomfortably near. The Japanese had attacked the village. I saddled my pony, and made for the battery, but I lost my way and fell into a pond, and was soon wandering at random in the kowliang. That was the most uncomfortable moment I experienced during the battle. I made for the east, and struck one of the main roads leading to Liaoyang. There I met a wounded soldier, groaning in the kowliang, unable to walk. He implored me to save him from the Hun-hu-tses, I lifted him on to my pony, and started to try and find the Red Cross. He was wounded in the chest. We went very slowly over the muddy road. It had stopped raining, and the moon had risen. The wounded soldier said the fighting had been desperate; he had been in a hand-to-hand fight. The Japanese fought splendidly, he said, but were too small to manage bayonets, and did not understand them. After a while he said, "Tell me, little father, what made the Japanese get so angry with us."

We found the Red Cross, which was located in a temple, and there the man's wound was rebandaged. I slept in the yard of this temple on some stones, near a fire. The firing had ceased, so I gathered the attack had been checked. With the very first stroke of dawn, the booming of a gun was heard to the east, a deep, steady boom, which seemed like that of a siege gun. By the time the sun rose heavy firing was audible to the west. I resolved to go back to the battery, but it was necessary first to feed my pony. Dimitri, the Caucasian, had left my service the day I rode into Liaoyang, finding the life too uncomfortable. I went into a kowliang, where Cossacks were getting fodder for their horses, and borrowing a sword from a Cossack, tried to mow the stiff kowliang with indifferent success. At last I was reduced to pulling it up by the roots.

On returning to the battery, I found them in the same position they had occupied the day before, but the guns had been shifted so as to point west.

On the small kopje the firing was at a closer range, and the Japanese had partially regained in the night the ground they had lost the evening before. Moreover, they had discovered the whereabouts of the battery, they had got the range, and were firing on us heavily. One man was wounded soon after I arrived. He was bringing a pail of tea on horse-back, and he went on carrying the tea after he had been shot. The men served the guns admirably.

I watched them for some time, and then I crossed the road, climbed the small kopje, and found the colonel and Kislitzki. The Japanese were firing from a battery about three versts off. This was my first experience of prolonged shrapnel and shell fire; the shell burst on the road, and on our kopje, behind, in front, and all round us. The shrapnel exploded too high. The shells made a noise just like rockets, and those that exploded near us smelt horribly nasty. I ascertained that Hliebnikoff, the young sub-lieutenant, had been wounded in the night, and sent to the hospital. The time seemed to pass very quickly, as if someone was turning the wheel of things at a prodigious, unaccustomed speed.

When our own guns fired a salvo, and the enemy's guns burst at the same time, I felt sometimes as if the world was falling to pieces, and one's head seemed like to split. Most of the men had cotton-wool in their ears. This went on till about one o'clock, when a pause occurred. I left the kopje, and sought a safer place near the horses; then I went to see what was happening in other parts of the field.

Eastward, the firing was loud and incessant. A long stream of wounded was flowing to the Red cross, and from thence to Liaoyang. The ground was strewn in some places with bandages soaked in blood. Some men were walking with the blood soaking through their bandages; others were carried on stretchers.

Near the station of the Red Cross ambulances were starting for the town. The noise seemed louder than ever. I was quite deaf in one ear. I remained for the rest of the day near the Red Cross. After a while I thought I would go back to the battery, and I inquired of an officer whether it was still in the same place. He told me that it had moved, and been taken west. This I afterwards found out was not so. It remained in its old position until nine o'clock in the evening, having fired more or less during the whole day.

Fighting was going on all round, though nothing was visible. Every now and then I saw troops

disappear into the kowliang. The attack on the right flank on the railway line had shifted further north. It lasted until nine o'clock in the evening. The Japanese not only did not succeed in breaking through the lines to the west, but they were driven back two miles. To the east they took a trench which was never retaken. Then, owing to Kuroki's turning movement in the east, orders were issued to retire at ten o'clock that evening. On the following morning the 10th and 13th Corps had crossed the river to join the 17th and the 5th Corps. Liaoyang, with its triple line of defences, was left to defend itself, while the rest of the army crossed the river. It was a terrible battle, and in itself neither a victory nor a defeat for either side. The losses on both sides were enormous, the bravery displayed on both sides prodigious. Some of the Russian infantry had fought for forty-eight hours without ceasing, and without bread. And though the battle of Liaoyang was over, the fighting had not ceased. All through the night of the 31st the Japanese attacked the forts ; a Cossack officer, who was in one of these forts, told me that the sight was beyond words terrible ; that line after line of Japanese came smiling up to the trenches to be mown down with bullets, until the trenches were full of bodies, and then more came on over the bodies of the dead. An officer who was in the fort he described went mad from the sheer horror of the thing. Some of the gunners went mad also.

I rode back to the town towards evening ; on the way I met Brooke, who had been with General Stackelberg. We turned back to watch some regiments going into action towards the east, and then we rode back to Liaoyang with the streams of ambulances and stretchers, and wounded men walking on foot. The terrible noise was still continuing. I thought of all the heroes of the past, from the Trojan war onward, and the words which those who have not fought their country's battles, but made their country's songs, have said about these men and their deeds, and I asked myself — is that all true ; is it true that these things become like the shining pattern on a glorious banner, the captain jewels of a great crown, which is the richest heirloom of nations, or is all this an illusion, is war an abominable return to barbarism, the emancipation of the beast in man, the riot of all that is bad, brutal, and hideous ; the suspension and destruction of civilisation by its very means and engines, and that those songs and those words which stir our blood are merely the dreams of those who have been resolutely secluded from the horrible reality ? And then I thought of the sublime courage of Colonel Philemonoff, and of the thousands of unknown men who had fought that day in the kowliang without the remotest notion of the why and wherefore, and I thought that war is perhaps to man what motherhood is to woman, a burden, a source of untold suffering, and yet a glory. [Bari3]

1905.5

Baring, Maurice. *With the Russians in Manchuria* [ID D32572]. (5)*The retreat from Liaoyang*

The evening and night of the 31st Brooke - and I spent at Colonel Potapoff's house, one of the little government brick houses near the station. Some people arrived later, bringing the latest news from the field of battle, which was that the Japanese had been driven back towards the West.

The next morning when we awoke we heard no noise, no firing — Colonel Potapoff went out to see what was happening. He returned with the news that a retreat had been ordered. I went to the telegraph office to send off a despatch to the Morning Post It was entirely dismantled, and they were about to move into a railway carriage ; the telegram was accepted and paid for — it was a long and expensive one — but it never reached London. An hour later that office was shelled. Firing began and we were told that the new town would soon be shelled. Brooke, Colonel Potapoff and I had our horses saddled and put all our belongings on a large Chinese cart, and we set out with two Chinese boys. It was a fine hot day. We rode out of the town and reached a Red Cross hospital, which was just outside the town ; there Colonel Potapoff had some business and I waited for him — Brooke, who was riding with the cart behind us, was to meet us at the bridge on the river. I waited some time at the Red Cross, and we had a little food there with one of the doctors. Then we started again. We arrived at the river. There were no signs of Brooke nor of our Chinese cart. We waited there two and a half hours and then we crossed the river. Hundreds of carts, transports and trains were crossing the bridge. We afterwards learned that Brooke had gone back into the town.

I wanted to find the battery and met one of the Cossacks who belonged to it; but all he told me was that it was somewhere to the left We proceeded on our march ; a little later in the afternoon we met two French correspondents: M. Roucouli of the Temps, and M. Nodeau of the Journal they had lost all their luggage during the bombardment of the new town, which had begun soon after our departure.

We arrived at a siding where a train stopped ; it was full of stores ; not Government stores, but the remains of the Greek stores at Liaoyang, and the provisions of the "international hotel" and other European shops. To my great joy the soldiers looted it, hurling bottles of beer and packets of cigarettes and tobacco from the train to their comrades below. I drank one of the bottles of beer and we took away others and resumed our march to Yantai.

We passed the night with the officers of a regiment of Siberian Cossacks which was bivouacking in a field not far from the railway line. The firing was still going on. At night we saw a great blaze — as if the whole town were on fire — it turned out to be only one building. Nobody knew what was happening. The people who were with me took a pessimistic view of things. We thought things were much worse than they were; that the forts would fall in the night and that Kouropatkin would be cut off. It was owing to the complete ignorance of the state of affairs which we all shared that caused me to miss the fight at Yantai.

We thought there was going to be a retreat beyond Mukden to Tie-ling. The next morning I saddled my pony and determined to ride to Yantai. Nobody knew what had happened at Liaoyang. Troops and transports were retreating, but firing was audible to the west and to the east of us.

Finally I left my pony with Colonel Potapoff who had got an horseless Cossack with him, and resolved to go to Mukden by train. I walked down to the siding. On the right of the railway line one of the large Red Cross tents was pitched, and the wounded were being bandaged. Three infantry soldiers arrived exhausted with fatigue and sat down near me. I asked one of them how he had left things. He told me he had been fighting for the last three days without stopping, and had nothing but a few dried biscuits to eat. He told his story with enthusiasm. I asked him whether he had been in a bayonet encounter. He answered : "Yes, again and again, hand to hand."

"Do the Japanese fight well ?" I asked.

"I should think so," he answered, " they are molodtzi" (fine fellows), and he described to me, as others had done, how they came again and again to the charge.

At that moment an officer came back and abused this poor fellow for sitting down to rest.

"You are one of those cowards, I suppose," he said, " who are going back to Kharbin in order

to tell them there that we have run away."

"No, your honour," the man answered, and I felt sick at heart.

Then Kouropatkin's train arrived empty. I obtained leave to go in it and arrived at Yantai station. By Yantai station a part of the 1st Russian Corps was stationed, all spic and span in their new green uniforms and freshly-painted green carts.

There I saw the French correspondents and Colonel Goedke; but nobody who seemed to know or who could tell me what was happening. I had burnt my boats by leaving my pony behind, and was obliged to return to Mukden. That afternoon occurred the fight at Yantai.

I arrived the same evening at Mukden, and sent to an hotel which had been inaugurated by a Chinaman called the Manchuria Hotel. There I found Mr Hands the Daily Mail correspondent, and M. de Jessen the Danish correspondent of the Berlinske Tiedende. It was a big, spacious building with two courtyards. It started by being an hotel, and ended by being the private residence of the war correspondents.

I arrived at Mukden on September the 2nd. One by one all the other war correspondents arrived — Colonel Goedke, M. de Lasalle, the correspondent of the Agence Havas, etc., etc. Brooke arrived on the 6th. The authorities at Mukden expected an immediate retreat on Tieling. The Russo-Chinese bank moved to Tieling; the telegraph office was in the train, ready to start at any moment; and everybody expected to be awakened one fine morning by the bursting of Japanese shells.

We had made arrangements to retreat to Tieling, and we thought that it was merely a question of hours. However, the days passed, and nothing occurred, and in spite of rumours emanating from the Chinese, that the Japanese were five miles off, nothing happened. After a week of doing nothing I began to find the inaction tedious. My battery had disappeared. Some people told me it had gone to Kharbin to rest; others, that it was at Tieling. As a matter of fact it had gone to Kuan-cheng-tze, which is not far from Kharbin, by way of resting; but the rest had consisted in marching straight to Kuan-cheng-tze, and thence back again to Mukden.

M'Cullagh, the correspondent of the New York Herald suggested that I should go with him to General Mishenko's corps, to which he was attached. Each correspondent was attached to a separate corps, and in order to change your corps you had first to apply to the General Staff. It was possible, however, to pay a short visit to a corps without being officially appointed to it, if you did not wish to remain there permanently.

On September the 10th I started south for Sa-ho-pu with M'Cullagh and a company of the Chitinsky regiment of Cossacks. We bivouacked in a wood on the way, and arrived at Sa-ho-pu the next morning. We found General Mishenko living in the small fangtse with his stable: the same old story — horses in the yard, dirt in the house, heat and monotony.

General Mishenko himself made a great impression on me. He seemed to be far more decisive and businesslike than most of the generals one met. As a man he was simple, and extremely straightforward and amiable. His courage was proverbial.

On September 4th, M'Cullagh and I took up our abode as the guests of the Verchnioodinski regiment, and the same day the whole corps moved about two versts further south to a field, where we bivouacked in the open.

On September 13th, M'Cullagh woke me up early in the morning, and asked me if I would like to go on a reconnaissance. We started half-an-hour later with about forty Cossacks and two officers, and rode to a village on the banks of the Sha-ho. There the Chinese were asked the usual question: —

"Iben io-meyo?" "Japanese are, not are?" to which they generally answer No.

On this occasion they said there were some Japanese in a temple about a mile to the east. Our detachment divided itself into two sections, and I went with one of the officers and his men. We rode into a field of kowliang about 800 yards from the temple which had been indicated to us. There the men were placed in the kowliang, and told to fire on the temple. They fired a volley, and the Japanese answered with a volley a few minutes later. The bullets whistled over our heads. The Japanese were clearly visible on the temple hill with a glass, and without a glass for the non-short-sighted.

We remained there the rest of the day, not having obtained much more information than we had received from the Chinese in the morning — namely, that on the temple hill there were a

certain amount of Japanese.

In the evening we rode back to a village and slept, with horses saddled and everything ready for an alarm, there being nobody between us and the Japanese. The next morning we returned to the regiment. M'Cullagh and I rode back to Mukden that same day. It was necessary for me to obtain an official permission if I wished to remain in that corps.

I did not ask for the exchange, as I intended some day or other to find my Transbaikal battery. I stayed three days at Mukden, and on the 20th I started with Colonel Potapoff to pay a visit to General Kossagofsk/s corps, which was on our extreme right flank near Sin-min-tin, forty versts from Mukden. We arrived at the first "etape" in the evening. "Etapas" are a sort of official post, in charge of an officer, consisting of one or two houses, placed at intervals on the main roads, so that travelling officers can pass the night in them.

The first etape was a place remarkable for the scrupulous cleanliness with which it was kept. This was so rare in Manchuria that it felt almost uncanny. Not only was it clean, but orderly and scrupulously organised to the smallest detail. One did not dare throw one's cigarette ashes on the floor. The towels had small labels over them, such as : "This is for the hands" ; "This is for the face." The commander of this etape was evidently a meticulous man.

We started at noon the next day for the next etape and arrived there about five o'clock in the afternoon. Here we found quite a different order of things; an equally spacious and roomy house, but an atmosphere of extreme geniality and a most jovial host We had dinner, enlivened by champagne bought from a German man of business who had come back from Newchang.

On the following evening, just as dinner had started on the terrace outside, and the soldiers were celebrating someone's birthday in the yard by singing a folk-song that has about seventy-five verses, just as champagne bottles were being opened, a whistle was heard, and the sergeant arrived and said, "Allow me to report that there is an alarm."

The songs stopped abruptly; the soldiers were formed up and marched off through the gate but it was only a false alarm after all, and in twenty minutes' time they returned, still singing the continuation of the same song. The next day I saw General Kossagofsky, and he arranged that I should go to advanced posts, whither I started the next day with an escort of frontier guards.

I stayed a week in a village about twenty versts south with Colond Kononovitch, who was in command of the cavalry division there. Those were delicious days. The weather was perfect; a mild autumn haze pervaded the landscape, which in these parts was rich and woody ; the kowliang had been reaped, and there was a subtle thrill in the air, a peculiar haze in the broad noondays there which made one think of autumn days in England ; the leaves were not brown, and there were no signs of decay ; but autumn made itself felt in the chilly dawns and the shortening evenings. I lived in the colonel's house; with him was an adjutant, who went out shooting every day with his retriever, just as if he had been in Russia. In the evening the officers used to play vindt.

Every morning detachments used to be sent out to reconnoitre, as this was the chief district of the Hun-hu-tses. The troops quartered here consisted of Cossacks of the Amur and frontier guards.

Outside our house there was a large square field enclosed by a wall. Beyond it was a wooded hill. Here the men were encamped, and lit their camp-fires in the evening and sang songs. One song they used to sing very often contains the following cheerful sentiment : —

"I don't drink honey,  
I don't drink beer,  
I drink sweet vodka made of cherries ;  
I don't drink out of a thimble-glass,  
I don't drink out of beaker,  
I drink out of half a pail."

As I used to lean over the wall watching them cook their supper, they used to come and ask me questions, and often they offered me porridge made of buck-wheat, which was very good. The kind of questions they asked were how far off England was ; whether there were wolves in England; how bread was made there; how much wild ducks and horses cost in England ;

what the country looked like ; whether we burnt coal or wood ; whether there was military service ? Once, when I had answered a whole string of similar questions to the best of my ability, the Cossack who was questioning me said, "In fact the English are white people, just like we are."

This same man explained to me the difference between the Siberian troops and the troops which were arriving from European Russia. "The Siberian troops," he said, "you see, are used to an accursed country like this, but when the Europeans arrive and see all these strange things it makes them timid " (robkii). I asked this man what he thought of the Japanese. He said they were a ladni narod, a people whom you could mix with easily, easy to get on with, and very brave; but he said in old times when people went to war the strongest side won, " but now it all depends on machines and ingeniousness. It's a great pity."

Great flights of wild duck used to fly over our village in the evening, and there was a great quantity of wild duck on a reedy lake hard by. Every now and then we used to be startled by Hun-hu-tse atrocities. One poor man who was caught by them was frizzled to death by lighted spirits of wine in a small saucer. The Japanese were expected to attack on this flank, as they subsequently did in the battle of Mukden ; but it never came to anything. After a time I began to think nothing would happen in this part of the world, and I resolved to go back to Mukden and try and find the battery and my friends once more. So one morning I started home again with an escort across the happy autumn fields down the Sin-min-tin road, which was crowded with innumerable Chinese carts, Pekin carts, pack mules, and foot passengers. I arrived' at Mukden on October the 3rd, and at the railway station I met the veterinary surgeon of the 2nd Transbaikal Battery, who told me they had just arrived from Kuan-chen-tze, and were now encamped near the station.

At Mukden there was a great deal of movement and bustle. It was expected that General Kouropatkin would take the offensive. I resolved to rejoin the battery immediately.

*The battle of Sha-ho* [Shaho]

I found the battery bivouacking between the station and the Chinese cemetery among the graves. There I found all my old friends; they had been right up to Kuan-chen-tze and some of them to Kharbin, and had returned provided with warm clothing. We dined in a small fangtse which was occupied by the colonel, who was still an invalid and lying in bed. After dinner we retired to pass the night under the trees, and very cold it was sleeping in flapping tents in the windy night and the misty dawn among the graves of forgotten dynasties.

On the 4th we moved into a temple and enjoyed two days of idyllic calm. The temple was inhabited by a Buddhist priest, and there was a little, tiny Chinese child about three years old, who used to run about the courtyard, and with whom I made friends. This child was afraid of nothing, not of boys, or horses, or men. But when he saw the Cossack on sentry-go with a drawn sword, he used to insist on being carried past him, saying, "Ping !" (which in Chinese means soldier) with an intonation which proved he shared the mistrust and contempt of his countrymen for the profession of the fighting man. A fighting man in a Chinaman's estimation ranks beneath the hun-hu-tse or the hooligan; for whereas they fear the hun-hu-tse, their aversion for the soldier is mingled with contempt. I enjoyed those two days of peace, there was something infinitely quiet and beautiful in that temple, with its enclosure of trees and grass bathed in the October sunshine. This delicious calm did not last very long. The battery belonged to the cavalry division of the 1st Siberian Corps, but this had already gone to the front, and our fate was still undetermined. For the time being we were in the reserve. We were expecting to receive orders to start at any moment There had been no time to repair the guns, since the battery had only barely had time to march to Kuan-chen-tze and back again.

Kislitzki sat up all night of the 5th repairing the guns himself in the workshop of the artillery. October 6th. — We received orders to start for the front and join the 1st European Corps, which formed part of the reserves. We started after luncheon on the 6th, and arrived in the evening at the village of San-lintze twelve versts south-east of Mukden. We passed the night in a fangtse, and out of doors it froze hard. The Chinese heated the k'angs, and the result was towards two in the morning I felt that my head was frozen and my side roasted.

October 7th. — We moved early in the morning to another village three versts further on. There we were attached to the 7th regiment of Siberian Cossacks, commanded by Prince Troubetzkoi. A new officer joined us, a boy straight from college, Takmakov by name. Firing was heard that afternoon to the east, probably from where Rennenkampf was fighting. I went for a walk with Kislitzki, and he unfolded to me his views and ambitions. He was a student of Herbert Spencer and John Stewart Mill, and a lover of England, and owing to his love of tidiness and cleanliness used sometimes to be called an Anglo-maniac. That evening I shared a fangtse with him, as he always lived apart from the men ; he could not stand pigging it with other people. He spent most of the night making some (to me) mysterious implements of wood, something to do with rectifying the angle of sight of the guns, and singing long passages of Lermontov's poem, *The Demon* as he worked.

October 8. — A day of idleness, rain and inaction.

October 9. — Early in the morning we moved to the village of Sachetun, where we took possession of two small dilapidated houses. Towards evening we also heard the rattle of musketry. In front of us were the 4th, 17th and 10th corps ; on the left flank the 1st, 2nd, and 3rd (commanded by General Stackelberg) ; and on the right the 5th. We were still in the peaceful reserve with the 1st European Corps, but the peace was not to last long. We were entertained that night at dinner by the 3rd Transbaikal battery, who were stationed in the same village. We heard the noise of firing all through the night We sat down thirteen to dinner. A bad sign.

October 10 — A day of inaction at Sachetun. Artillery fire was audible all day long and in the Night.

October 11. — We left Sachetun towards the afternoon, and proceeded to a village about a verst further south. Here I met Geoiges de la Salle, the correspondent of the *Agence Havas*, who had apparently been wandering between the two lines. We rested in the village about half an hour, and then received orders to proceed further south, and to put ourselves at the immediate disposition of General Kouropatkin.

We arrived at a village with an unpronounceable name, not far from General Kouropatkin's head-quarters. We arrived at the village at sunset. The limited number of Chinese fang-tses were all occupied, so we bivouacked in a field. There were only two tents among us, and most of us slept out on the ground. To the south of us was the first range of hills which continue straight on to Yantai, and among which a desperate battle was going on.

We heard firing all night.

October 12. — Artillery fire began at half-past six o'clock, and from a kopje in front of our position, I got a splendid view of the fighting. To the east were successive ranges of brown, undulating hills, and to the west a plain black with little dots of infantry (the 1st European Corps). In this plain a Russian battery was engaged in an uninterrupted duel with a Japanese battery, and was receiving a hail of shells. They were under fire the whole day long; the Japanese had got the range, but I ascertained afterwards that their losses were insignificant although the fire had been so heavy. Their carts were smashed and some horses killed. In the extreme distance, to the south-west of the kopje on which I stood, were the hills of Yantai. On a higher hill, in front of that on which I was standing, the infantry was taking up its position, and the Japanese shrapnel was falling on it. The infantry retired and moved to the south-west, and it looked at first as if there was going to be a general retreat, but that was not the case. The firing of the batteries continued uninterruptedly until ten minutes to seven o'clock in the evening. In the night it rained heavily, the noise of thunder mingling with that of the musketry. News of terrific fighting kept on arriving— a battery lost and a regiment cut up— and the wounded began to stream past our camp. There was another night of rifle fire.

October 13. — Again, punctually at half-past six in the morning, the artillery began once more. Early in the morning I went up on the kopje about a verst to the south of us. I watched the batteries firing and the Japanese shells falling constantly nearer to us. The infantry was entrenched in the hills, and to the west the Russian battery was firing in the position it had been the day before. On turning round I saw through my field-glass that our camp was astir. I ran back to it, and was met by a Cossack, my soldier servant, who was a Buriat, and worshipped only at the shrine of the Lama of Thibet. He was leading my pony, and as I mounted the animal, Japanese shells began to explode on the kopje where I had been standing. All the transports of the 1st Corps, which was camped next to us, began to move — it was about half-past eight in the morning — and we were expecting to start also, when we suddenly received orders to remain where we were. The Japanese shelling ceased for the time being. We remained practically alone in the field by the village. A little before one o'clock a regiment of the 1st Corps, which was in front of us, received orders to retreat.

At one o'clock in the afternoon it was said that the enemy was beginning to turn our right flank. We received orders to fire on the Japanese battery on the south-west, and to cover the retreat of the Russian field battery, which was between it and us.

At twenty minutes to three the battery went into action. The guns were masked behind the houses of the village, and Colonel Philemonoff, in order to get a good view, climbed up an exceedingly high tree which grew by the side of the houses. Knowing that he might at any moment be seized by a paroxysm of pain, my blood ran cold to see him do this. Not being able, however, to see sufficiently well from the tree he climbed down and moved up on to the slope of the hill. He began to give out the range, but after two shots had been fired he fell almost unconscious to the ground, and Kislitzki took over the command.

The Japanese answered with shells of shimose. My attention was particularly attracted by the explosion of a shell on the slope. It seemed to me to have torn up a mass of kowliang or a portion of a tree, and to have scattered it into fragments. But when, at three o'clock, we left the position in order to fire further west, we saw that it was not kowliang or a piece of a tree that had been blown up, but a man. We took up our position on another and higher hill, and fired west at the furthest possible range on the Japanese infantry, which we could see moving in that direction against the horizon. The battery fired till sunset, the shrapnel falling in the exact position desired, and when we had finished the Inspector of Artillery of the 1st Corps, who had been looking on, complimented the Commander, declaring that he had never seen more exact firing. He added that a Cossack battery was worth ten of his European batteries. He also made a speech to the men serving the guns, congratulating them on their good work,

which began, "little children, little Cossacks." It was a simple and straightforward speech, and struck exactly the right note. At dusk we marched into a village ; everywhere on these hills the infantry was stationed in trenches ready for the night attack. Some of the men had been killed by shells, and by a trench I saw two human hands.

October 14. — We were aroused at four o'clock in the morning by the noise of firing. I had got so used to hearing that peculiar ticking rattle that I awoke the moment I heard it, as if it had been an alarm set to call me. We moved out into the road and waited for the dawn. It was quite dark. The firing seemed to be close by. The Cossacks made a fire and cooked bits of meat on a stick. My Buriat soldier-servant was a great adept at that art, as in his country all meals are served in that fashion. At dawn Prince Troubetzkoi arrived with the news that the 17th and 10th Corps had repulsed the assault of the enemy, and that we were to join him later on in an attack. The commander went in search of a suitable position and I accompanied him. From a high hill we could see through a glass the Japanese infantry climbing up the kopje immediately south of our former camp. The Japanese climbed the kopje, lay down, and fired on the Russian infantry to the east of them, the Russians being screened from our sight by another hill. Our battery was placed at the foot of the hill, and opened fire on the enemy's battery five versts to the south-west. The enemy replied from the east and the west with shrapnel and shell, and the situation seemed ugly. The battery was quickly extricated, however, and moved (the operation was excessively difficult as the field where the battery had received orders to be placed consisted of clotted earth) under heavy fire to a position on a hill further north. We fired thence on the enemy's battery which was five versts distant to the south-west.

Colonel Philemonoff, Kislitzki and I lay on the turf on the top of the hill. Kislitzki was giving the range, behind us on the slope of the hills were the guns. As we sat down a shell burst about two yards from the colonel ; he grunted and moved about a yard to the left. The enemy were firing shrapnel and shimos.

Our firing seemed to be extraordinarily accurate. One of the shells must have alighted on a Japanese ammunition cart, for during a second I saw a pillar of flame which I at first took to be a burning house, but it suddenly disappeared.

The battery went into action at 8 a.m. After we had been firing about an hour, the Japanese infantry came round through the valley and occupied a kopje north-west of us, and opened fire first on our infantry which was beneath and before us, and then on the battery. The sergeant came and reported that men were being wounded and horses had been killed.

Takmakov, the boy Cossack, who had just arrived from college was shot through the chest, happily the wound was a slight one. A Cossack was shot through the head and went mad; another was seriously wounded. The Japanese infantry was stationed at a distance of 600 sajen from us, that is about 1200 yards. Then Hlebnikoff, one of the youngest of the officers belonging to the battery, (and perhaps the most conscientious), who was commanding a section, reversed three of the guns and fired on the infantry, giving the range himself.

This continued until noon. The Japanese were clearly visible, through a glass one could have recognised a friend. Their bullets whistled over our heads. At noon the infantry retired leaving us unprotected, and we were forced to retreat at full speed under heavy shrapnel and cross infantry fire. I was left without a pony and had to run, till a Cossack brought me a riderless horse, which I mounted with great difficulty as it had an extremely high saddle, and all the Cossack's belongings on its back. We retired to Sachetun, crossing the river Sha-ho, arrived there at 1 p.m. We had scarcely halted ten minutes when we were ordered to move forward as an attack was to be made. Everybody was expecting a general retreat to Mukden. The stores at Sachetun were burning in great columns of flame. We thought we were being ordered merely to cover a retreat ; but this was not so, as on the right flank the Russians had repulsed the Japanese attack, as we had been told in the morning. We went into action recrossing the river Sha-ho under heavy fire. It had begun to pour with rain. As we crossed the river one of our horses had the front of its face literally torn off by shrapnel. We took up a position on the further side of the river about thirty yards from the banks and fired due south.

The first few shots of the enemy were fired with great precision on to the battery. They then altered the range and their shells fell on the farther bank of the river. After we had fired for

about twenty minutes, the enemy's fire ceased all along the line. Only two mountain batteries, and the Russians' east to the Japanese west continued firing. It was at this moment that the Japanese advance ceased all along the line, and we now know that the reason why it ceased was because they had run short of ammunition. Had they continued their advance at this moment we should probably have been forced to retreat to Mukden, and possibly to abandon Mukden also.

Kislitzki and I walked towards the south to see what was going on, and climbed up on the roof of an isolated cottage : we were almost killed for our pains by a stray shell which whizzed over our heads and exploded on the ground behind us. Then we returned and set out for a village to the south-west by a circuitous route across the river. Nobody knew the way. Nobody seemed to have heard of the village. We marched and marched until it grew dark. Some Cossacks and Chinese were sent to find out where the village was. We halted for an hour by a wet ploughed field. At last they returned and led us to our destination. We expected to find our transport there. I was nursing the hope that I should find dry clothing and hot food, as we were drenched to the skin and half dead with fatigue and hunger. When we arrived at the village I was alone with an officer; we dismounted at a bivouac and he went on ahead expecting me to follow him. I thought he was to come back and fetch me. I waited an hour ; nobody came so I set out to find our quarters. The village was straggling and mazy. I went into house after house and only found strange faces. I returned to the bivouac and got one of our Cossacks to guide me : we spent another half hour in fruitless search. At last we found the house. I entered the fangtse and found all the officers ; but no transport, no food, and no dry clothing.

The officer who had guided me said : "Why did you desert me ?"

I threw my riding whip on the floor in a fit of exasperation and said : "It was you who left me."

Then they all laughed and one of them said, "We must shake hands with you, because this is the first time you have shown signs of discontent, before we thought you were superhumanly contented, but now we know you are human."

October 15th. — We spent in quiet and inaction.

I spent the night in the colonel's quarters and we discussed Russian literature, especially Dostoievski's novels, for which we both had a passion. He asked me which of the Russian novelists I preferred. I said Dostoievski and Gogol. "I think the same," he said, "but I am surprised at your thinking that ; is it possible that a foreigner can appreciate the humour of Gogol ?" I said that Englishmen would probably find it hard to believe that foreigners could appreciate the humour of Dickens. He said he had a passion for Dickens. The case then was analogous. We discussed Dostoievski's masterpiece, "The Brothers Karamazov"; the colonel greatly preferred the elder brother Dimitri, of the three brothers.

October 16th. — We received orders at dawn to be in readiness; a rumour arrived that the Japanese were in a village three versts off and we were prepared to retreat to Mukden. Half an hour later we were ordered to join the 1st Siberian Corps, our proper corps, which had been sent south to attack.

We marched to a village called Nan-chin-tza, about three versts distant from the hill which the Russians call Poutilofi's Hill and the English Lonely Tree Hill. It had been taken in the night by the Japanese. We could see through a glass men walking on it now and then, but nobody knew whether they were Japanese or Russians. Two Cossacks were sent to ascertain the facts. Wounded men were returning one by one, and in bigger batches from every part of the field. It was a ghastly sight, and even worse than at Liaoyang. It was a brilliant sunshiny day and the wounded seemed to rise in a swarm from the earth. Their bandages were fresh and the blood was soaking through their shirts. The Cossacks returned saying the hill was occupied by the Japanese. We were told to join the 1st Corps. Here I met Commandant Chemineau, one of the French military attaches and Captain Schoenmeyer the Chilian attach. We marched back a verst and found the corps bivouacking in the plains ; all along the road we met crowds of wounded and mutilated men, carried on stretchers, and walking, their wounds quite fresh and streaming with blood. We halted ten minutes and then we were ordered to go into action. We marched a verst south again, the guns were placed behind a village about three versts to the

north of the hill to which General Poutiloff gave his name.

On the way we met General Poutiloff himself and the infantry going into action. The guns were placed in the plain behind a village. Colonel Philemonoff and I climbed up on the thatched roof of a small house, whence he gave his orders. He gave the range himself throughout the whole day. In front of us was a road ; the house upon which we were seated was placed at the extreme right corner of the village ; to the right of us was a field planted with some kind of green vegetable which looked like lettuce. Infantry kept marching along the wood on its way to action ; a company halted by the field and began eating the lettuce. Our colonel shouted to them, "You had better make haste finishing the green stuff there, children, as I am going to open fire in a moment". They hurriedly made off as if it was upon them that fire was to be opened, save one, who, greedier than the rest, lingered a little behind the others, throwing furtive glances the while at the colonel, lest he should suddenly be fired upon. Soon after they had gone the battery opened fire; two other batteries were also shelling the hill, one from the east and one from the west Orders were received to shell the hill until six o'clock and then to cease fire, as it was to be stormed. The enemy answered uninterruptedly with shrapnel, but not one of the Japanese shells touched us, they all fell beyond us. After we had been firing some little while three belated men belonging to a line regiment walked down the road ; our guns fired a salvo, upon which these men, startled out of their lives, crouched down in apprehension. The colonel, seeing this, shouted to them from the roof, "Crouch lower, or else you will be shot" They flung themselves on the road and grovelled in the dust, casting an imploring glance at the colonel. " Lower," he cried to them, "lower, can't you get under the earth?" They wriggled ineffectually, and lay sprawling about like big brown fish out of water. Then the colonel said : "You ought to be ashamed of yourselves ; don't you know that my shells are falling three versts from here, be off with you !" As the sun set we ceased fire and waited. Soon a tremendous rattle of infantry told us the attack had begun. An officer subsequently described this fire as a "comb of fire" that seemed to tear the regiment to pieces. We waited in the dark, red, solemn twilight, and about an hour later a ringing cheer told us that the kopje had been taken. Someone who was with us remarked that it was just like manoeuvres. But all was not over, as the Japanese attacked the kopje twice after it had been taken ; it was partly taken but at what a cost we began presently to see.

It grew dark, and we sought and found a Chinese house wherein to pass the night. Men began to arrive from the hill, and from their accounts it was difficult to tell whether the hill had been taken or not. With the officers was Glinka, the doctor of the battery. We had just laid ourselves down to rest when a wounded man arrived asking to be bandaged, then another and another. Many of the soldiers had received their preliminary attendance on the hill itself at the hands of the army surgeons and assistants, but the detachment of the Red Cross by which the wounded could be rebandaged was twelve versts distant Soon our house was full of wounded, and more were arriving. They lay on the floor, on the k'angs, and in every available place. Light was the difficulty. We had only one candle and a small Chinese oil lamp, and the procession of human agony kept on increasing. The men had been badly wounded by bullet and bayonet, torn, mangled and soaked in blood. Some of them had broken limbs as well as wounds. Some had walked or crawled three miles from the hill, while others, unable to move, were carried on greatcoats slung on rifles. When one house was full we went to the next, and so on, till all the abodes up the street of the village were filled. Two of the officers bandaged the slightly wounded, while the doctor, with untiring energy and deftness, dealt with the severely injured. The appalling part of this business was that one had to turn out of the house by force men who were only slightly wounded, or simply utterly exhausted and faint, so as to reserve all available space for the severely wounded. And even if you have not been severely wounded, yet after fighting for hours it is not an agreeable prospect to have to walk fifteen miles before there is any chance of getting food. Some of them merely implored to be allowed to rest a moment and to drink a cup of tea, and yet we were obliged ruthlessly to turn them from the door in view of the ever-increasing mass of agonising and mangled men who were arriving and crying out in their pain.

The Russian soldier, as a rule, bears his wounds with astounding fortitude, but the wounded of

whom I am speaking were so terribly mangled that many of them were screaming in their agony. Two officers were brought in. "Don't bother about us, doctor," they said; "we shall be all right." We laid these two officers down on the k'ang. They seemed fairly comfortable ; one of them said he felt cold ; and the other that the calf of his leg tingled, "Would I mind rubbing it ?" I lifted it as gently as I could, but it hurt him terribly, and then rubbed his leg, which he said gave him relief "What are you ?" he said, "an interpreter, or what.\*\*\*" (I had scarcely got on any clothes, what they were, were Chinese and covered with dirt) I said I was a correspondent. He was about to give me something, whether it was a tip or a small present as a remembrance, I shall never know, for the other officer stopped him and said, "No, no, you're mistaken". He then thanked me very much. Half an hour later he died. One seemed to be plunged into the lowest circle of the inferno of human pain. I met a man in the street who had crawled on all fours the whole way from the hill. The stretchers were all occupied. The manner in which the doctor dealt with the men was magnificent. He dominated the situation, encouraged every one, had the right answer, suppressed the unruly and cheered up those who needed cheering up.

The house was so crowded and the accommodation so scanty that it took a very short time to fill a house, and we were constantly moving from one house to another. The floor was, in every case, so densely packed with writhing bodies that one stumbled over them in the darkness. Some of the men were being sick from pain ; others had faces which had no human semblance at all. Horrible as the sight was the piteousness of it was greater still. *Mentem mortalia tangunt*. The men were touching in their thankfulness for any little attention, and noble in the manner which they bore their sufferings.

We had tea and cigarettes for the wounded.

I was holding up one man who had been terribly mangled in the legs by a bayonet. The doctor was bandaging him. He screamed with pain. The doctor said the screaming upset him. I asked the man to try not to scream and lit a cigarette and put it in his mouth. He immediately stopped smoking and remained quite quiet — until his socks were taken off. The men do not generally have socks, their feet are swathed in a white kind of bandage. This man had socks, and when they were taken off he cried, saying he would never see them again. I promised to keep them for him and he said, "Thank you, my protector." A little later he died.

When we gave them tea and cigarettes they all made the sign of the Cross and thanked Heaven before thanking us.

One seemed to have before one the symbol of the whole suffering of the human race; men like bewildered children stricken by some unknown force, for some hidden inexplicable reason, crying out and sobbing in their anguish, yet accepting and not railing against their destiny, and grateful for the slightest alleviation and help to them in their distress.

We stayed till all the houses were occupied. At two o'clock in the morning a detachment of the Red Cross arrived, but its hands were full to overflowing. Then we went to snatch a little sleep. We had in the meantime received news that the hill had been taken and that at dawn the next day we were to proceed thither. With regard to the exact time and manner in which Lonely Tree Hill was taken, the accounts are conflicting.

Some people state that it was taken on the evening of the 16th between seven and nine o'clock ; others that it was not finally taken until dawn of the 17th.

General Sacharoffs official report reads as follows : — "On the night of the 2nd-3rd (15th-16th) October the Japanese attacked in the centre the position occupied by two regiments on the so-called 'Lonely Tree Hill,' north-west of the village of Nan-chin-tza, and forced these regiments to cross the River Sha-ho. Strengthened by reserves, our forces, after preliminary artillery shelling, attacked and stormed the hill after stubborn resistance and drove the enemy back beyond the hill." He adds in a later telegram : — "The night of the 3rd-4th (16th- 17th) passed off quietly in the storming of the hill of yesterday's date, the enemy occupied a strong position which had been hurriedly and insufficiently fortified by them after an exceedingly successful artillery preparation, our troops took the whole position of the enemy and drove them back to a distance of two versts. Fighting continued until the morning of yesterday's date."

The night of the 3rd (16th), I spent, as I have said already, in the village of Nan-chin-tza,

whither the wounded returned from the hill, saying it had been taken. One of the officers of the battery rode to the hill, and it was suggested by the officer in command there that the battery should at once move to the hill; this was not done as a night attack was expected. During that night neither I nor my companions heard a shot fired ; but since it is stated in the official report that fighting continued until morning, I presume that this fighting took place two versts beyond the hill, five versts from us, in which case we would not have heard it. We heard the infantry firing when the attack was made most distinctly, and it ceased about 9 p.m., or possibly before. In any case, the next morning, October 17, shortly after sunrise, we were on the top of the western corner of the hill itself and the battery was placed in position in the plain at the foot of the hill. If the hill had only just been taken at dawn, we must have heard the firing as we rode from the village to it. Therefore I am personally convinced that this part of the hill, at any rate, was taken the night before ; and that the fighting in the night must have taken place beyond it ; the record in the "archives" of the battery recorded the matter as I have related it.

Since writing this I have been informed from headquarters at Mukden that the version given above is correct But I have also heard that there is still a great discussion as to when and by whom the hill was taken ; the Petrovski regiment claim to have taken it early in the morning of the 17th October; whereas the infantry which was with Poutiloff declare that they took it on the evening of the 16th. The fact is that the term Poutiloff Hill is vague ; the hill was a great long place and adjoining it was another big hill, the Novgorod Hill ; fighting may have gone on there, or beyond Poutiloffs Hill, all night I only know three facts.

1. The hill was attacked between 7 and 9 p.m. The firing was as audible as anything could be ; we heard cheering and we heard the fire cease.
2. We heard no firing during the night.
3. Early the next morning I was myself standing on the western extremity of the hill talking to General Poutiloff.

October 17. — At dawn we started for Poutiloffs Hill, trotting all the way. The road was covered with bandages; the dead were lying about here and there; but when we arrived at the hill itself the spectacle was appalling. I was the only foreigner who was allowed to visit the hill that day. As the colonel rode up the hill We passed a Japanese body which lay waxen and stiff on the side of the road and suddenly began to move. The hill itself was littered with corpses. Six hundred Japanese dead were buried that day, and I do not know how many Russians. The corpses lay there in the cold dawn with their white faces and staring eyes, like hateful wax-work figures. Even death seemed to be robbed of its majesty, and to be bedraggled and made hideous by the horrible fingers of war. But not entirely. Kislitzki, who was with me, pointed to a dead Japanese officer who was lying on his back, and told me to go and look at his expression. I did so; he was lying with his brown eyes wide open and smiling, showing his white teeth. But there was nothing grim or ghastly in that smile. It was miraculously beautiful; it was not that smile of inscrutable content which we see portrayed on certain wonderful statues of sleeping warriors, such as that of Gaston de Foix at Milan, or Guidarello Guidarelli at Ravenna, but a smile of radiant joy and surprise as if he had suddenly met with a friend for whom he had longed for above all things, at a moment when of all others he had needed him, but for whose arrival he had not even dared to hope. Not far off a Russian boy was lying, fair, and curly headed, with soft grey eyes, a young giant, with his head resting on one arm as if he had sunk like a tired child overcome with insuperable weariness, and had opened his eyes to pray to be left at peace just a little longer.

The trenches and the ground were littered with all the belongings of the Japanese ; rifles, ammunition, bayonets, leather cases, field-glasses, scarlet socks, dark blue great coats, yellow caps, maps, paint brushes, tablets of Indian ink, soap, tooth-brushes, envelopes full of little black pills, innumerable notebooks, and picture post-cards received and ready for sending. Some of the Japanese dead wore crosses. One had a piece of green ribbon sewn on a little bag hanging round his neck. One had been shot through a written post-card which he wore next to his heart So many men were buried that day, that the men were positively faint and nauseated by the work of burying the dead.

General Poutiloff was on the top of the western corner of the hill. There I remained with

Colonel Philemonoff. The battery fired all day long; the Japanese fired on us, but their shells fell beyond the hill into the plain. One of our Cossacks was seriously wounded while he was eating his luncheon under the shelter of the hill in a trench, and this made me think of Napoleon's remark to a young soldier he saw ducking to avoid a shell.

"If that shell were meant to find you it would do so were you buried twenty leagues under the earth."

#### *Poutiloffs Hill* [Auszüge].

...A week passed in this way, without anything of any particular interest happening, and I therefore resolved to return to Mukden.

I arrived at Mukden on the 31st of October, and the battery returned on the 4th of November to repair its guns. We established ourselves in our former quarters, the temple outside the city walls, whence we had started for the last battle. In the meantime the autumn had come and gone.

It was winter. There had been practically no autumn. A long summer and an Indian summer of warm hazy days, like the end of August and the beginning of September in England, without any rich, solemn effects of red foliage and falling leaves, touched with "universal tinge of sober gold." One day the trees were still green, and the next the verdure had vanished. The sunshine had been hot, and then suddenly the puddles in the yard froze; the sky became grey, the snow fell, and the wind cut like a knife.

To my mind Manchuria is infinitely more beautiful in its leafless state than in summer. When the kowliang is cut the hidden undulations and delicate lines are revealed. It is a country of exquisite outlines. When one sees the rare trees, with their frail fretwork of branches standing out in dark and intricate patterns against the rosy haze of the wintry sunset, suffused and softened with innumerable particles of brown dust, one realises whence Chinese art drew its inspiration; one understands how the "cunning worker in Peking" pricked on to porcelain the colours and designs which make Oriental china beautiful and precious.

After a few days the snow disappeared, and, although the nights remained bitterly cold, the days were bright and beautiful, crisp and dazzlingly clear, just as they are in Cairo during the winter.

I remained at Mukden until December the 1st, when I started for London.

#### *General impressions* [Auszüge]

The manner in which Manchuria was occupied, the way in which the negotiations were carried on, the outbreak and conduct of the war — all these things show that there was no guiding idea, no fixed policy, no organisation, no harmony between the officials in the Far East and the officials in St Petersburg, and above all things no foresight. The idea of far-seeing, far-reaching Russian policy should by the mere fact of this war be exploded for ever. Russian policy has up to now been the fortunate or unfortunate result of a mere chaos of conflicting elements in which no gliding mind has ever been able to preponderate or to permeate.

But enough of politics, which are not the subject of this book. I wish to end by a brighter side of things. As the officer said to me, the Government may be damnable but the people are good. And that is a thing which Englishmen know little or nothing about. Some people read French translations of Russian novelists, but it never occurs to them that these novels are the reflection and shadow of a mightier thing, which is the Russian people. Nations like the Chinese and the Russians should not be judged by their governments, but by the noblest fruits of their men of genius, or by any Russian or Chinese peasant...

All Englishmen whom I have seen, who have lived long in Russia, and know the language and the people, have said to me the same thing, namely, that the Russians are fine fellows, and that the English ought to get to know them because they would like them, and that what people say about Russians in England is nonsense and cant. Dr Westwater, the missionary doctor at Liaoyang, who had worked with the Russians, and, from his long residence in China, had had every opportunity of seeing both sides of the medal, said exactly the same thing to me. [Bari3]

1907

Baring, Maurice. *A year in Russia*. (London : Methuen, 1907)

<https://archive.org/details/ayearinrussia00barigoog>.

I am laid up in bed, and Mr. Ostrovski of the Russo-Chinese bank has just been to see me... Chinese town. The Military Attaches are here in their car...

I arrived at the quarters of the battery this morning. It is quartered in a village near the large Chinese town of Jen-tzen-tung on the Mongolian frontier...

You must be careful with that pony, he throws himself. I wondered what this meant ; whether the pony ran away, or bit, or kicked, or stumbled, or bucked, or fell, my experience of Chinese ponies being that they do all these things...

After luncheon we went on, asking the way of the Chinese in each village, our destination for the evening being the large town of Oushitai. At every village we asked, the Chinese answered by telling us how many lis Oushitai was distant...

We halted at midday in a small Chinese village for our midday meal. It was a small, rather tumble-down village, with a large clump of trees near it A Chinaman came out of a house, and seeing the red correspondent's badge on my arm, asked me if I was a doctor...

I asked what he had been eating lately. The Chinaman said raw Indian com. I prescribed cessation of diet and complete repose. The Chinaman appeared to me to be much satisfied, and asked me if I would like to hear a concert. I said very much. Then he bade me sit down on the khan — the natural divan of every Chinese house — and to look ("smotri smotri" he said). Presently another Chinaman came into the room and, taking from the wall a large and twisted clarion (like the wreathed horn old Triton blew), he blew on it one deafening blast and hung it up on the wall again. There was a short pause, I waited in expectation, and the Chinaman turned to me and said : " The concert is now over."...

When we had finished luncheon, and just as we were about to resume our journey, the Chinaman in whose house I had been entertained rushed up to me and said : " In your country, when you go to a concert, do you not pay for it?"...

Towards the afternoon the aspect of the country changed ; we reached grassy and flowery steppes. It was the beginning of the Mongolian country. We met Mongols sitting sideways on their ponies, and dressed in coats of many colours...

There I found my old friend Kizlitzki, of the battery, who, as usual, was living by himself in Chinese quarters of immaculate cleanliness...

The house is a regular Chinese house, or series of one-storeyed houses forming a quadrangle, in which horses, donkeys, and hens disport themselves. We occupy one side of the house.

Opposite us the owner lives. In the evening one hears music from the other side. I went to see what it was ; a Chinaman lying on his back plays on a one-stringed lute...

Next to our quarters there is a small house where an old Chinaman is preparing three young students for their examination in Peking. One of these Chinamen came this morning and complained that their house had been ruined by the Cossacks. We went to inspect the disaster. It turned out that one of the Cossacks had put his finger through one of the paper windows of the house, making thereby a small hole in it The old teacher is quite charming. He recited poetry to us. When the Chinese recite poetry they half sing it I had lately read a translation of a Chinese poem by Li-Tai-Po, which in the translation runs thus : —

" You ask me what my soul does away in the sky ;

I inwardly smile but I cannot make answer ;

Like the peach blossom carried of by the stream,

I soar away to a world unknown to you."

By means of a small piece of wood, a flower, and some water I made the Chinaman understand what poem I was alluding to and he recited it for us. The Chinese asked me to tell them their fortunes by their hands. I said to one of them, at random, that I saw great riches in his hand, thinking it would please him. The Chinaman said nothing, but later, when this Chinaman, who was a visitor, had gone, the others said to me: "You spoke true words. That man is a 'Koupeza' (pidgin-Russian for merchant) and he is enormously rich." These Chinamen take an acute interest in the result of the peace negotiations, and wish to be informed as to all sorts of details of which we are ignorant The impression among the officers here is that it is a very good thing that peace has been concluded. "We ought to thank Heaven that

our men have not been beaten again," one of them said, and he added : " It is silly to say that the higher authorities are the only guilty ones ; we are all equally guilty."...

The Chinese consult him before striking a bargain or setting out on a journey...

I had tea with a Chinese Mandarin. I do not know which was the more exquisite, his tea or his manners. In the evening we discussed writers of books...

It is a delicious life. We often visit the Chinese professor in his peripatetic school...

Chinese Bank ? It is not enough to say that the revolution is merely the work of enemies financed by foreigners, and then Schwamm darüber as the Germans say...

We were sitting in the ante-room of the small Chinese house which formed our quarters...

Across the courtyard from the part of the dwelling where the Chinese herded together, we could hear the monotonous song of a Chinaman or a Mongol singing over and over to himself the same strophe...

I believe that there is the same difference between myself and a Cadet as there is between a Mandarin and a Japanese. Perhaps the social value of Chinese philosophy is not incomparable to the French Eighteenth Century strain, which is still so strong in us...

Russian and the Chinese have been worn threadbare. But now we are face to face with the extraordinary situation of having, as it were, Japanese and Chinamen in the same country struggling for prevalence...

Japanese can reform China. But just as the Japanese will never make the Chinaman Japanese in character, so I the Cadets will never make Russia...

The way an English-woman he had known had spoken of Indians and Chinese as something so infinitely inferior, too, had surprised and amused him....

You can make laws telling them to do so, but if you force them you will only drive them to rebellion. Russia is like China...

According to this school, the comparison with China is wrong because the Chinese are intellectually a highly civilised nation, and the proportion of them who can read and write is large...

If it is true that what you represent is really Russia, we have no further wish to remain Russians, and the day you are proved to be in the right, we will emigrate and settle in Turkey, in Persia, or in China...

1908

Baring, Maurice. *Russian essays and stories*. (London : Methuen, 1908).

<https://archive.org/details/russianessayssto00bariiala>.

But there are goods of every variety ; second-hand books, tea and silks from China, gems from the Urals, and "art nouveau" furniture...

It was Wednesday, the day of the bazaar.

The bazaar in the village is the mart, where the buying and selling of meat, provisions, fruit, melons, fish, hardware, ironmongery, china, and books are conducted...

We have neither the sublime and contented ignorance of the British, nor the Chinese Wall-like narrow-mindedness of the French, nor the complicated misapprehension of the Teutons...

And whatever happens to the world, as long as men exist, it will be understood. It could be played in Chinese without losing one jot of its import or its message...

Alexander Petrovitch had been fond of adventure, and had even taken part in foreign wars in Cuba, in Greece, and in China...

Then there was a Chinaman, a real Chinaman with a big pigtail, who spun a pail of water on his finger...

1909

Baring, Maurice. *Orpheus in Mayfair, and other stories and sketches*. (London : Mills & Boon, 1909).

<http://www.gutenberg.org/ebooks/2492>.

*The flute of Chang Liang*

On the other hand, it seemed strange that any Chinaman should be about. The tune continued to break the perfect stillness with its iterated sadness, and a vague recollection came into my mind of a Chinese legend or poem I had read long ago in London, about a flute-player called Chang Liang...

But these soldiers were Chinamen, and yet unlike any Chinamen I had ever seen; for some of them carried halberds, the double-armed halberds of the period of Charles I., and others, halberds with a crescent on one side, like those which were used in the days of Henry VII.

And I then noticed that a whole multitude of soldiers were lying asleep on the ground, armed with two-edged swords and bows and arrows. And their clothes seemed unfamiliar and brighter than the clothes which Chinese soldiers wear nowadays...

*A Chinaman in Oxford*

"Yes, I am a student," said the Chinaman, "And I came here to study the English manners and customs."

We were seated on the top of the electric tram which goes to Hampton Court. It was a bitterly cold spring day. The suburbs of London were not looking their best.

"I spent three days at Oxford last week," he said.

"It's a beautiful place, is it not?" I remarked.

The Chinaman smiled. "The country which you see from the windows of the railway carriages," he said, "on the way from Oxford to London strikes me as being beautiful. It reminded me of the Chinese Plain, only it is prettier. But the houses at Oxford are hideous: there is no symmetry about them. The houses in this country are like blots on the landscape. In China the houses are made to harmonise with the landscape just as trees do."

"What did you see at Oxford?" I asked.

"I saw boat races," he said, "and a great many ignorant old men."

"What did you think of that?"

"I think," he said, "the young people seemed to enjoy it, and if they enjoy it they are quite right to do it. But the way the older men talk about these things struck me as being foolish. They talk as if these games and these sports were a solemn affair, a moral or religious question; they said the virtues and the prowess of the English race were founded on these things. They said that competition was the mainspring of life; they seemed to think exercise was the goal of existence. A man whom I saw there and who, I learnt, had been chosen to teach the young on account of his wisdom, told me that competition trained the man to sharpen his faculties; and that the tension which it provoked is in itself a useful training. I do not believe this. A cat or a boa constrictor will lie absolutely idle until it perceives an object worthy of its appetite; it will then catch it and swallow it, and once more relapse into repose without thinking of keeping itself 'in training.' But it will lie dormant and rise to the occasion when it occurs. These people who talked of games seem to me to undervalue repose. They forget that repose is the mother of action, and exercise only a frittering away of the same."

"What did you think," I asked, "of the education that the students at Oxford receive?"

"I think," said the Chinaman, "that inasmuch as the young men waste their time in idleness they do well; for the wise men who are chosen to instruct the young at your places of learning, are not always wise. I visited a professor of Oriental languages. His servant asked me to wait, and after I had waited three quarters of an hour, he sent word to say that he had tried everywhere to find the professor in the University who spoke French, but that he had not been able to find him. And so he asked me to call another day. I had dinner in a college hall. I found that the professors talked of many things in such a way as would be impossible to children of five and six in our country. They are quite ignorant of the manners and customs of the people of other European countries. They pronounce Greek and Latin and even French in the same way as English. I mentioned to one of them that I had been employed for some time in the Chinese Legation; he asked me if I had had much work to do. I said yes, the work had been heavy. 'But,' he observed, 'I suppose a great deal of the work is carried on directly between the Governments and not through the Ambassadors.' I cannot conceive what he meant or how such a thing could be possible, or what he considered the use and function of Embassies and Legations to be. They most of them seemed to take for granted that I could not speak English: some of them addressed me in a kind of baby language; one of them spoke French. The professor who spoke to me in this language told me that the French possessed no poetical literature, and he said the reason of this was that the French language was a bastard language; that it was, in fact, a kind of pidgin Latin. He said when a Frenchman says a girl is 'beaucoup belle,' he is using pidgin Latin. The courtesy due to a host prevented me from suggesting that if a Frenchman said 'beaucoup belle' he would be talking pidgin French.

"Another professor said to me that China would soon develop if she adopted a large Imperial ideal, and that in time the Chinese might attain to a great position in the world, such as the English now held. He said the best means of bringing this about would be to introduce cricket and football into China. I told him that I thought this was improbable, because if the Chinese play games, they do not care who is the winner; the fun of the game is to us the improvisation

of it as opposed to the organisation which appeals to the people here. Upon which he said that cricket was like a symphony of music. In a symphony every instrument plays its part in obedience to one central will, not for its individual advantage, but in order to make a beautiful whole. 'So it is with our games,' he said, 'every man plays his part not for the sake of personal advantage, but so that his side may win; and thus the citizen is taught to sink his own interests in those of the community.' I told him the Chinese did not like symphonies, and Western music was intolerable to them for this very reason. Western musicians seem to us to take a musical idea which is only worthy of a penny whistle (and would be very good indeed if played on a penny whistle!); and they sit down and make a score of it twenty yards broad, and set a hundred highly-trained and highly-paid musicians to play it. It is the contrast between the tremendous apparatus and waste of energy on one side, and the light and playful character of the business itself on the other which makes me, a Chinaman, as incapable of appreciating your complicated games as I am of appreciating the complicated symphonies of the Germans or the elaborate rules which their students make with regard to the drinking of beer. We like a man for taking his fun and not missing a joke when he finds it by chance on his way, but we cannot understand his going out of his way to prepare a joke and to make arrangements for having some fun at a certain fixed date. This is why we consider a wayside song, a tune that is heard wandering in the summer darkness, to be better than twenty concerts."

"What did that professor say?" I asked.

"He said that if I were to stay long enough in England and go to a course of concerts at the Chelsea Town Hall, I would soon learn to think differently. And that if cricket and football were introduced into China, the Chinese would soon emerge out of their backwardness and barbarism and take a high place among the enlightened nations of the world. I thought to myself as he said this that your games are no doubt an excellent substitute for drill, but if we were to submit to so complicated an organisation it would be with a purpose: in order to turn the Europeans out of China, for instance; but that organisation without a purpose would always seem to us to be stupid, and we should no more dream of organising our play than of organising a stroll in the twilight to see the Evening Star, or the chase of a butterfly in the spring. If we were to decide on drill it would be drill with a vengeance and with a definite aim; but we should not therefore and thereby destroy our play. Play cannot exist for us without fun, and for us the open air, the fields, and the meadows are like wine: if we feel inclined, we roam and jump about in them, but we should never submit to standing to attention for hours lest a ball should escape us. Besides which, we invented the foundations of all our games many thousand of years ago. We invented and played at 'Diabolo' when the Britons were painted blue and lived in the woods. The English knew how to play once, in the days of Queen Elizabeth; then they had masques and madrigals and Morris dances and music. A gentleman was ashamed if he did not speak six or seven languages, handle the sword with a deadly dexterity, play chess, and write good sonnets. Men were broken on the wheel for an idea: they were brave, cultivated, and gay; they fought, they played, and they wrote excellent verse. Now they organise games and lay claim to a special morality and to a special mission; they send out missionaries to civilise us savages; and if our people resent having an alien creed stuffed down their throats, they take our hand and burn our homes in the name of Charity, Progress, and Civilisation. They seek for one thing—gold; they preach competition, but competition for what? For this: who shall possess the most, who shall most successfully 'do' his neighbour. These ideals and aims do not tempt us. The quality of the life is to us more important than the quantity of what is done and achieved. We live, as we play, for the sake of living. I did not say this to the professors because we have a proverb that when you are in a man's country you should not speak ill of it. I say it to you because I see you have an inquiring mind, and you will feel it more insulting to be served with meaningless phrases and empty civilities than with the truth, however bitter. For those who have once looked the truth in the face cannot afterwards be put off with false semblances."

"You speak true words," I said, "but what do you like best in England?"

"The gardens," he answered, "and the little yellow flowers that are sprinkled like stars on your green grass."

"And what do you like least in England?"

"The horrible smells," he said.

"Have you no smells in China?" I asked.

"Yes," he replied, "we have natural smells, but not the smell of gas and smoke and coal which sickens me here. It is strange to me that people can find the smell of human beings disgusting and be able to stand the foul stench of a London street. This very road along which we are now travelling (we were passing through one of the less beautiful portions of the tramway line) makes me homesick for my country. I long to see a Chinese village once more built of mud and fenced with mud, muddy-roaded and muddy-baked, with a muddy little stream to be waded across or passed by stepping on stones; with a delicate one-storeyed temple on the water-eaten bank, and green poppy fields round it; and the women in dark blue standing at the doorways, smoking their pipes; and the children, with three small budding pigtailed on the head of each, clinging to them; and the river fringed with a thousand masts: the boats, the houseboats, the barges and the ships in the calm, wide estuaries, each with a pair of huge eyes painted on the front bow. And the people: the men working at their looms and whistling a happy tune out of the gladness of their hearts. And everywhere the sense of leisure, the absence of hurry and bustle and confusion; the dignity of manners and the grace of expression and of address. And, above all, the smell of life everywhere."

"I admit," I said, "that our streets smell horribly of smoke and coal, but surely our people are clean?"

"Yes," he said, "no doubt; but you forget that to us there is nothing so intolerably nasty as the smell of a clean white man!"

### *The ikon*

One day an artist friend of his presented him with a small Chinese god made of crystal; he put this on his chimney-piece. It was on the evening of the day on which he received this gift that he dined, together with a friend named Sledge who had travelled much in Eastern countries, at his club. After dinner they went to Ferrol's rooms to smoke and to talk. He wanted to show Sledge his antiquities, which consisted of three large Egyptian statuettes, a small green Egyptian god, and the Chinese idol which he had lately been given...

In two or three days' time the picture returned and was once more hung on the wall over the chimney-piece immediately above the little crystal Chinese god...

It had again fallen down, and this time it had brought with it in its fall the small Chinese god, which was broken in two...

The Chinese god was a valuable thing. He stood in front of the chimney-piece contemplating the damage with a sense of great irritation...

In the place of the Chinese idol he had put his little green Egyptian god on the chimney-piece. The candlesticks and the Ikon were still in their places. "After all," thought Ferrol, "I did wrong to have any Chinese art in the place at all..."

### *Chun Wa*

Chun Wa said "Ping!" "Ping" in Chinese means soldier-man, and if you wish to express your contempt for a man there is no word in the whole of the Chinese language which expresses it so fully and so emphatically as the word "Ping."...

He made friends with him by playing with the dog. The dog, like most Chinese dogs, was dirty, distrustful, and not used to being played with; he slunk away if you called him, and if you took any notice of him he evidently expected to be beaten, kicked, or to have stones thrown at him...

There was not a trace of any human being, save that in the only room which remained undestroyed, on the matting of the hard Khang—that is the divan which stretches like a platform across three-quarters of every Chinese room—lay the dead body of a Chinese coolie. The dog, the cat, and the hens had all gone...

1911

Baring, Maurice. *The blue rose*. In : Baring, Maurice. *The blue rose fairy book*. (New York, N.Y. : Dodd, Mead and Co. 1911).

<http://www.gutenberg.org/files/36008/36008-h/36008-h.htm>.

<http://www.readbookonline.net/readOnLine/58871/>.

Once upon a time there lived in China a wise Emperor, whose daughter was remarkable for her perfect beauty. Her feet were the smallest in the world; her eyes were long and slanting, and as bright as brown onyxes, and when you heard her laugh it was like listening to a tinkling stream, or to the chimes of a silver bell. Moreover, the Emperor's daughter was as wise as she was beautiful, and she chanted the verse of the great poets better than any one in the land. The Emperor was old in years; his son was married and had begotten a son; he was, therefore, quite happy about the succession to the throne, but he wished before he died to see his daughter wedded to some one who should be worthy of her.

Many suitors presented themselves at the palace, as soon as it became known that the Emperor desired a son-in-law, but when they reached the palace, they were met by the Lord Chamberlain, who told them the Emperor had decided that only the man who found and brought back the Blue Rose should marry his daughter. The suitors were much puzzled by this order. What was the Blue Rose, and where was it to be found? In all a hundred and fifty suitors had presented themselves, and out of these, fifty at once put away from them all thought of winning the hand of the Emperor's daughter, since they considered the condition imposed to be absurd.

The other hundred set about trying to find the Blue Rose. One of them--his name was Ti-Fun-Ti, he was a merchant and immensely rich--went at once to the largest shop in the town and said to the shopkeeper: "I want a blue rose, the best you have."

The shopkeeper, with many apologies, explained that he did not stock blue roses. He had red roses in profusion, white, pink, and yellow roses, but no blue rose. There had hitherto been no demand for the article.

"Well," said Ti-Fun-Ti, "you must get one for me. I do not mind how much money it costs, but I must have a blue rose."

The shopkeeper said he would do his best, but he feared it would be an expensive article and difficult to procure.

Another of the suitors, whose name I have forgotten, was a warrior and extremely brave; he mounted his horse, and taking with him a hundred archers and a thousand horsemen he marched into the territory of the King of Five Rivers, whom he knew to be the richest king in the world and the possessor of the rarest treasures, and demanded of him the Blue Rose, threatening him with a terrible doom should he be reluctant to give it up.

The King of the Five Rivers, who disliked soldiers, and had a horror of noise, violence, and every kind of fuss (his bodyguard was armed solely with fans and sunshades), rose from the cushions on which he was lying when the demand was made, and, tinkling a small bell, said to the servant who straightway appeared, "Fetch me the Blue Rose."

The servant retired and returned presently bearing on a silken cushion a large sapphire which was carved so as to imitate a full-blown rose with all its petals.

"This," said the King of the Five Rivers, "is the Blue Rose. You are welcome to it."

The warrior took it, and after making brief, soldier-like thanks, he went straight back to the Emperor's palace, saying that he had lost no time in finding the Blue Rose. He was ushered into the presence of the Emperor, who as soon as he heard the warrior's story and saw the Blue Rose which had been brought, sent for his daughter and said to her: "This intrepid warrior has brought you what he claims to be the Blue Rose. Has he accomplished the quest?"

The Princess took the precious object in her hands, and after examining it for a moment, said: "This is not a rose at all. It is a sapphire; I have no need of precious stones." And she returned the stone to the warrior, with many elegantly-expressed thanks. And the warrior went away in discomfiture.

When Ti-Fun-Ti, the merchant, heard of the warrior's failure, he was all the more anxious to win the prize. He sought the shopkeeper and said to him: "Have you got me the Blue Rose? I trust you have; because if not, I shall most assuredly be the means of your death. My brother-in-law is chief magistrate, and I am allied by marriage to all the chief officials in the

kingdom."

The shopkeeper turned pale and said: "Sir, give me three days, and I will procure you the Blue Rose without fail." The merchant granted him the three days and went away. Now the shopkeeper was at his wit's end as to what to do, for he knew well there was no such thing as a blue rose. For two days he did nothing but moan and wring his hands, and on the third day he went to his wife and said: "Wife, we are ruined!"

But his wife, who was a sensible woman, said: "Nonsense! If there is no such thing as a blue rose we must make one. Go to the apothecary and ask him for a strong dye which will change a white rose into a blue one."

So the shopkeeper went to the apothecary and asked him for a dye, and the chemist gave him a bottle of red liquid, telling him to pick a white rose and to dip its stalk into the liquid and the rose would turn blue. The shopkeeper did as he was told; the rose turned into a beautiful blue and the shopkeeper took it to the merchant, who at once went with it to the palace, saying that he had found the Blue Rose.

He was ushered into the presence of the Emperor, who as soon as he saw the blue rose sent for his daughter and said to her: "This wealthy merchant has brought you what he claims to be the Blue Rose. Has he accomplished the quest?"

The Princess took the flower in her hands, and after examining it for a moment said: "This is a white rose; its stalk has been dipped in a poisonous dye and it has turned blue. Were a butterfly to settle upon it, it would die of the potent fume. Take it back. I have no need of a dyed rose." And she returned it to the merchant with many elegantly-expressed thanks.

The other ninety-eight suitors all sought in various ways for the Blue Rose. Some of them travelled all over the world seeking it; some of them sought the aid of wizards and astrologers, and one did not hesitate to invoke the help of the dwarfs that live underground. But all of them, whether they travelled in far countries, or took counsel with wizards and demons, or sat pondering in lonely places, failed to find the Blue Rose.

At last they all abandoned the quest except the Lord Chief Justice, who was the most skilful lawyer and statesman in the country. After thinking over the matter for several months, he sent for the most skilful artist in the country and said to him: "Make me a china cup. Let it be milk-white in colour and perfect in shape, and paint on it a rose, a blue rose."

The artist made obeisance and withdrew, and worked for two months at the Lord Chief Justice's cup. In two months' time it was finished, and the world has never seen such a beautiful cup, so perfect in symmetry, so delicate in texture, and the rose on it, the blue rose, was a living flower, picked in fairyland and floating on the rare milky surface of the porcelain. When the Lord Chief Justice saw it he gasped with surprise and pleasure, for he was a great lover of porcelain, and never in his life had he seen such a piece. He said to himself: "Without doubt the Blue Rose is here on this cup, and nowhere else."

So, after handsomely rewarding the artist, he went to the Emperor's palace and said that he had brought the Blue Rose. He was ushered into the Emperor's presence, who as he saw the cup sent for his daughter and said to her: "This eminent lawyer has brought you what he claims to be the Blue Rose. Has he accomplished the quest?"

The Princess took the bowl in her hands, and after examining it for a moment, said: "This bowl is the most beautiful piece of china I have ever seen. If you are kind enough to let me keep it I will put it aside until I receive the blue rose. For so beautiful is it that no other flower is worthy to be put in it except the Blue Rose."

The Lord Chief Justice thanked the Princess for accepting the bowl with many elegantly-turned phrases, and he went away in discomfiture.

After this there was no one in the whole country who ventured on the quest of the Blue Rose. It happened that not long after the Lord Chief Justice's attempt, a strolling minstrel visited the kingdom of the Emperor. One evening he was playing his one-stringed instrument outside a dark wall. It was a summer's evening, and the sun had sunk in a glory of dusty gold, and in the violet twilight one or two stars were twinkling like spear-heads. There was an incessant noise made by the croaking of frogs and the chatter of grasshoppers. The minstrel was singing a short song over and over again to a monotonous tune. The sense of it was something like this:--

"I watched beside the willow trees  
The river, as the evening fell;  
The twilight came and brought no breeze,  
No dew, no water for the well,  
"When from the tangled banks of grass,  
A bird across the water flew,  
And in the river's hard grey glass  
I saw a flash of azure blue."

As he sang he heard a rustle on the wall, and looking up he saw a slight figure, white against the twilight, beckoning to him. He walked along under the wall until he came to a gate, and there some one was waiting for him, and he was gently led into the shadow of a dark cedar tree. In the twilight he saw two bright eyes looking at him, and he understood their message. In the twilight a thousand meaningless nothings were whispered in the light of the stars, and the hours fled swiftly. When the East began to grow light, the Princess (for it was she) said it was time to go.

"But," said the minstrel, "to-morrow I shall come to the palace and ask for your hand."

"Alas!" said the Princess, "I would that were possible, but my father has made a foolish condition that only he may wed me who finds the Blue Rose."

"That is simple," said the minstrel, "I will find it!" And they said good-night to each other. The next morning the minstrel went to the palace, and on his way he picked a common white rose from a wayside garden. He was ushered into the Emperor's presence, who sent for his daughter and said to her: "This penniless minstrel has brought you what he claims to be the Blue Rose. Has he accomplished the quest?"

The Princess took the rose in her hands and said: "Yes, this is without doubt the Blue Rose." But the Lord Chief Justice and all who were present respectfully pointed out that the rose was a common white rose and not a blue one, and the objection was with many forms and phrases conveyed to the Princess.

"I think the rose is blue," said the Princess. "It is, in fact, the Blue Rose. Perhaps you are all colour blind."

The Emperor, with whom the decision rested, decided that if the Princess thought the rose was blue, it was blue, for it was well known that her perception was more acute than that of any one else in the kingdom.

So the minstrel married the Princess, and they settled on the sea-coast in a little green house with a garden full of white roses, and they lived happily for ever afterwards. And the Emperor, knowing that his daughter had made a good match, died in peace.

1911

Baring, Maurice. *The Russian people*. (London : Methuen, 1911).

<https://archive.org/details/russianpeople017102mbp>.

*The Tartar invasion*

At the same time that the Russians of the European Ukraine were engaged in an unremitting warfare with the tribes of the Steppes, the Polotsi, a new factor in the situation arose in the far eastern Steppes of Asia. This was the trek of the Tartars. The Tartars, who invaded Russia at the beginning of the thirteenth century, were Mongols, who came from the region of Chinese Tartary, south of Siberia, the Mongols being kindred in race to the Turks. They were subject to a Tartar race who ruled in the north of China ; they were nomads ; their manners and customs were the same as those of the Huns, the Scythians and Polotsi. In the first quarter of the thirteenth century a rising took place amongst the Mongols, and one of their Khans, Temuchin, developed an ambition to be a kind of superman; he established his independence, and reduced all the other Tartar and Mongol chiefs to subjection. Shortly after this, at a time when the Mongol warriors were gathered in hordes at the source of the River Amur, a prophet appeared and declared that Heaven had granted to Temuchin the empery of the whole world, and that henceforward Temuchin should be called Gengis-Khan, or the Great Khan. The news was received by the Mongols with joy, and the tribes of Asia, the Kirghiz, Southern Siberia, proclaimed their allegiance to him.

Gengis-Khan then refused to pay tribute to the King of the Tartar tribe, whose vassal he had hitherto been ; he invaded China, and in 1215 took Peking. Then, leaving a certain number of his warriors in China, he turned homewards.

The Russians crossed the Dnieper (in 1224) and met the Mongol hordes at the River Kalka now Letza, in the Government of Ekateiinoslav. They fought bravely against the Mongols, but were defeated. After this battle, the Mongols turned their steps eastward, and disappeared as quickly as they had come. For six years nothing more was heard of them, and Gengis-Khan, after having made further conquests in the East, returned home and died in 1227.

His eldest son and successor, Oktai, put his nephew Batii at the head of 300,000 warriors, and bade him conquer the northern coast of the Caspian Sea and the countries beyond it. In 1237 Batii invaded Russia ; he took the town of Riazan, burnt Moscow, and in 1238 took Vladimir. In 1240 he took Kiev and destroyed it, and put the inhabitants to the sword. The only town which escaped destruction at the hands of the Mongols was Novgorod. Batii, having made victorious raids in Poland, Hungary, Croatia, Servia, Bulgaria, Moldavia, and Wallachia, returned to the banks of the Volga. He proclaimed himself khan and declared his suzerainty over Russia, the Taurus peninsula, the Caspian districts, and all the territory from the mouth of the Don to the Danube. Batii and the Mongols seemed satisfied with being masters of the Steppes of the south ; they did not attempt to establish themselves in the wooded regions of the north. Nor did they leave the Steppes, where their settlement was called "the Golden Horde" or abandon the nomad life, which suited them, to settle in the towns. Had they done in Russia what they did in India and Turkey, they might have been there until this day.

Fortunately the climate of Russia damped any ambition of this kind. The Khans wished only to be suzerains at a distance ; they demanded tribute and homage from the Russian provinces ; the civil affairs of the kingdom were of no interest to them, and they wished in no way to interfere with them. The Russians therefore became the vassals of the Mongols. They were obliged to go to Asia to receive their investment from the heirs of Batii. They had also to support the presence in Russia of a kind of resident Mongol called Bashak, whose duty it was to levy taxes.

The Bashaks represented the Khans in Russia, and did what they pleased. They treated the Russians with contempt, as did all Mongols, even the merchants, and the tramps. The inevitable result was a moral degeneration amongst the Russian people. They forgot their pride or turned it into cunning, and in learning to deceive the Tartars they learnt to deceive one another. They exchanged the virtues of the strong for the expedients of the weak. And in growing accustomed to bribe the barbarians, they became greedy of gold and insensible to affront and shame. Their honour suffered. The only weapons of the Russian Princes were gifts, bribes, and intrigue, and these they used freely. They intrigued one against the other, each one accusing the other to the Tartar Princes in order to increase his own power...

To finger gems, to assist at the services of the church, had been their principal distraction; hunting and falconry their only diversion ; and the ceremony with which they were surrounded had an almost Chinese complication. Peter the Great reformed this altogether. He " lost his

face " in the Chinese sense once and for all. He could not endure formality of any kind. His whole life long he aimed at living as cheaply and as simply as possible. His wife and his sister used to darn his socks, and his boots would be resoled again and again. In the morning he would wear a dressing-gown of Chinese nankin, and when he went out, a thick, long jacket of doth, which he disliked changing often...

The duties and scope of the Senate were wide, various, and comprehensive, and included the supervision of matters as widely different as the military service of the young nobles, Chinese and Persian trade, and the collection of the tax on salt...

Homer would still remain the greatest poet in the world, although only a dozen people knew Greek, and the absolute supremacy of

Sappho as a lyrist is not diminished by the fact that nine-tenths of the world have not read her at all, or have only read her in a translation. The 'stop-shorts' of the great age of Chinese poetry are believed to be unequalled, although few Europeans know Chinese...

Talk to a Frenchman who has learnt English, and not known it from his childhood, of the melody of Paradise Lost, and it is like talking

to a Chinaman of the melody of Beethoven, or to a European of the modulations of the tom-tom...

As far back as the time of the Russo-Chinese operations he stated, with regard to the occupation of Manchuria, that Russia was not in a fit state to carry on an aggressive policy...

1913

Baring, Maurice. *Lost diaries*. (London : Duckworth & Co., 1913).

<http://www.gutenberg.org/files/42542/42542-0.txt>.

Little wind, or calm, all day. Send-off very fine; but now that we have started wonder whether I have been wise after all. Wonder whether we shall reach Western India and China...

The doctor, who has always scoffed at the idea of the sea serpent, which, he said, was a travellers' tale (adding, sarcastically, and, I think, very inconsiderately, "like the western passage to China"), was silent all the evening...

Expect to reach China in ten days' time, should the weather be favourable. Officers and ship's company in decidedly less good spirits since the foggy weather began. Sea serpent incident also caused a good deal of disappointment, the men being convinced we had reached the coast of China, although I had repeatedly explained that we could not possibly make that land for some time yet...

Confess am disappointed; wonder whether there is such a country as China after all...

He said at dinner yesterday that we might come home by the Nile, as we should certainly encounter its source in China...

Feel certain we cannot be near China or India. Unfortunately, my conviction, which I have never expressed, is shared by the ship's company, who showed signs of positive mutiny to-day...

The land is, of course, the coast of China. I always said it was somewhere about here...

Hoisted Spanish flag; took possession of the country, which seems to be India, and not China, after all...

- 1919 Baring, Maurice. *Round the world in any number of days*. (London : Chatto & Windus, 1919).  
<https://archive.org/details/roundworldinany00bari>.  
 Sailors and Chinamen never break anything; but, on the other hand, there is nothing that children will not break...  
 Cut the anchovies in pieces and place on china plate...  
 There is a large Chinese population in Tahiti, but they busy themselves for the most part with agriculture. They do not do much work for the white people...  
 Apart from this, there are a few little carriages which act as cabs, driven by Chinamen, but they appear to go to sleep in the daytime, and only appear in the evening...  
 A lake in Manchuria covered with large pink lotus flowers, as delicate as the landscape on a piece of Oriental china...  
 Hotel life in America seems to me infinitely better organized than in any other country in the world, with the possible exception of China. Because when you order a room at a Chinese hotel, in a small Chinese town, the room is built for you while you wait; you choose the style of room, and the paper, the carpeting, and all the furniture are put in during the day...
- 1920 Baring, Maurice. *R. F. C. H. Q., 1914-1918*. (London : G. Bell and sons, 1920).  
<https://archive.org/details/rfchqbaring00bari>.  
 These two villas were elegant little houses, full of pretty china and neat furniture, the sort of villa in which I imagined Madame Bovary might have lived...  
 I went to the doctor's and asked if I might give the men some tea. They said yes. I brought them some tea in a china cup with a spout...  
 Yesterday one of the Chinese labourers engaged on making Aerodromes was delivered of a child...  
 The Chinese have struck. This is the reason. They were supplied with American bread...  
 The Chinese strike is over. A man who spoke Chinese came and settled it...
- 1921 Baring, Maurice. *Passing by*. (London : M. Secker, 1921).  
<http://www.gutenberg.org/ebooks/42702>.  
 Miss Cross blushed. I took her in to dinner. She talked of sculpture, the Chinese nation, German novels, and Russian music...
- 1922 Baring, Maurice. *Overlooked*. (London : W. Heinemann, 1922).  
<http://www.gutenberg.org/files/42703/42703.txt>.  
 The Frenchman was talking about China, and said he had stayed with a French priest there...  
 I said perhaps the method of the French priest in China was the best...
- 1929 Baring, Maurice. *An outline of Russian literature*. (London : Thornton Butterworth, 1929).  
<http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Baring%2C%20Maurice%2C%20Will%20not>, he says, "from Perm to the Caucasus, from Finland's chill rocks to the flaming Colchis, from the shaken Kremlin to the unshaken walls of China, glistening with its bristling steel, the Russian earth arise?"...

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[Enthält] : Miss Sophia's diary, A woman and a man, Yecao, Shanghai, Spring 1930, Net of law, Mother, Affair in East Village, New faith, When I was in Xia Village, Thoughts on March 8, People who will live forever in my heart : remembering Chen Man, Du Wanxiang. [WC]

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- 1995 Premiere des Films *The gate of heavenly peace* am New York Film Festival. Geremie R. Barmé ist Drehbuchautor und Vize-Direktor. [BarG]
- 1996 Geremie R. Barmé ist Gastprofessor am Department of History der New York University. [BarG]
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### **Barneby, William Henry** = Barneby, W. Henry (1843-1914) : Englischer Reisender

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### **Barnes, A.C.** = Barnes, Archibald Charles (1931-2002) : Professor Chinese Department, Durham University

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- 1898 Arthur Alison Stuart Barnes ist Mitbegründer eines chinesischen Regiments in Weihaiwei. [BarA3]
- 1900 Arthur Alison Stuart Barnes nimmt am Boxerkrieg in Tianjin und Beijing teil. [BarA3]
- 1906-1913 Arthur Alison Stuart Barnes ist Kommandant des Shanghai Volunteer Corps. [BarA3]

*Bibliographie : Autor*

- 1902 Barnes, A[rthut] A[lison] S[tuart]. *On active service with the Chinese regiment : a record of the operations of the First Chinese regiment in North China from March to October 1900*. (London : Grant Richards, 1902).  
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**Barnes, Hazel Estella** (1915-2008) : Amerikanische Philosophin, Übersetzerin

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**Barnes, Irene H.** (um 1896) : Sekretärin Church of England Zenana Missionary Society

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**Barnes, Joseph** (1907-1970) : Journalist

**Barnes, Linda L.** (um 2005) : Assistenzprofessorin Medical Anthropology, Boston University School of Medicine and School of Public Health

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- 1936 A. Doak Barnett verlässt mit seiner Familie China und reist nach New York. [Oks1]
- 1942 A. Doak Barnett erhält den B.A. der Yale University. [CU]
- 1943-1945 A. Doak Barnett dient im 2. Weltkrieg in der United States Marines im Pazifik. [Oks1]
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### **Barnett, Cherry** (um 1980)

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- 1910 Eugene E. Barnett organisiert die YMCA (Young Men's Christian Association) in Hanzhou. [Shav1]
- 1910-1921 Eugene E. Barnett ist Sekretär der YMCA (Young Men's Christian Association) in Hangzhou. [Shav1]
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- 1963 Richard M. Barnhart erhält den B.A. der Stanford University. [BarR]  
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*Bibliographie : Autor*

- 1991 Wang, Wei. *Laughing lost in the mountains : poems*. Translations by Tony Barnstone, Willis Barnstone, Xu Haixin ; critical introduction by Willis Barnstone & Tony Barnstone. (Hanover, N.H. : University Press of New England, 1991). [WC]
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**Barnstone, Willis** (um 1991)*Bibliographie : Autor*

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**Barnum, P.T.** = Barnum, Phineas Taylor (Bethel, Conn. 1810-1891 Bridgeport, Conn.) : Showmaster*Bibliographie : erwähnt in*

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巴南

**Baroja, Pio** = Baroja y Nessi, Pio (San Sebastian 1872-1956 Madrid) : Schriftsteller*Bibliographie : Autor*

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黑馬理 [FiR5]
- 1928 [Baroja, Pio]. *Liu lang zhe*. Lu Xun yi. In : Ben liu ; vol. 1, no 1 (1928). Übersetzung von Baroja, Pio. *Errantes*. In : *Vidas sombrias*. (Madrid : Antonio Marzo, 1900).  
流浪者 [FiR5]
- 1928 [Baroja, Pio]. *Yi jia*. Lu Xun yi. In : Ben liu ; vol. 1, no 1 (1928). Übersetzung von Baroja, Pio. *Hogar triste*. In : *Vidas sombrias*. (Madrid : Antonio Marzo, 1900).  
移家 [FiR5]
- 1929 [Baroja, Pio]. *Fang lang zhe Yilishabitai*. Baluoha zhu ; Lu Xun yi. In : Jin dai shi jie duan pian xiao shuo ji ; vol. 2 (1929). Übersetzung von Baroja, Pio. *Elizabide el vagabundo*. In : Baroja, Pio. *Idilios vascos*. Illustr. De F. Periquet y R. Baroja. (Madrid : Serra, 1901). (Biblioteca mignon ; 24). [FiR5]

- 1929 [Baroja, Pio]. *Wang zhen zhi ye*. In : Shan ming mu chang = 山民牧唱. Baluoha zhu ; Lu Xun yi. In : Zhao hua zhou kan = 朝花周刊 ; no 14 (1929) ; Jin dai shi jie duan pian xiao shuo ji ; vol. 2 (1929). Übersetzung von Baroja, Pio. Noche de médico. In : Baroja, Pio. *Vidas sombrías*. (Madrid : Impr. De Antonio Marzo, 1900). [FiR5]
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- 1934 [Baroja, Pio]. *Shan gen*. Lu Xun yi. In : Shan min mu chang (1934). = Wen xue ; vol. 2, no 3 (1934). Übersetzung von Baroja, Pio. *Bondad oculta*. In : Baroja, Pio. *Idilios vascos*. (Madrid : R. Serra, 1901). 善根 [FiR5]
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- 1934 [Baroja, Pio]. *Shao tan ren*. Lu Xun yi. In : Shan min di yun. (1934). Übersetzung von Baroja, Pio. *El carbonero*. In : Baroja, Pio. *Idilios vascos*. (Madrid : R. Serra, 1901). 燒炭人 [FiR5]
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- 1934 [Baroja, Pio]. *Xiao ke zhang*. Lu Xun yi. In : Shan min mu chang (1934). = Wen xue ; vol. 2, no 3 (1934). Übersetzung von Baroja, Pio. *La venta*. In : Baroja, Pio. *Idilios vascos*. (Madrid : R. Serra, 1901). 小客棧 [FiR5]
- 1934 [Baroja, Pio]. *Xu wen : Si jiang gu shi ti*. Baluoha zhu ; Lu Xun yi. In : Yi wen = 譯文 ; vol. 1, no 2 (1934) ; Jin dai shi jie duan pian xiao shuo ; vol. 2). Übersetzung von Baroja, Pio. *Prólogo : con aire de balada*. In : *Idilios vascos*. Illustr. De F. Periquet y R. Baroja. (Madrid : Serra, 1901). (Biblioteca mignon ; 24). [FiR5]
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- 1935 [Baroja, Pio]. *Cu xia gui Laigeqiangtaiqi*. Baluoha zhu ; Lu Xun yi. In : Xin xiao shuo = 新小說 ; vol. 1, no 3 (1935). Übersetzung von Baroja, Pio. *Lecochandegui, el joviál*. In : Baroja, Pio. *Nuevo tablado de Arlequin*. (Madrid : R. Caro Raggio, 1917). [FiR5]

1935 [Baroja, Pio]. *Shao nian bie*. Baluoha zhu ; Lu Xun yi. In : Yi wen = 譯文 ; vol. 1, no 6 (1935). Übersetzung von Baroja, Pio. *Adiós a la beohemia !* In : Baroja, Pio. *Nuevo tablado de Arlequin*. (Madrid : R. Caro Raggio, 1917). [FiR5]

**Baroli, Carlo** (um 1906) : Italienischer Diplomat

*Biographie*

1904-1906 Carlo Baroli ist bevollmächtigter Gesandter der italienischen Gesandtschaft in Beijing. [Sin10]

**Barone, Giuseppe** (um 1916)

*Bibliographie : Autor*

1916 *Aneddoti e racconti morali (dal Tsia-pao)*. Versione dal cinese di Giuseppe Barone. (Samo : Fischetti, 1916). [Jia bao]. [WC]

**Barratt, David** (1872-1900 Guihuacheng, ermordet von den Boxern) : Australischer protestantischer Missionar China Inland Mission

*Biographie*

1897-1900 David Barratt ist Missionar der China Inland Mission in China. [Prot2]

**Barrère, Henry** (um 1903) : Verleger in Paris

*Bibliographie : Autor*

1903 Friquegno, Jean-Baptiste..*Chine méridionale et Tonkin*. Par le capitaine Friquegnon ; Henry Barrère, éditeur. (Paris : Service géographique des colonies, 1903). [LOC]

**Barreto, António Moniz** (um 1732) : Portugiesischer Gouverneur von Macao

*Biographie*

1727-1732 António Moniz Barreto ist Gouverneur von Macao. [PorChi4]

**Barreto, Melchior Nuñez** (um 1551) : Portugiesischer Jesuitenmissionar

*Bibliographie : Autor*

1575 Barreto, Melchior Nuñez. *Informacion del reino de la China*. Impresa en Coimbra, en lengua castellana, el año 1565 y reproducida, con algunas variantes, en Alcalá de Henares en 1575. (Coimbra : Sanz, 1575). Beschreibung seiner Reise in China 1551. [Rin1]

**Barreto, Rui** (um 1560) : Portugiesischer Administrator von Macao

*Biographie*

1559-1560 Rui Barreto ist Administrator von Macao [PorChi4]

**Barrett, David D.** = Barrett, David Dean (Central City, Colo. 1892-1977) : Militärattaché, Diplomat

*Biographie*

- 1924-1928 David D. Barrett ist stellvertretender Militärattaché der amerikanischen Gesandtschaft in Beijing. [Chu1]
- 1931-1934 David D. Barrett ist bei der U.S. Army Intelligence in Tianjin. [Chu1]
- 1937-1939 David D. Barrett ist Militärattaché in Hankou. [Shav1]
- 1939-1943 David D. Barrett ist Militärattaché in Chongqing (Sichuan). [Chu1]
- 1944 David D. Barrett ist Mitglied der amerikanischen Dixie Mission in Yan'an (Sichuan). [Chu1]
- 1946-1948 David D. Barrett ist stellvertretender Militärattaché in China. [Shav1]
- 1950-1952 David D. Barrett ist Militärattaché in Taiwan. [Shav1]

**Barrett, Edward Ivo Medhurst** (Franham, Surrey 1879-1950) : Polizist, Captain

**Barrett, Timothy** (1949-) : Professor of East Asian History, Department of History, Professor Department of Study of Religions, School of Oriental and African Studies, University of London

### *Biographie*

- 1978 Timothy Barrett promoviert an der Yale University. [SOAS]
- 1986- Timothy Barrett ist Professor of East Asian History, Department of History und Professor des Department of Study of Religions an der School of Oriental and African Studies, University of London. [SOAS]

### *Bibliographie : Autor*

- 1978 Barrett, Timothy Hugh. *Buddhism, taoism and confucianism in the thought of Li Ao*. (New Haven, Conn. : Yale University, 1978 ; Ann Arbor, Mich. : University Microfilms International, 1991). Diss. Yale Univ., 1978.
- 1989 Barrett, T[imothy] H. *Singular listlessness : a short history of Chinese books and British scholars*. (London : Wellsweep, 1989).
- 1990 *Heritage of China : contemporary perspectives on Chinese civilization*. Ed. by Paul S. Ropp ; contributors T[imothy] H. Barrett [et al.]. (Berkeley, Calif. : University of California Press, 1990).
- 1992 Barrett, T[imothy] H. *Li Ao : buddhist, taoist, or neo-confucian ?* (Oxford : Oxford University Press, 1992). (London Oriental series ; vol. 39).
- 1996 Barrett, T[imothy] H. *Taoism under the T'ang : religion & empire during the golden age of Chinese history*. (London : Wellsweep, 1996).
- 1998 Barrett, T[imothy] H. *The religious affiliations of the Chinese cat : an essay towards an anthropozoological approach to comparative religion*. (London : University of London, School of Oriental & African Studies, 1998). (The Louis Jordan occasional papers in comparative religion ; no 2).

**Barrett, William** (1915-1992)

### *Bibliographie : Autor*

- 1969 [Barrett, William]. *Fei li xing de ren : cun zai zhe xue yan jiu*. Peng Jingxi yi. (Taipei : Zhi wen chu ban she, 1969). (Xin chao wen ku ; 31). Übersetzung von Barrett, William. *Irrational man : a study in existential philosophy*. (New York ; Doubleday, 1958). [Friedrich Nietzsche]. 非理性的人 : 存在哲學研究 [WC]

- 1969 [Barrett, William]. *Mei tiao li de ren : cun zai zhe xue de yan jiu*. Tan Zhenqiu yi. Vol. 1-2. (Taipei : San min shu ju, 1969). (San min wen ku ; 72). Übersetzung von Barrett, William. *Irrational man : a study in existential philosophy*. (New York ; Doubleday, 1958).  
沒條理的人：存在哲學的研究 [WC]

**Barrie, Christopher** = Barrie, Chris = Barrie, Christopher Alexander (Sydney 1945-) :  
Admiral Royal Australian Navy, Chief of Defence Force

### Biographie

- 1997 Christopher Barrie startet die ersten jährlichen bilateralen Verteidigungsgespräche mit China. [Tho2]
- 2000 Eine australische Delegation unter Christopher Barrie reist nach China für Gespräche mit chinesischen Staatsbeamten und Offizieren. Sie besuchen militärische Einrichtungen. [Tho2]

**Barrie, Howard G.** = Barrie, Howard Green (Kanada 1872-1942 Kanada) : Protestantischer Missionar China Inland Mission, Arzt

### Biographie

- 1903-1916 Howard G. Barrie wird Missionar der China Inland Mission in China. [Prot2,Tied]
- 1927 ca.-1941 Howard G. Barrie ist privat in Shanghai. [Tied]

**Barrie, J.M.** = Barrie, James Matthew Sir (Kirriemuir 1860-1937 London) : Schriftsteller, Dramatiker

### Biographie

- 1936 Film : *Dao zi ran qu* = 狂欢之夜 [Go to nature] unter der Regie von Sun Yu nach Barrie, J.M. *The admirable Crichton : a fantasy in four acts*. (London : Miss Slater, 1903). [MS. Erstaufführung Lyceum Theatre, New York 1903]. [Film,WC]

### Bibliographie : Autor

- 1930 [Barrie, J.M.]. *Ke jing de Kelaideng*. Balei zhu ; Xiong Shiyi yi. (Shanghai : Shang wu yin shu guan, 1930). (Wen xue yan jiu hui cong shu). Übersetzung von Barrie, J.M. *The admirable Crichton : a fantasy in four acts*. (London : Miss Slater, 1903). [MS. Erstaufführung Lyceum Theatre, New York 1903].  
可敬的克萊登 [WC]
- 1930 [Barrie, J.M.]. *Ke qin pei de Kelaidun*. Bali zhu ; Yu Shangyuan yi. (Shanghai : Xin yue shu dien, 1930). Übersetzung von Barrie, J.M. *The admirable Crichton : a fantasy in four acts*. (London : Miss Slater, 1903). [MS. Erstaufführung Lyceum Theatre, New York 1903].  
可欽佩的克來敦 [WC]
- 1932 [Barrie, J.M.]. *Wo men shang tai tai men na er qu ma ?* Balei zhu ; Xiong Shiyi yi. (Beijing : Xing yun tang shu dian, 1932). (Xing yun xiao cong shu ; 2). Übersetzung von Barrie, J.M. *Shall we join the ladies ?* (London : Hodder and Stoughton, 1928). [Erstaufführung Theatre of the Royal Academy of Dramatic Art, London 1921].  
我們上太太們那兒去嗎? [WC]
- 1933 [Barrie, J.M.]. *Xian tong Pan Bide*. Balei zhu ; Yakangnan jie ; Zhang Kuang yi. (Shanghai : Shi jie shu ju, 1933). (Shi jie shao nian wen ku ; 32). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
仙童潘彼得 [WC]

- 1935 [Barrie, J.M.]. *Pan Bide*. Liang Shiqiu yi. (Shanghai : Shang wu yin shu guan, 1935). (Wan you wen ku. Han yi shi jie ming zhu). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
潘彼得
- 1944 [Barrie, J.M.]. *Ming men jie*. Balei ; Gu Bi yi. (Chongqing : Qing nian shu dian, 1944). (Jin dai shi jie ming ju bai zhong xuan ; 1). Übersetzung von Barrie, J.M. *Quality street : a comedy in four acts*. (London : Hodder & Stoughton, 1901). [Erstaufführung Knickerbocker Theatre, New York 1901].  
名門街 [WC]
- 1945 [Barrie, J.M.]. *Huang dao ying xiong : si mu xi ju*. Zuo Lin zhu. (Shanghai : Shi jie shu ju, 1945). (Ju ben cong kan ; 5). Übersetzung von Barrie, J.M. *The admirable Crichtong : a fantasy in four acts*. (London : Miss Slater, 1903). [MS. Erstaufführung Lyceum Theatre, New York 1903].  
荒島英雄：四幕喜劇 [WC]
- 1968 [Barrie, J.M.]. *Ke jing de Kelaideng*. Balei zhuan. (Yangming : Xi ju dian ying yan jiu suo, 1968). (Shi jie xi ju ming zhu xuan ; 10). Übersetzung von Barrie, J.M. *The admirable Crichtong : a fantasy in four acts*. (London : Miss Slater, 1903). [MS. Erstaufführung Lyceum Theatre, New York 1903].  
可敬的克萊登 [WC]
- 1977 [Barrie, J.M.]. *Yong gan de shao nian*. Bali zhuan ; Huang Nan yi. (Gaoxiong : Da zhong, 1977). (Shi jie you nian wen xue ; 6). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
勇敢的少年 [WC]
- 1978 [Barrie, J.M.]. *Xiao fei xia Pan Bide*. He Fan yi. (Taipei : Chun wen xue, 1978). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠彼 潘得 [WC]
- 1981 [Barrie, J.M.]. *Xiao fei xia*. Bali zhuan ; Lan Xiangyun gai xie. (Gaoxiong : Da zhong, 1981). (Shi jie ming zuo you wen ku ; 12). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1983 [Barrie, J.M.]. *Xiao fei xia*. Huang Guiyun gai xie. (Gaoxiong : Da zhong shu ju, 1983). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1986 [Barrie, J.M.]. *Xiao fei xia*. Balier yuan zhu. (Xinjiapo : Lian bang chu ban she, 1986). (Shao nian wen xue cong shu). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1986 [Barrie, J.M.]. *Xiao fei xia*. Ceng Yuanlan zhu. (Tainan : Shi yi shu ju, 1986). (Shi jie ming zhu xin shang). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
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- 1986 [Barrie, J.M.]. *Xiao fei xia*. Lin Chunglong ; Giuliano Ferri, Gianni Benvenuti ill. (Taiwan : Guang fu shu ju, 1986). (Shi jie ton hua bai ke guan ji ; 10). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1990 [Barrie, J.M.]. *Xiao fei xia*. Zhan Yanna ed. (Tainan : Qi e tu shu gong si, 1990). (Qi e tu shu gong si ; 15). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]

- 1991 [Barrie, J.M.]. *Bide Pan*. Zhanmusi Bali zhu ; Yang Jingyuan, Gu Geng yi. (Beijing : San lian shu dian, 1991). (Wen hua sheng huo yi cong). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
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- 1992 [Barrie, J.M.]. *Xiao fei xia*. Lu Ming yi xie. (Xianggang : Xin ya, 1992). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1995 [Barrie, J.M.]. *Xiao fei xia*. Chen Donghe zhu bian ; Lin Huizhu fan yi. (Tainan : Ye niu chu ban she, 1995). (Shi jie ming zhi cai se tu hua gu shi ; 9). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1995 [Barrie, J.M.]. *Xiao fei xia*. Hanmierdun Lusiji [Hamilton Luske] deng dao yan ; Xiersitaide [Ted Sears] bian ju ; Zhanmusi Bali yuan zhu ; Liu Ruimian yi. (Taipei : Di yin, 1995). (Shi jie zhen cang ming pian dui bai xuan ji ; 36. Kan ka tong xue ying yu. Kan dian ying xue ying yu). Übersetzung von Barrie, J.M. *Peter Pan ; or, the boy who wouldn't grow up*. [Erstaufführung Duke of York's Theatre, London 1904]. [Drehbuch].  
小飛俠 [WC]
- 1995 [Barrie, J.M.]. *Xiao fei xia*. Li Yousheng yi. (Beijing : Da shi jie chu ban gong si, 1995). (Di shi ni dian ying gu shi ; 3). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1995 [Barrie, J.M.]. *Xiao fei xia*. Zhanmusi Bali zhu. (Taipei : Di yin chu ban, 1995). (Shi jie zhen cang ming pian dui bai xuan ji ; 36). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1996 [Barrie, J.M.]. *Xiao fei xia*. (Taipei : San xia zhen, 1996). (Xin bian cai se shi jie tong hua gu shi ; 8). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911). [WC]
- 1996 [Barrie, J.M.]. *Xiao fei xia*. Ma Quentin Luna wen ; Jonie Arroyo cha tu ; Lin Liwen yi. (Taipei : Taiwan Maiké gu fen you xian gong si, 1996). (Taiwan Maiké li ti tong hua xi lie. Da mai li ti tong hua xi lie). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
小飛俠 [WC]
- 1997 [Barrie, J.M.]. *Xiao fei xia Pan Bide ; Liu lin zhong de feng sheng*. Zhanmushi Bali yuan zhu ; Kennisi Genanmu [Kenneth Grahame] yuan zhu ; Lin Manqiu gai xie ; Wang Zhihong cha tu ; Wu Xiuxiao gai xie ; Guo Weihui cha tu. (Taipei : Fang xiang wen hua, 1997). (Er tong ban shi jie ming zhu zhi lu ; 6). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911). Übersetzung von Grahame, Kenneth. *The wind in the willows*. (London : Methuen, 1908).  
小飛俠潘彼得 ; 柳林中的風聲 [WC]
- 1997 [Barrie, J.M.]. *Xiao fei xia*. Taide Xiersi [Ted Sears] deng ; Li Meiling yi. (Taipei : Kai quan qi ye, 1997). (Kan ka tong xu ying yu ; KCB06. Shi jie zhen cang ming pian dui bai xuan ji). Übersetzung von Barrie, J.M. *Peter Pan ; or, the boy who wouldn't grow up*. [Erstaufführung Duke of York's Theatre, London 1904]. [Drehbuch].  
小飛俠 [WC]

- 2000 [Barrie, J.M.]. *Bide Pan*. Bali yuan zhu ; Zhang Chunxiao gai xie ; Chen Lin cha tu. (Hefei : Anhui shao nian er tong chu ban she, 2000). (Wai guo wen xue ming zhu shao nian du ben. Qian niu hua juan. Xiao mi feng shu wu). (Wen hua sheng huo yi cong). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911).  
彼得潘 [WC]
- 2000 [Barrie, J.M.]. *Xiao mu shi*. Bali zhu ; Peng Kaiming yi. (Nanchang : Bai hua zhou wen yi chu ban she, 2000). (Shi jie wen xue ming zhu shou ci fan yi ben cong shu). Übersetzung von Barrie, J.M. *The little minister*. (London : Cassell, 1891).  
小牧师 [WC]

**Barros, António de** = Long Anguo = Andang (Arcos de Valdeves, Portugal 1664-1708  
Schiffbruch vor der Küste bei Ancora, Caminha) : Jesuitenmissionar

### *Biographie*

- 1697 António de Barros kommt in Beijing an. [Deh 1]
- 1700 António de Barros ist als Missionar in Xi'an (Shaanxi) tätig. [Deh 1]
- 1701 António de Barros wird in Beijing von Kaiser Kangxi nach Rom geschickt. [Deh 1]
- 1701 António de Barros ist als Missionar in Beijing tätig. [Deh 1]
- 1701 António de Barros ist als Missionar in Beijing tätig. [Deh 1]
- 1706 Kaiser Kangxi schickt António de Barros und Antoine de Beauvillier nach Rom. [LiW 1]
- 1707 António de Barros und Antoine de Beauvillier verlassen Guangzhou (Guangdong) und gehen nach Rom. [Deh 1]

**Barros, João de** (Viseu ? 1496-Pombal 1570) : Historiker, Administrator für Guinea und Indien

### *Bibliographie : Autor*

- 1552 Barros, João de. *Asia de Ioam de Barros, dos factos que os Portuguezes fizeram no descobrimento e conquista dos mares e terras do Oriente*. (1652). In : Aa, Pieter van der. *Naaukeurige versameling der gedenk-waardigste zee en lang-reysen na Oost en West-Indiën*. (Leyden : Pieter van der Aa, 1707).
- 1555-1615 Barros, João de. *Decadas da Asia*. (1555, 1563, 1615). In : Aa, Pieter van der. *Naaukeurige versameling der gedenk-waardigste zee en lang-reysen na Oost en West-Indiën*. (Leyden : Pieter van der Aa, 1707).  
<https://archive.org/details/decadasdaasia04contgoog>. [Int]

- 1663 Thévenot, Melchisédech. *Relations de divers voyages curieux, qui n'ont point esté publiées. Et qu'on a traduit ou tiré des Originaux de Voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux, données au public par les soins de feu M. Melchisedech Thevanot. Le tout enrichi de figures, de plantes non décrites, d'Animaux inconnus à l'Europe, & de cartes geographiques, qui n'ont point encore été publiées.* Vol. 1-4. Paris : Jacques Langlois, 1663). (Nouvelle edition, augmentée de plusieurs relations curieuses. Paris : Chez Thomas Moette, 1696).  
[Enthält] :  
Boym, Michael. *Flora sinensis und Briefve relation de la Chine.*  
Intorcetta, Prospero. *Sinarvm scientia politica-moralis.* Übersetzung der drei ersten Bücher des *Si shu* und das Leben des Konfuzius.  
Martini, Martino. *Description géographique de la Chine.*  
Verbiest, Ferdinand. *Elementa linguae tartaricae.*  
Beitrag von João de Barros  
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- 1778-1788 Barros, João de ; Couto, Diogo do. *Décadas da Asia, que tratam dos mares, que descobriram, armadas desbarataraõ, exercitos, que vencerão, e das acçoens heróicas, e façanhas bélicas, que obrarão os Portuguezes nas conquistas do Oriente.* (Lisboa : Gonsálves, 1778-1788). [KVK]

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**Barros, Pedro Correia de** = Correia de Barros, Pedro (Loulé, Portugal 1911-1968) :  
Gouverneur von Macao

### Biographie

- 1957-1959 Pedro Correia de Barros ist Gouverneur von Macao. [PorChi4]

**Barrow, John** (Dragley Beck, Ulverston 1764-1848) : Staatsmann, Sekretär der britischen Admiralität, Astronom, Mechaniker

### Biographie

- 1793-1794 Gesandtschaft von König George III. unter Führung von George Macartney zu Kaiser Qianlong um eine Verbesserung der gegenseitigen Handelsbeziehungen zu erreichen und um Informationen über China zu erhalten. John Barrow und James Dinwiddie nehmen daran teil. Louis Antoine de Poirot ist Dolmetscher. George Staunton ist sein Sekretär. Charles Henry Petitpierre nimmt daran teil. . Seine Aufgabe war, die Geschenke der Mission an den Kaiser, Uhren, Automate, astronomische und physikalische Instrumente, zu installieren. Ein Freundschafts- und Handelsvertrag scheitert aufgrund zahlreicher Missverständnissen. [Speck1,Int,Cou]

1805.1

Southey, Robert. *Barrow's Travels in China* [review]. (1) [ID D31052].

Whatever may have been the commercial effects of our embassy to China, literature has reaped ample advantages from it. The drawing of Mr. Alexander, and the work of Mr. Barrow, have communicated more information concerning this extraordinary empire and its inhabitants, than could be collected from all our former travellers.

Mr. Barrow in his preliminary chapter disclaims all intention of dwelling on those subjects which have been already treated on by sir George Staunton, his object is to shew the Chinese as they really are, and to lay before the reader such facts as may enable him to settle in his own mind the point of rank which China may be considered to hold in the scale of civilized nations. By the arly travellers, China had been represented as in a far higher degree of civilization than Europe ; it is here well observed, that those travellers represented it truly, but that during the two centuries and a half which have elapsed, Europa has been progressive in all the arts of life, while China has stood still.

The first part of the Chinese dominions which the squadron touched was one of the islands of the Chusan Archipelago. It was the best in the groupe, and the most populous, except that of Chusan, a native told them that it contained ten thousand inhabitants ; but the English discovered afterwards that this was an indefinite phrase of amplification, and that when a Chinese means to speak expressly of ten thousand, he always says nine thousand nine hundred and ninety-nine.

The country ships were now seen in considerable numbers sailing along the coast of the main land. They were generally laden with small timber, piled dangerously high upon the decks ; beams which were too long to be upon the deck of a shingle ship, were laid across the decks of two lashed together. These ships are very ill adapted for such tempestuous seas. The form of the hull is like the new moon ; the bow is a square flat surface, the same as the stern, without any cut water, and without any keel ; the two ends of the ship rise to a great height above the deck ; each mast consists of a single piece of timber, and has a single sail of matting, stretched by means of bamboos, and frequently made to furl like a fan ; the rudder is so placed that I can be taken up on approaching sands and shallows. They can sail within three and a half, or four points of the wind ; but lose this advantage over European ships by drifting to leeward, in consequence of the round and clumsy shape of the bottom, and their want of keel. The Chinese keep no reckoning, and have no idea of drawing charts. They keep as near the shore as possible, and never lose sight of it, except in voyages where they must fairly put out to sea ; they then, let the wind be fair or foul, keep the head of the ship pointing, as nearly as possible, towards the port by means of the compass ; an instrument which, beyond all doubt, came from Asia to Europe, and was probably brought from China by Marco Polo. Behind the compass is usually placed a little temple with an altar, on which is continually kept burning a spiral taper of wax, tallow, and sandal-wood dust, which serves, like Alfred's time-lights, to measure the twelve portions of the day. It is also an act of piety to keep this taper burning ; the needle seems to be regarded as something divine, and on every appearance of a change of weather they burn incense before it. When a ship leaves Canton for a foreign voyage, it is considered as an equal chance that she will never return, and in fact ten or twelve thousand persons from that single port are supposed to perish annually by shipwreck. The coast naviagion also is so dangerous, that the internal communication by means of rivers and canals, between the two extremities of the empire, was opened because many of the ships employed to transport the taxes paid in kind to the northern capital foundered on the way.

Yet, in early times, it is certain that the Chinese were an adventurous and colonizing people. M. de Guignes believes that about the seventh century of our era they carried on a trade to the west coast of North America. Wrecks of Chinese vessels were found by the early Spanish naviagors in different parts of this western coast, where the nations were more civilized than in the interior and eastern parts. Mr. Barrow should have referred to his authorities in this part of his work. Even at Rio Jeneiro this gentleman observed in the native Brazilians a very strong resemblance to the Chinese in their persons. It appears from Persoue, that the island of Tcho-ka, or Saghalien, in the Tartarian sea, has been peopled by the Chinese. They traded formerly with Bussora, and many places in the Persian gulph still bear Chinese names. In

some of the voyages (here again we have to regret the want of references) it is observed, that a colony of Chinese had probably settled in Sofala, the descendants of whom were, in the time of the writers, easily distinguished from the other nations by their colour and features. But the ruins in Sofala are said, by Barros, to resemble those in Upper Egypt, and this whiter race would be more probably of the Coptic or Jewish origin, Marco Polo certainly visited Madagascar in a Chinese ship. Mr. Barrow even suspects that the unmixed Hottentots are of Chinese family. The resemblance, as it appears in his annexed portraits, is very striking, and the Dutch themselves call this people Chinese Hottentots, from the obvious similarity. Sumatra probably, and Ceylon certainly, was colonized by the same enterprising race ; the Chingalese, indeed, acknowledge their descent, a fact with which Mr. Barrow seems not to have been acquainted. Ceylon derives its name from them. A fleet of eighty Chinese had been wrecked between that island and the continent, and the straits where they perished were therefore called Chilam, signifying the destruction of the Chinese. The Moors softened it into Cilam, and applied it to the island itself, not knowing its true name : from them the Portuguese made it Ceilam, and we retain their pronunciation in the unenglish manner where with we nasalize the last syllable of Ceylon. The Chingalese were so called by the other inhabitants of Ceylon, as meaning the Chinese of Gall ; for they were a mixed breed speaking the language of these colonizing conquerors, who withdrew to that mountainous district when the Chinese abandoned their intercourse with India altogether, as destructive of their fleets and people. These circumstances are here selected on the authority of Barros. Mr. Barrow's digression is very curious, and affords strong proof that the state of China is materially different now from what it was some centuries ago.

A small brig was sent forward to Chu-San to take on board the pilots, who according to the Imperial order were expected to be found ready to embark. But though this was one of the best and most frequented ports in China, no other means of procuring them could be devised that by sending out soldiers to collect all the persons in that place who had ever visited Tien-sing by sea ; the poor wretches were brought before the governor, and dropping on their knees were examined in that attitude as to their qualifications. Two were at last found who were thought qualified ; they pleaded earnestly to be excused, saying that they had quitted the sea for many years, and were now comfortably settled in trade which would be ruined by their absence. In spite of all their pleas they were pressed into the service, and after all, the English found them of little or no use. They could not be made to comprehend the difference in the draught of water between their own ships and ours, which in the latter was as many fathoms as feet in the former, although they were palpably shewn by a piece of rope the depth which was required.

The passage up the Pei-ho, or White River, in the country yachts, convinced our people of the hospitality of the natives, and of their extraordinary numbers, but conveyed no idea of great wealth or comfort among them, or of great abundance in the country. Both sexes here crowded indiscriminately to see them. The dress of the women was calculated to shew the foot and ankle, which for singularity, it is observed, may challenge the whole world, the foot having been cramped in its growth to the length of four or five inches, and the ankle being generally swoln in the same proportion that the foot is diminished. This deformity is produced by bandaging the toes of the infant under the sole of the foot, and retaining them in that position till they literally grow into and become a part of it ; and by forcing the heel forward till it is entirely obliterated. As none of the earliest travellers mention this strange custom, Mr. Barrow conjectures that it has been introduced since their time. The people were cheerful and dirty. Only a small proportion of the land was cultivated. The cottages very mean, without any appearance of comfort, and thinly scattered ; seldom standing alone, but generally collected into small villages. The rivers seem to be better peopled than the land. In the distance of ninety miles upon this small branch of a river, Mr. Barrow computed, that there were floating not fewer than 100,000 souls.

The approach to Pekin is admirably described. The external appearance of this great city is by no means answerable to the expectation which a European traveller would have formed of the capital of China. None of the buildings overtop the walls, though these are not above thirty feet high ; not even a chimney is seen rising above the roofs of the houses, which are all

nearly of the same height, and all straight lines, so that the whole has the appearance and the regularity of a large encampment.

"Although the approach to Peking afforded little that was interesting, we had no sooner passed the gate and opened out the broad street, than a very singular and novel appearance was exhibited. We saw before us a line of buildings on each side of a wide street, consisting entirely of shops and warehouses, the particular goods of which were brought out and displayed in groups in front of the houses. Before these were generally erected large wooden pillars, whose tops were much higher than the eaves of the houses, bearing inscriptions in gilt characters, setting forth the nature of the wares to be sold, and the honest reputation of the seller ; and, to attract the more notice, they were generally hung with various coloured flags and streamers, and ribbons, from top to bottom, exhibiting the appearance of a line of shipping dressed, as we sometimes see them, in the colours of all the different nations in Europe. The sides of the houses were not less brilliant : in the several colours with which they were painted, consisting generally of sky blue or green, mixed with gold : and what appeared to us singular enough, the articles for sale that made the greatest show were coffins for the dead. The most splendid of our coffin furniture would make but a poor figure if placed beside that intended for a wealthy Chinese. These machines are seldom less than three inches thick and twice the bulk of ours. Next to those our notice was attracted by the brilliant appearance of the funeral biers and the marriage ears, both covered with ornamental canopies."

"At the four points where the great streets intersect one another were erected those singular buildings, sometimes of stone but generally of wood, which have been called triumphal arches, but which, in fact, are monuments to the memory of those who had deserved well of the community, or who had attained an unusual longevity. They consist invariably of a large central gateway, with a smaller one on each side, all covered with narrow roofs ; and, like the houses, they are painted, varnished, and gilt in the most splendid manner."

"The multitude of moveable workshops of tinkers and barbers, cobblers and black-smiths ; the tents and booths where tea and fruit, rice, and other eatables were exposed for sale, with the wares and merchandize arrayed before the doors, had contracted this spacious street to a narrow road in the middle, just wide enough for two of our little vehicles to pass each other. The cavalcade of officers and soldiers that preceded the embassy, the processions of men in office attended by their numerous retainers, bearing umbrellas and flags, painted lanterns and a variety of strange insignia of their rank and station, different trains that were accompanying, with lamentable cries, corpses to their graves, and, with squalling music, brides to their husbands, the troops of dromedaries laden with coals from Tartary, the wheel-barrows and hand-carts stuffed with vegetables, occupied nearly the whole of this middle space in one continued line, leaving very little room for the cavalcade of the embassy to pass. All was in motion. The sides of the street were filled with an immense concourse of people, buying and selling and bartering their different commodities. The hurry and confused noises of this mixed multitude, proceeding from the loud bawling of those who were crying their wares, the wrangling of others, with every now and then a strange twanging noise like the jarring of a cracked Jew's harp, the barber's signal made by his tweezers, the mirth and the laughter that prevailed in every groupe, could scarcely be exceeded by the brokers in the Bank rotunda, or by the Jews and old women in 'Rosemary-Jane'. Pedlars with their packs, and jugglers, and conjurors, and fortune-tellers, mountebanks, and quack doctors, comedians, and musicians, left no space unoccupied. The Tartar soldiers, with their whips. Kept with difficulty a clear passage for the embassy to move slowly forward ; so slow, indeed, that although we entered the eastern gate at half past nine, it was near twelve before we arrived at the western."

"Although an extraordinary crowd might be expected to assemble on such a particular occasion, on the same principle of curiosity as could not fail to attract a crowd of spectators in London, yet there was a most remarkable and a striking difference observable between a London and a Peking populace. In the former the whole attention and soul of the multitude would have been wrapt up in the novel spectacle ; all would have been idlers. In Peking, the show was but an accessory, every one pursued his business, at the same time he gratified his curiosity. In fact, it appeared that, on every day throughout the whole year, there was the same noise and bustle, and crowd in the capital of China. I scarcely ever passed the western gate,

which happened twice, or oftener, in the week, that I had not to wait a considerable time before the passage was free, particularly in the morning, notwithstanding the exertions of two or three soldiers with their whips to clear the way. The crowd, however, was entirely confined to the great streets, which are the only outlets of the city. In the cross lanes all was still and quiet."

No Chinese women were to be seen in the streets of Peking, though the female Tartars seemed to enjoy full liberty. None of the streets were paved, a defect the more remarkable, as the road to the city is paved with stones of granite from six to sixteen feet in length, and proportionately broad, which must have been brought at least sixty miles. No kind of filth was to be seen in the streets ; all this, be it of whatever kind it may, is collected in large earthen jars, of which every family has one, and the gardeners' carts which supply the city with vegetables, return laden with this liquid manure, so that the city enjoys the full odour of agricultural economy. In the provinces these precious articles are made into cakes thicker than our crumpets, and dried in the sun ; then sent to the capital, where the gardeners purchase them, and dissolve them in urine for manure. The police is very strict. At the end of every cross street, and at certain distances in it sentry boxes are placed, and few of these streets are without a guardhouse. The proprietor of every tenth house is answerable for the good conduct of his nine neighbours ; this villainous system, which is carried to its utmost length in Japan, was once the custom in England.

While the ambassador went into Tartary to be introduced, Mr. Barrow remained near Peking, having apartments in the palace of Yuen-min-yuen ; he had permission to visit the city whenever he thought proper, and prudently chose to have none but Chinese servants that his knowledge of the language might be improved. His lodgings were mean and miserable, but bad as they were, they were what one of the ministers of state occupied when the emperor was at this residence. Here the largest and most valuable of the presents were to be fitted up for the sovereign's inspection, and they attracted an infinite number of beholders.

"The two elegant carriages made by Hatchett puzzled the Chinese more than any of the other presents. Nothing of the kind had ever been seen at the capital ; and the disputes among themselves as to the part which was intended for the seat of the emperor were whimsical enough. The hammer-cloth that covered the box of the winter carriage had a smart edging, and was ornamented with festoons of roses. Its splendid appearance and elevated situation determined it at once, in the opinion of the majority, to be the emperor's seat ; but a difficulty arose how to appropriate the inside of the carriage. They examined the windows, the blinds, and the screens, and at last concluded, that it could be for nobody but his ladies. The old eunuch came to me for information, and when he learned, that the fine elevated box was to be the seat of the man who managed the horses, and that the emperor's place was within, he asked me with a sneer, if I supposed the Ta-whang-tee would suffer any man to sit higher than himself, and to turn his back towards him ? and he wished to know if we could not contrive to have the coach-box removed and placed somewhere behind the body of the carriage."

A planetarium completely puzzled the president of the tribunal of mathematics, as the Jesuits have denominated the board at which he presides. A few Portuguese missionaries are members of the board, their business is to supply the astronomical part of the national almanack, the astrology being managed by a committee of their Chinese associates. These Europeans were not much more skillful than the natives ; they honestly confessed that they were more indebted to the *Connoissances de tems* of Paris than to their own calculations, and as the revolution had cut off this resource, they considered a set of the nautical almanack calculated for the meridian of Greenwich up to the year 1800, as an invaluable present. These missionaries, however, on the whole, are represented in a favourable light.

The Tartar officers had heard of sword blades which would cut iron bars without injuring the edge, and so great was their astonishment on proving the fact, that they could scarcely credit what they saw. Gill's sword blades, Mr. Barrow thinks, might be advantageously introduced in the regular course of trade through Canton.

"Among the presents carried into Tartary was a collection of prints, chiefly portraits of English nobility and distinguished persons ; and to make the present more acceptable, they were bound up in three volumes in yellow Morocco. The emperor was so pleased with this collection, that he sent it express to Yuen-min-yuen to have the name, rank, and office of each portrait translated into the Mantchoo and Chinese languages. The Tartar writer got on pretty well, but the Chinese secretary was not a little puzzled with the B, the D, and the R., that so frequently recurred in the English names. The duke of Marlborough was Too-ke Ma-ul-po-loo, and Bedford was transformed to Pe-te-fo-ul-te. But here a more serious difficulty occurred than that of writing the name. The rank was also to be written down, and on coming to the portrait of this nobleman (which was a proof impression of the print, engraved from a picture by sir Joshua Reynolds, when the late duke of Bedford as a youth), I told the Chinese to write him down a Ta-giu, or great man of the second order. He instantly observed, that I surely meant his father was a Ta-gia. I then explained to him that according to our laws, the son succeeded to the rank of the father, and that with us it was by no means necessary, in order to obtain the first rank in the country, that a man should be of a certain age, be possessed of superior talents, or suitable qualifications. That these were sometimes conducive to high honours, yet that a great part of the legislative body of the nation were entitled to their rank and situation by birth. They laughed hartily at the idea of a man being born a legislator, when it required so many years of close application to enable one of their countrymen to pass his examination for the very lowest order of state-officers. As, however, the descendants of Confucius continue to enjoy a sort of nominal rank, and as their emperor can also confer an hereditary dignity, without entitling to office, emolument, or exclusive privilege, they considered his grace might be one of this description, and wrote down his rank accordingly ; but they positively refused to give him the title of Ta-gia, or great man, asking me, if I thought their emperor was so stupid as not to know the impossibility of a little boy having attained the rank of a great man."

The news from Gehol, that lord Macartney had refused to perform the nine prostrations before the emperor, threw all the officers at Yuen-min-yuen into dismay, and Mr. Barrow and his companions felt the effects of their ill humour in their table, which was very materially affected by it, both in the number and quality of dishes. This, however, wore off, though the old eunuch of the palace used to call them proud head-strong Englishmen.

The famous gardens of the palace Mr. Barrow could only visit by stealth ; what little he saw was such as to induce a very favourable opinion, though they fall very short of the extravagant descriptions which sir William Chambers has given of Chinese gardening. Gardening, however, seems to be of all arts that which they have studied most successfully, Lord Macartney's account of the imperial park at Gehol, contains the highest praises of their good taste and knowledge of the picturesque. But except in this single art, the Chinese are wretchedly below the rank which was heretofore assigned to them among civilized nations. The women are in a state of abject slavery. In infancy, by a preposterous and cruel fashion, they are crippled, and, as if this was not a sufficient means of confinement, it is made a moral crime for a woman to be seen abroad. The wives and daughters of the lower class, indeed, are not thus immured, but the drudgery of agricultural labour falls upon them ; they drag the plough and the harrow, while their husbands are gambling or idling ; and there is reason to believe that sometimes a woman is yoked to the same plough with an ass. Even at home the wife must neither eat at the same table, nor sit in the same room with her lord and master ; and boys at the age of nine or ten are entirely separated from their sisters. For mental pursuits the women are totally unqualified, and to fill up their tedious hours smoking is the usual expedient. Love of course cannot exist in a country where there is this grievous disparity between the sexes. The bridegroom always bargains for his intended bride with her parents ; she herself has no choice, her price is paid, she is locked up in a close chaire, and sent to a man whom she has never seen, who, if he does not like her when he unlocks the door, may turn the key again, and send her back to her parents, if he chuses to forfeit what he has cost him, and a sum of the same value. If she be found guilty of adultery she may be sold for a slave, the method by which girls are punished for having been debauched. Polygamy is customary among the great : the poor of every country where it is permitted are prevented by their poverty from having more wives than one ; but as one of its constant effects, the most detestable of all crimes is so common, that it is publicly avowed by many of the first officers of state.

There are no social pleasures in China, for gambling is a selfish one. The upper rank stupefy themselves at home with opium. The people are free from drunkenness, but they are also without those friendly and cheerful feelings which, though they sometimes lead to it, produce more good than evil. There are no meetings for dancing or feats of activity, none even for religious worship ; the Chinese are without a sabbath, the same solitary and dissocializing system pervading their devotion and their private life. All ranks are addicted to gaming, with cards, dice, or at the game of the fingers, the morra of the Italians, which is mentioned by Cicero. Cockfighting, with which of few despicable Englishmen are still permitted to disgrace their country, is eagerly pursued by the upper classed in China : they train quails for the same wicked purpose, and having found a species of gryllus, that will attack each other with such ferocity as seldom to quit their hold without bringing away a limb of their antagonist, they keep these insects for the pleasure of seeing devour each other ; and during the summer months scarcely a boy is to be seen without his cage. Cruel amusements are as such a cause as an effect of national cruelty. Their punishments consist in inflicting mere physical pain, they produce no shame, for shame is a sentiment whereof they know nothing. Compassion also seems to be a feeling with which they are wholly unacquainted, and as if their hearts were not hard enough already, one of the most absurd laws that ever disgraced a criminal code contributes to harden them still more. Whoever takes a wounded man under his care in the hope of healing him, or of alleviating his sufferings, is liable to be punished with death if the man die, unless he can produce an undeniable evidence how the wound was made, or that he survived it forty days. The poor wretches, therefore, who by any accident are dangerously hurt, are left to die in the streets.

The horrible practice of infanticide is not indeed expressly allowed by the laws, but it is

sanctioned by them, as no punishment is provided for it : and it may indeed be considered as a legitimate consequence of that paternal despotism to which their whole system of government refers. The son is the absolute property of his father, he is his slave, and may be sold at his pleasure : but when human beings are once considered as mere animals, any West India planter can tell how cheaply their lives are held ; and a proprietor may be allowed to calculate how many he can conveniently rear.

"It is, however, tacitly considered as a part of the duty of the police of Pekin to employ certain persons to go their rounds, at an early hour in the morning, with carts, in order to pick up such bodies of infants as may have been thrown out into the streets in the course of the night. No enquiries are made, but the bodies are carried to a common pit without the city walls, into which all those that may be living, as well as those that are dead, are said to be thrown promiscuously. At this horrible pit of destruction the Roman Catholic missionaries, established at Pekin, attend by turns, as a part of the duties of their office, in order, as one of them expressed himself to me on this subject, to chuse among them those that are the most lively, to make future proselytes, and by the administration of baptism to such of the rest as might be still alive, pour leur sauver l'ame. The Mahomedans, who, at the time that their services were useful in assisting to prepare the national calendar, had a powerful influence at court, did much better : those zealous bigots to a religion, whose least distinguishing feature is that of humanity, were however, on these occasions, the means of saving the lives of all the little innocents they possibly could save from this maw of death, which was an humane act, although it might be for the purpose of bringing them up in the principle of their own faith. I was assured by one of the Christian missionaries, with whom I had daily conversation during a residence of five weeks within the walls of the emperor's palace at Yuen-min-yuen, and who took his turn in attending, pour leur sauver l'ame, that such scenes were sometimes exhibited on these occasions as to make the feeling mind shudder with horror. When I mention that dogs and swine are let loose in all the narrow streets of the capital, the reader may conceive what will sometimes necessarily happen to the exposed infants, before the police-carts can pick them up."

Upon an average twenty-four infants are thus found dead, or dying, every morning in the streets of Pekin !

These unfavourable features, says Mr. Barrow, in the character of a people whose natural disposition is neither ferocious nor morose, but on the contrary mild, obliging, and cheerful, can be attributed only to the habits in which they have been trained, and to the heavy hand of power perpetually hanging over them ! Never have we seen the vices of any people more fairly stated or more candidly considered than in the volume before us. The proverbial knavery of the Chinese in their dealings with Europeans partly proceeds from retaliation, partly because a merchant, a buying and selling man, as they call him, is considered as the lowest character in the country, as one who will cheat if he can, and whose trade it is to create and then supply artificial wants.

"The gaudy watches of indifferent workmanship, fabricated purposely for the Chinese market and once in universal demand, are now scarcely asked for. One gentleman in the honourable East India company's employ took it into this head that cuckoo clocks might prove a saleable article in China, and accordingly laid in a large assortment, which more than answered his most sanguine expectations. But as these wooden machines were constructed for sale only, and not for use, the cuckoo clocks became all mute long before the second arrival of this gentleman with another cargo. His clocks were now not only unsaleable, but the former purchasers threatened to return theirs upon his hands, which would certainly have been done, had not a thought entered his head, that not only pacified his former customers, but procured him also other purchasers for his second cargo : he convinced them by undeniable authorities, that the cuckoo was a very odd kind of a bird which sung only at certain seasons of the year, and assured them that whenever the proper time arrived, all the cuckoos they had purchased would once again 'tune their melodious throats'. After this it would only be fair to allow the Chinese sometimes to trick the European purchaser with a wooden ham instead of a real one." [Sout3]

1805.2

Southey, Robert. *Barrow's Travels in China* [review] (2) [ID D31052].

England, we fear, could produce blacker anecdotes of commercial knavery than China. Large fortunes have been accumulated in this country by manufacturing bad guns for the African trade, which sooner or later are sure to burst and to maim or kill the purchaser. But it is not from such instances of individual villainy that the national character is to be estimated. It may also be remarked with respect to the tricks practiced at Canton, that the worst people of every nation are always to be found in its sea-ports ; and also that the Chinese only extend that principle of overreaching which is openly practiced in our own country by all gentleman dealers in horse-flesh.

Some valuable extracts from lord Macartney's journal are given in this volume, and a hope expressed that the whole may one day be communicated to the public. In one part of these the Chinese comedy is described, and the diversions given at court in honour of the emperor's birth-day ; they were somewhat in the style of Sadler's Wells, but very inferior, only the fire-works exceeded any thing in Europe or in any other part of the world ; for they have the art of colouring flame, probably by the combustion of metals. Their drama is very like a burlesque on the Italian opera, just as absurd in its principles, and supplied with performers by the same atrocious means, though such means are more necessary to the Chinese theatre, no women being suffered to appear in public. Having no change of scene, they have a very ingenious method of representing change of place. If it be necessary to send a general on a distance expedition, he mounts a stick, takes two or three turns round the stage, brandishes a little whip, and sings a song ; when this is ended he stops short, and recommences his recitative, and the journey is supposed to be performed. To represent a walled city, a parcel of soldiers lie in a heap to be scrambled over by storming party. Thus easily do the spectators admit the excuse of time, of numbers, and due course of things which cannot in their huge and proper life be there presented.

Their dramas are as despicable in composition as in stage management. They complain as we do, that a depraved taste for modern productions prevails ; but there seems no reason for believing that their classical stock pieces are materially better than the gross and disgusting medleys of filth and barbarity which delight the present generation.

The account of the Chinese language is exceedingly curious. In this part of the work Mr. Barrow acknowledges his obligations to sir George Staunton, from whose rare or rather unequalled erudition in this particular subject, England and Europe have much to expect and hope. The characters of this language on which so much has been ignorantly or superficially written are here most perspicuously explained.

"Certain signs expressing simple objects or ideas may be considered as the roots of primitives of this language. There are few in number, not exceeding two hundred and twelve, one of which, or its abbreviation, will be found to compose a part of every character in that language ; and may, therefore, be considered as the key to the character into which it enters. The eye soon becomes accustomed to fix upon the particular key, or root, of the most complicated characters, in some of which are not fewer than sixty or seventy distinct lines and points. The right line, the curve line, and a point, are the rudiments of all the characters. These, variously combined with one another, have been extended from time to time, as occasion might require, to nearly eighty thousand different characters.

To explain the manner in which their dictionaries are arranged will serve to convey a correct notion of the nature of this extraordinary language. All the two hundred and twelve roots or keys are drawn fair and distinct on the head of the page, beginning with the most simple, or that which contains the fewest number of lines or points, and proceeding to the most complicated ; and on the margins of the page are marked the numeral characters one, two, three, &c. which signify, that the root or key at the top will be found to be combined on that page with one, two, three, &c. lines or points. Suppose, for example, a learner should meet with an unknown character, in which he perceives that the simple sign expressing 'water' is the key or root, and that it contains, besides this root, six additional points and lines. He immediately turns over his dictionary to the place where the character 'water' stands on the top of the page, and proceeding with his eye directed to the margin, until the numeral character six occurs, he will soon perceive the one in question ; for all the characters in the language, belonging to the 'root water', and composed of six other lines and points, will follow successively in this place. The name or sound of the character is placed immediately after it, expressed in such others as are supposed to be most familiar ; and, in the method made use of for conveying this information, the Chinese have discovered some faint and very imperfect ideas of alphabetic writings, by splitting the monosyllable sound into a dissyllable, and again compressin the dissyllable into a simple sound. One instance will serve to explain this method. Suppose the name of the character under consideration to be 'ping'. If no single character be thought, sufficiently simple to express the sound 'ping', immediately after it will be placed two well-known characters 'pe' and 'ing' ; but as every character in the language has a monosyllabic sound, it will readily be concluded, that 'pe' and 'ing', when compressed into one syllable, must be pronounced 'ping'. After this, the meaning of explanation follows, in the clearest and most easy characters that can be employed.

When, indeed, a considerable progress has been made in the language, the general meaning of many of the characters may be pretty nearly guessed at by the eye alone, as they will mostly be found to have some reference, either immediate or remote, though very often in a figurative sense, to the signification of the key or root ; in the same manner as in the classification of objects in natural history, every species may be referred to its proper genus. The signs, for instance, expressing the 'hand' and the 'heart', are two roots, and all the works of art, the different trades and manufactures, arrange themselves under the first, and all the passions, affections, and sentiments of the mind are under the latter. The root of an unit or one comprehends all the characters expressive of unity, concord, harmony, and the like. Thus, If I observe a character compounded of the two simple roots, 'one' and 'heart', I have no difficulty in concluding that its signification is unanimity ; but, if the sign of a negative should also appear in the same character, the meaning will be reverwed to discord or dissention, literally 'not one heart'. Many proper names of persons have the character signifying 'man' for their key or root, and all foreign names have the character 'mouth' or 'voice' annexed, which shews at once that the character is a proper name employed only to express sound without any particular meaning."

"The sounds and various inflections incident to languages in general, are not necessary to be attended to in the study of the Chinese characters. They speak equally strong to a person who is deaf and dumb, as the most copious language could do to one in the full enjoyment of all his senses. It is a language addressed entirely to the eye, and not to the ear. Just as a piece of music laid before several persons of different nations of Europe would be employed by each in the same key, the same measure, and the same air, so would Chinese characters be equally

understood by the natives of Japan, Tunqin, and Cochin-China ; yet each would give them different names or sounds that would be wholly unintelligible to one another. When, on the present voyage, we stopped at Pulo Condore, the inhabitants, being Cochin-Chinese, had no difficulty in corresponding by writing, with our Chinese interpreters, though they could not interchange one intelligible word."

The plan of bishop Wilkins, it is observed, for a universal character, though more systematic and more philosophical, is so similar to that upon which the Chinese language is constructed, that it will convey a very complete idea of it. The roots are only 121 in number, but their combinations have been extended to 50,000 different characters. A European can only make out 342 monosyllabic sounds in this whole language ; a native, by the help of aspirates, intonations, and accentuations, can increase them to 1331 : a number so small, when compared to the written vocabulary, that, on an average, 60 characters of so many different significations must necessarily be called by the same monosyllabic name. Hence a composition, if read, would be totally unintelligible to the ear, and must be seen to be understood. If a Chinese has not made himself intelligible, he draws the character, or its root, in the air, with his finder of fan, and the ambiguity is removed.

The system of education is slow and laborious, and destructive of any thing like genius. The boys begin at about six years old to learn by name a certain number of easy characters without any regard to the meaning ; for the name has no reference whatever to the meaning. The only object of the scholar is to acquire the sound ; five or six years are employed in this stupefying process. A regular bred scholar is required to get by heart a very large volume of the works of Confucius so perfectly, that he may be able to turn to any passage from hearing the sound of the character only, without having one single idea of their signification. The next step is to form the characters, which requires four years more, and the last step is to analyse them by the help of the dictionary ; so that at the end of his education he first begins to comprehend the use of the written characters. In proof of the absurdity of this wretched process, if any proof were necessary, it is stated that sir Geo. Staunton, at the age of twelve years, and in little more than twelve months, not only acquired a good colloquial knowledge of the language, but had learned to write it with such accuracy, that all the diplomatic papers of the embassy addressed to the Chinese government, were copied by him.

The excellence of a composition depends on three points ; that every character be neatly and accurately made : that each character be well chosen, and not in vulgar use ; and that the same character do not occur twice in the same composition. Fine writing, therefore, would be a literal term of praise. The beauty of an expression depends entirely on the choics of the character, not on any selection or arrangement of sounds. This whimsical taste would render poetry impossible, even if the natives were not by their habits, and their want of all the better and nobler feelings, made totally incapable of that noblest of all human arts. Poets, however, they have, after their own fashion. The emperor Kien Long was considered the best of modern times, and the following ode, in praise of tea, is the most celebrated of his compositions. It has been painted on all the teapots in the empire.

"On a slow fire set a tripod, whose colour and texture shew its long use ; fill it with clean snow water ; boil it as long as would be necessary to turn fish white, and crayfish red ; throw it upon the delicate leaves of choice tea, in a cup of 'youé' (a particular sort of porcelain). Let it remain as long as the vapour rises in a cloud, and leaves only a thin mist floating on the surface. At your ease, drink this precious liquor, which will chase away the five causes of trouble. We can taste and feel, but not describe, the state of repose produced by a liquor thus prepared." '

Some ludicrous errors, into which Europeans have been betrayed by their ignorance of Chinese manners and arts, are noticed in this volume. The famous lines or marks on the back of the tortoise, which, by one of the missionaries, were supposed to contain the sublimest doctrines of philosophy, are nothing but the schoolboy's musical square. And a copper coin which was found in an Irish bog, explained in the *Collectanea Hibernica*, proves to have been a common coin of the last emperor Kien Long : though a very able antiquary had pronounced the characters on the face to be ancient Syriac, and those on the reverse, talismanic symbols, and inferred that it must either have been imported into Ireland by the Phoenicians, or manufactured in the country, in which case the Irish must have had an oriental alphabet ; in either case, he adds, these medals contribute more to authenticate the ancient history of Ireland, than all the volumes that have been written on the subject.

Astronomy is little understood by the Chinese, though they affect to value it highly. The main business of their astronomical board is to prepare the national almanack ; of this, whatever is scientific, is made up by the missionaries from European almanacks, and the chief business of the native sages, is to mark the lucky and unlucky days. An eclipse occasions a public mourning, and gongs, and kettle drums, and trumpets, are sounded to frighten away the dragon, lest he should swallow the moon. It is no part of the system of Chinese government to interfere with the superstition of the people, so that this is solely the effect of ignorance. When Kublai Khan conquered the country, he invited learned men from every part of the world ; and chiefly by the help of Mohammedans, who were not then the brutalized race that they are at present, he surveyed the empire, adjusted the chronology, and corrected the astronomical observations ; he imported mathematical and astronomical instruments from Balk and Samarcand, and repaired the great canal. This is acknowledged by the Chinese annalists.

They know as little of earth as of heaven, fully believing, as they were taught above two thousand years ago, that the heaven is round ; the earth a square fixed in the middle ; the other four elements placed at its four sides : water to the north, fire to the south, wood to the east, and metal to the west ; and they believe the stars to be stuck, like so many nails, at equal distances from the earth, in the blue vault of heaven. For the good maps of their own country which they now possess, they are indebted to the Jesuits.

They were certainly acquainted with gunpowder before it was known in Europe. Mr. Barrow quotes Mariana from bishop Watson, to prove that it was first used at the siege of Algeziras in 1342, but it had been used before this by the Spanish Moors. Zurita mentions it in the year 1331, as exciting great terror when employed by the king of Granada. It is remarkable that the balls discharged at Algeziras seem to have been red-hot ; if the chronicle, who is Mariana's authority, be accurate in his expression - '*venian ardiendo como fuego*', they came burning like fire. But though the Chinese know the use of gunpowder, there is reason to believe that, like the other eastern nations, they were unacquainted with the art of casting cannon, and that their matchlocks were imitated from the Portugueze. That their printing should have continued in its present imperfect state is more the fault of the language, than of the people ; the component parts of the characters are sufficiently simple, but the difficulty of putting them together upon the frame, into the multitude of forms of which they are capable, Mr. Barrow thinks is perhaps not to be surmounted. The Romans were more stupid in this respect. The power of imitation which they possess is truly remarkable ; a Chinese at Canton, on being shewn an European watch, though he had never seen any thing of the kind before, undertook to make one like it, and succeeded ; only the main spring which he could not make was furnished him. All those ingenious pieces of mechanism which were formerly sent to China from the repositories of Coxe and Merlin, are now fabricated at Canton as well as in London, and at one third of the expence. Of this imitative power a ludicrous instance is related by Mr. Price. In the course of a very long passage to China, the chaplain's cassock had been so often patched and mended, that it was necessary to have a new one ; it was therefore sent to a tailor at Canton, that he might make another by it. He so accurately copied every patch and darn of the old one, that, except by the freshness of the new cloth, it was impossible to tell one from the other. This ingenuity would probably long ago have introduced many improvements into the country, had it not been counteracted by the contented ignorance of the government, and

the contempt for Europeans which it has so successfully inculcated. A native of Canton who began a ship upon the English model, was obliged to destroy it. Their music is despicable ; of all their instruments there being not one that is tolerable to an European ear. A Chinese band generally plays, or endeavours to play, in unison ; but they never attempt to play in separate parts, confining their art to the melody only. Du Halde relates an ingenious trick to which this custom gave occasion. A king of Tsi was very fond of the instrument called Yu, and assembled three hundred men to play upon it in concert : a fellow who understood nothing of the matter, thought that, with a little impudence, he might pass in the crowd ; accordingly he offered his services, and received wages safely for a long time. But the next king happened to be a still greater lover of the instrument Yu, than his predecessor, and he chose to hear each of the three hundred performers play singly. Several popular Chinese airs are given in this volume ; they themselves have no other notion of noting down music, than that of employing a character expressing the name of every note in the scale, and even this imperfect way they learned from Pereira the Jesuit. Of their painting we have specimens enough in Europe ; for though these be not the work of the best artists, they sufficiently show what progress has been made in the art of design. Their architecture is well explained as imitating a tent, the curved roof of all their dwellings, and the wooden pillars in imitation of the poles, forming a colonnade round the brick walls, clearly denote the origin, and from this original form they have never ventured to deviate. Their temples are mostly constructed upon the same plan, with the addition of a second, and sometimes a third roof, one above the other. The whole of their architecture indeed, 'says this traveller', is as unsightly as unsolid ; without elegance or convenience of design, and without any settled proportion, mean in its appearance and clumsy in the workmanship. This censure is perhaps too harsh ; the inconvenience of their dwellings Mr. Barrow had experienced, and the meanness of appearance may probably result from bad workmanship and poor materials ; but the view of a mandarin's house which he has given, is certainly picturesque, as indeed the buildings mostly appear in the prints published with sir George Staunton's account. The village in the same plate might be mistaken for an English one. Mr. Barrow could not discover for what the pagodas were intended ; they are now decaying, and no new ones erected that in Kew Gardens is not inferior to the very best which he saw. Their knowledge of medicine is contemptible, and quackery flourishes as successfully there, as in England.

The hired sophists of tyranny in Europe have labored to prove the propriety of absolute power in the sovereign, by deducing it from what they are pleased to call the patriarchal system of parental authority. In China, the government is actually established upon this system ; the son is the slave of the father, the subject the slave of the emperor. The Great Father is a title which the emperor takes ; and being thus placed above any earthly control, he is supposed to be also above earthly descent, and therefore, as a natural consequence, he sometimes styles himself the sole ruler of the world, and the son of heaven. The late emperor Kien Long, seemed indeed, in his latter years, to have been himself the dupe of this impiety, which was designed to impose upon the people. His reign had been unusually long and fortunate, and he conceived that the Lama had condescended to become incarnate in his person. This system, or more properly speaking, this language is carried through all the subdivisions of power ; the head of every province, city, or office, is considered as the father ; but, Mr. Barrow says, this fatherly care and affection in the governors, and filial duty and reverence in the governed, would, with much more propriety, be expressed by the terms of tyranny, oppression, and injustice in the one, and by fear, deceit, and disobedience in the other.

To curb my disposition to abuse this parental power in the monarch, a singular check has been devised.

"This is the appointment of the censorate, an office filled by two persons who have the power of remonstrating freely against any illegal or unconstitutional act about to be committed or sanctioned by the emperor. And Although it may well be supposed, that these men are extremely cautious in the exercise of the power delegated to them, by virtue of their office, and in the discharge of this disagreeable part of their duty, yet they have another task to perform, on which their own posthumous fame is not less involved than that of their master, and in the execution of which they run less risk of giving offence. They are the historiographers of the empire ; or, more correctly speaking, the biographers of the emperor. Their employment, in this capacity consists chiefly in collecting the sentiments of the monarch, in recording his speeches and memorable sayings, and in noting down the most prominent of his private actions, and the remarkable occurrences of his reign. These records are lodged in a large chest, which is kept in that part of the palace where the tribunals of government are held, and which is supposed not to be opened until the decease of the emperor ; and, if any thing material to the injury of his character and reputation is found to be recorded, the publication of it is delayed, out of delicacy to his family, till two or three generations have passed away, and sometimes till the expiration of the dynasty ; but this indulgence they pretend, that a more faithful relation is likely to be obtained, in which neither fear nor flattery could have operated to disguise the truth.

An institution, so remarkable and singular in its kind in an arbitrary government, could not fail to carry with it a very powerful influence upon the decisions of the monarch, and to make him solicitous to act, on all occasions, in such a manner, as would be most likely to secure a good name, and to transmit his character unsullied and sacred to posterity. The records of their history are said to mention a story of an emperor, of the dynasty or family of Tang, who, from a consciousness of having, in several instances, transgressed the bounds of his authority, was determined to take a peep into the historical chest, where he knew he should find all his actions recorded. Having made use of a variety of arguments, in order to convince the two censors that there could be nothing improper in the step he was about to take, as, among other things, he assured them, he was actuated with the desire only of being made acquainted with his greatest faults, as the first step to amendment ; one of these gentlemen is said to have answered him very nobly, to this effect : 'It is true you majesty has committed a number of errors, and it has been the principal duty of our employment to take notice of them ; a duty', continued he, 'which further obliges us to inform posterity of the conversation which your majesty has this day very improperly held with us.'

The press in China, we are told, is as free as in England : but Mr. Barrow's notions of the freedom of the press seem to be taken from the days of archbishop Laud and Mr. Pitt ; for this liberty, he says, seems to excite no apprehensions in the government. The summary mode of punishing any breach of good morale, without the formality of a trial, makes a positive prohibition against printing unnecessary, being itself sufficient to restrain the licentiousness of the press. The printer, the vender, and the reader of any libelous publication are all equally liable to be flogged with the bamboo. So much for the liberty of the press in China ! The censorial board of the inquisition is mercy, when compared with such freedom.

A short account of the laws is given, which it is the less necessary to notice, as a compendium of the complet code is likely to appear in an able and faithful English translation. We have searched the volume in vain for an account of the state of property ; a most important subject, which will of course be fully explained in these institutes. Birth and fortune are of no weight in China ; learning alone, such as it is, leads to office and distinction. But such learning as can neither soften the manners or strengthen the intellects is of little avail, and the officers of government carry on a system of plunder far more oppressive than the regular taxation. They who have acquired riches by their trade or possession, dare not openly enjoy them, for the officer of the district would find no difficulty in bringing the wealthy within the place of the sumptuary laws. To repress this act, a system of espionage has been established ; the magistrates keep watch upon each other, and secret inspection upon all. No viceroy can hold his office longer than three years, no servant of the crown from a family alliance in the place where he commands, nor obtain an office of importance in the place where he was born. These precautions sufficiently show the extent of the evil.

That a government should have continued without any material change for above two thousand years, is certainly a singular phenomenon in history, and the wonder is increased by the magnitude of the empire. Its unambitious character, and its situation, having no formidable neighbours, have contributed to secure it ; but the main cause of its stability has been the wise plan of interesting all the learned in its cause. The disturbances which occasionally arise, are produced by famine, an evil to which this great empire is miserably exposed. To alleviate this evil government stores up a part of the grain which it receives in taxation, for all taxes are paid in kind ; the people have no other relief, and this, which in itself is insufficient, is impeded by those impertinent and oppressive delays, which are not peculiar to the public officers of China. It is however the desire of government, as it is the interest, to administer effectual relief, and whenever it appears that an officer has withheld the relief from the poor, either through neglect or malice, the punishment is justly severe, even sometimes extending to the life of the culprit.

Taxation is fixed and certain ; the main and enviable blessing of this government. No new assessment is ever required, except in cases of rebellion, when an additional contribution is sometimes demanded from the neighbouring provinces ; and it happens quite often that the land tax or rent, is remitted in such districts as have suffered by drought or inundation. The annual value of the whole is about sixty-six millions, not more than double the revenue of Great Britain, exclusive of the poors-rate and parochial taxes. The civil and military establishments, and all the incidental and extraordinary expences are paid on the spot, and the surplus revenue remitted to Peking, amounting to about twelve millions. The military force is stated to consist of eighteen hundred thousand men ; the whole expences of this great establishment lord Mcartney calculated at little short of fifty millions sterling. But it must be remembered, that in China soldiers do not cease to be useful. They are parceled out in the smaller towns, villages, and hamlets, where they act as jailors, constables, thieftakers, assistants to magistrates, subordinate collectors of the taxes, guards to the granaries, and are employed in a variety of different ways under the civil magistracy and police. They are posted in little forts all along the public roads, canals, and rivers, at the distance of three or four miles asunder ; thus they prevent robberies, and carry dispatches to and from the capital, there being no other post. Every soldier has his portion of land which he cultivates : such a provision induces them to marry, and the married men are never removed from their station.

It is, however, probable, that some convulsion is brooding in this great empire. The Tartar family on the throne retain a national prejudice which it was formerly their policy to conceal :

though the conquerors adopted the dress, the manners, and the opinions of the conquered, they have not sufficiently blended with the mass of the people ; the court is now becoming partial to its own race ; all offices of importance are given to Tartars, and the Tartar language is likely to become prevalent at court. This partiality is not regarded by the people with indifference ; secret societies of united Chinese have been formed, and it appears by the last accounts that a very serious rebellion has broken out, with one of the family of the last Chinese emperors at the head, who had assumed the imperial yellow. To predict its fate would be impossible ; this only is certain, that from a change of dynasty no good results, and the expence of lives and tranquility at which such a change must be purchased, is actual loss. Such revolutions we deprecate as sincerely as Mr. Barrow, but we have not, like him, that horror of the enlightened doctrines of the rights of man, which he expresses in a manner so little consistent with his usual good sense and good manners. We have expressed our difference of opinion on this head, in reviewing his Travels in Africa ; and will therefore here only repeat our hope, that a system, which, like that of the Chinese government, and indeed all the Asiatic governments, totally prevents all improvement, all increase of knowledge and happiness, may be radically destroyed.

"The primitive religion of China, or, at least, those opinions, rites, and ceremonies that prevailed in the time of Confucius, (and before that period all seems to be fable and uncertainty) may be pretty nearly ascertained from the writings that are ascribed to that philosopher. He maintains in his physics, that 'out of nothing there cannot possibly be produced any thing ; - that material bodies must have existed from all eternity ; - that the cause, (lee reason) or principle of things, must have had a co-existence with the things themselves ; - that therefore, this cause is also eternal, infinite, indestructible, without limits, omnipotent and omnipresent ; that the central point of influence (strength) from whence this cause principally acts, is the blue firmament (tien) from whence its emanations spread over the whole universe ; - that it is, therefore, the supreme duty of the prince, in the name of his subjects, to present offerings to tien, and particularly at the equinoxes, the one for obtaining a propitious feed-time, and the other a plentiful harvest.

Other parts of the doctrine of Confucius were will calculated to keep alive the superstitious notions that still prevail among the multitude. He taught them to believe that the human body was composed of two principles ; the one light, invisible, and ascending ; the other gross, palpable, and descending ; that the separation of these two principles causes the death of man ; that at this awful period, the light and spiritual part of the human body ascends into the air, whilst the gross and corporeal matter sinks into the earth. The word 'death', in fact, never enters into the philosophy of Confucius ; nor, indeed, on common occasions is it employed by the Chinese of the present day. When a person departs this life, the common expression is, 'he has returned to his family'. And although the body resolves itself in the course of time into its primitive elements ; and becomes a part of the universe : yet, he contended, the spirits of such as had performed their duty in life were permitted to visit their ancient habitations, or such places as might be appointed for receiving the homage of their descendants, on whom they had the power of conferring benefactions. On this ground, it became the indispensable duty of every good man to observe a strict obedience of the performance of sacred rites in the temple, consecrated to the memory of ancestors. He maintained, that all such as neglected this great branch of moral duty would be punished for their neglect, after death, by their spiritual part being deprived of the privilege of visiting the hall of ancestors ; and, consequently, of the pleasure arising from the homage bestowed by their descendants."

The system of Confucius, or Gong-foo-tse as the name should be written, is pure Pantheism. What is most remarkable is, that his disciples should never have attached any superstition to their master. They regard him as a philosopher, who, by the strength of his own intellect, had attained to the knowledge of the truth, and who is worthy of reverence as the benefactor of mankind, because he has enlightened them. Two other sects, more adapted to human folly, have established themselves. That of the Tao-tze, or 'Sons of Immortals', is not very clearly explained. Its founder Lao Kung, by the account which is here given, would be more properly classed with Mainaduc, than with the founders of new religions. He maintained that enjoyment should be the main object of man, and that he could make man immortal by certain preparations taken from the three kingdoms of nature. Many princes are said to have been poisoned with this liquor of life. That such an imposture should maintain its credit for more than one generation appears incredible. Whether or not this part of the system is still believed we are not told ; but the priests of Lao Kung still continue a separate body ; they devote themselves to a state of celibacy, and associate in convents. Their temples are crowded with images, which represent the different passions, or the benefactors of the particular monastery, or the deceased brethren ; to these images they offer no homage. This account must be accurate ; but if the of Lao Kung's system be accurate also, it is very extraordinary that the practice of the disciples should so materially differ from the doctrines of the founder. The other superstition is that of Fo, or Budha, which is so widely diffused over the east. Formerly these hostile sects struggled for the mastery, each aiming to be established by favour of the court eunuchs. They often took arms against each other, monasteries were burnt, and thousands destroyed ; but as the people took no part in the contest, leaving it entirely to the priests, such wars were rather useful than prejudicial to the state. The present dynasty has reconciled the two parties by the sure method of neglecting both. The court religion is that of the Lama, whose priests are paid and maintained as a part of the imperial establishment : to this superstition also the Tartar officers of state are attached. Their burying grounds are strikingly described.

"A plain, extending beyond the reach of sight, opened out on the left of the river, upon which were observed many thousands of small sandy tumuli, of a conical form, resembling those hillocks which in myriads are thrown up on the continent of Africa by their termites or white ants. In several parts of this plain were small buildings, in the form of dwelling-houses, but not exceeding four or five feet in height ; in other places were circular, semicircular, and square enclosures of stone-work, and here and there were interspersed small pillars of stone or brick, and other erections of every variety of form. This was the first common burying-ground that we had observed, except a very small one at Tong-tchoo ; and the tumuli and the different erections marked out the mansions of the dead. In many parts of this extensive enclosure we met with massy coffins lying upon the surface, some new, others newly painted, but none in a mouldering state. It was explained to us, by our interpreter, that some of these coffins had been deposited there, until the proper advice should be obtained from the priest, or the oracle consulted, or from casting lots, as to the most propitious place of interment, and the most favourable day for performing the obsequies ; some were placed there till the pecuniary circumstances of the surviving relatives would enable them to bestow a suitable interment, and others were left to dry and moulder, to a certain degree, in order to be burnt, and the ashes collected and put into stone jars or other receptacles. On no occasion do the Chinese bury their dead within the precincts of a city or town, much less within the walls of their temples ; but always deposit them at a proper distance from the dwelling of the living, in which respect they have more discretion than the Europeans.

The bank of the river, being one of the enclosing fences to the burying-ground, was ornamented with beautiful weeping willows, which, with a few solitary cypresses interspersed among the tombs, were the only trees that appeared in this part of the country.

In a corner of the cemetery was a temple, built after the usual plan, with an altar in the center ; and a number of deities moulded in clay were ranged on each side on some pedestals. We observed no priests ; but an elderly lady was very busily employed in throwing the sticks of fate, in order to obtain a lucky number, in which, however, she failed. During the operation of shaking the cup, her countenance betrayed a greater degree of eagerness and anxiety than usually appears on the face of a Chinese ; and she left the temple in a peevish and muttering tone, sufficiently expressive of the greatness of her disappointment, which, it seems, was no less than a refusal, on the part of the oracle, to hold out the hope of her being blessed with a second husband. Till this circumstance had been explained to us by the keeper of the temple, it was concluded, that the old lady had been muttering imprecations against us for disturbing her in the midst of her devotion."

Though nearly a fourth part of the whole country consists of uncultivated lands, it is probable that the population is not over-rated at 333 millions. Enormous as the aggregate appears, yet this population is to that of Great Britain only as 256 to 120, or in a proportion somewhat greater than two to one. Mr. Barrow has set this point in a clear light, and sufficiently proved, in confutation of the common opinion, that China is not over-stocked.

The latter chapter describes the journey from Peking to Canton. This article has been extended to so great length, that we have no room to notice its details farther. We have said enough of the volume to evince its excellence. Bruce's is the only work of equal value which has appeared during the present reign – we had almost said during the last century. [Sout3]

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**Bart, Hans** (Radelfingen, Kt. Bern 1893-1943 Bandjarmasin, Indonesien) : Missionar  
Basler Mission, Schmied, Schlosser

*Biographie*

1920-1928 Hans Bart ist Missionar der Basler Mission in China. [BM]

**Bartel, Henry C.** = Bao, Zhili (Gombin, Russland 1872-1965 Tianjin) : Deutscher Pastor,  
Missionar evangelische Freikirche

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1901-1955 Henry C. Bartel verkündet das Evangelium in Shandong und anderen Provinzen in  
China. [Int]

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**Barth, John** (Cambridge, Md. 1930-) : Schriftsteller

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**Barth, Karl** (Basel 1886-1968 Basel) : Evangelisch-reformierter Theologe

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Winfried Glüer : T.C. Chao hat Barths 'Römerbrief' und den ersten Band der 'Kirchlichen Dogmatik' in der englischen Übersetzung gelesen. Seine Darstellung ist stark von der Barth-Interpretation englischer Theologen abhängig. Er vermittelt hier für die chinesische Theologen die Grundgedanken Barthscher Theologie, soweit sie zu diesem Zeitpunkt für ihn erkennbar waren. In einem breiter angelegten Teil stellt er den geistesgeschichtlichen und theologiegeschichtlichen Hintergrund dar, auf dem Barths theologischer Ansatz verstanden werden muss. Es folgt dann in Grundzügen eine Umschreibung der wichtigsten Schwerpunkte, u.a. behandelt er das Wort Gottes, die Offenbarungslehre und den Gottesbegriff ausführlicher. Im Nachwort erklärt er ausdrücklich, selbst kein 'Barthianer' zu sein. Er bemüht sich um eine objektive Darstellung. Stellenweise wird es dennoch deutlich, dass der Barth gegenüber grundsätzlich theologische Vorbehalte hat. Das betrifft besonders die theologische Anthropologie.  
An einigen Punkten gibt er, der Sekundärliteratur entnommene, Hinweise auf einen Wandel im Denken Barths. Wirklich engagiert ist er offensichtlich in der Behandlung des 'Protestes' der dialektischen Theologie und in der Darlegung seines geschichtlichen Hintergrundes. Dabei deutet er in einigen Bemerkungen an, dass das in China verbreitete 'theologische Denken noch das Denken aus der Zeit vor dem ersten Weltkrieg ist'. [Glü:S. 141-142]

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**Barthélemy-Saint-Hilaire, Jules** (Paris 1805-1895 Paris) : Gelehrter, Staatsmann, Professor Collège de France

**Barthelme, Donald** (Philadelphia, Penn. 1931-1989 Houston, Tex.) : Schriftsteller

### Bibliographie : Autor

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**Barthes, Roland** (Cherbourg 1915-1980 Paris) : Literaturkritiker, Schriftsteller, Philosoph

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1974

Barthes, Roland. *Carnets du voyage en Chine* [ID D21803]. [Kleine Auszüge].

*Samedi 14 avril (Pékin).*

Beige vernissé des tuiles de la Cité.

Que restera-t-il de Pékin ? Une brise, une lumière voilée, une tiédeur, ciel bleu léger, quelques flocons...

Jardin. Pruniers japonais, magnolias en fleurs. Rocaille. Petites filles jouant à danser autour d'une double corde – variant les pas – au lieu de sauter mécaniquement. Petit pique-niques d'enfants en groupe. Pain, esquimau blanc, pomme.

Désert de la Coquetterie...

*Dimanche (Pékin) : Imprimerie (Xinhua).*

Affiches manuscrites avec caricatures. Confucius et l'absurdité. Caricature du crâne de Confucius, hideux. A côté, une bulle avec très jolie mère et bébé (Lin Piao a dit que son père et sa mère lui avaient donné une tête bien faite).

Autre image : l'avion de Lin Piao s'écrase. Doxa ressassée : Lin Piao et Confucius avaient le même point de vue...

Maintenant : Oeuvres choisies Mao 40 millions, Drapeau rouge 100 millions. Mouvement d'études Marx Mao dans les larges masses des ouvriers de notre usine ; 80 groupes d'études en dehors des heures de travail.

Contre Lin Piao. Rectification du style de travail. Tout le personnel se lance dans la Campagne. Au cours de la transition socialiste, la ligne politique est primordiale. On est en train de liquider les crimes de la clique Lin Piao. Vrai discours-sermon. Autre brique : « Il y a plus de 2000 ans, Confucius voulait revenir aux rites. Revenir aux rites, c'est restaurer le paradis perdu de la dynastie... »

Tableau. Les avantages de la Révolution Culturelle. Petits objets (bicyclette, radio, vêtement, porc) avec la chute des prix. [Cette Imprimerie est très Révolution Culturelle]. Mais cela aussi par le biais anti Lin Piao, qui avait dit que c'était mieux avant...

Lin Piao voulait séparer Mao du Marxisme parce que non chinois. Les ouvriers ont réagi : ils peuvent comprendre très facilement Marx-Lénine...

Mao : la lutte de classes continue chaque jour en période socialiste. Lin Piao disait au contraire que la Révolution culturelle avait liquidé d'un seul coup les réactionnaires.

*Avion Pékin-Shanghai (13 h 15).*

14 h 55. Shanghai. 14 degrés : gris et pas chaud, quelques gouttes de pluie.

Plus chaud. Palmiers. Mimosas. Parfums.

*Lundi 15 avril : Shanghai.*

Vers le Chantier naval. Traversée d'un large quartier populaire. Charbonniers à tricycle, boulets fumants. Halte en auto avant de prendre le bac... Tonifiante traversée du Wang Pu. Odeur de Poisson. Grand radeau de bois. Immense voile brune gaufrée... Visite du Navire Fenguang... L'appartement du Capitaine. Photo de Mao à une tribune, fume-cigarette à la main. Toujours de belles calligraphies de Mao (Poèmes) au mur. Or sur rouge...

Visite d'un cartier neuf résidentiel. San Qua Lung. Ruelle de la Libération.

Soir : Cirque. 12 000 places. C'est le cirque de Pékin que j'ai vu à Paris avec je ne sais plus quel gigolo.

*Mardi 16 avril : (Shanghai).*

Hopital no 2. Jardins délicieux... Principes Mao : 1) d'abord prophylaxie. 2) Service aux Paysans, Soldats, Ouvriers. 3) Mouvement de masse dans l'hôpital. 4) Médecine européenne + médecine chinoise. 1) Prophylaxie, Maladies courantes et épidémiques. Equipes itinérantes. 2) Europe + Chine. 30 % des opérations sous acupuncture. 3) Recherche scientifique : surtout sur les maladies courantes. Exemples : bronchite chronique sénile, arthrose coronaire, cancer, cataracte. 4) Enseignement (niveau Faculté)... Conversation avec les médecins...

Après-midi : En haut d'un building de dix-sept étages (Hôtel de Shanghai). Terrasse. Vue panoramique (très belle). Tout Shanghai, comme Cicago. Ville brune – et les klaxons en bas, ininterrompus.

Maison du PCCC (14 h 30)... Visite d'une librairie...

*Mercredi 17 avril : Shanghai.*

Exposition industrielle permanente. Galliera...

Après-midi. En bateau (sur le Wang Pu)...

Soir 19 h Discussion. Présentation de l'Ecrivain. 1) Revues françaises traitant de 'philosophie' ? 2) Objet de la Recherche dans le domaine de la théorie philosophique ? 3) Influence de l'URSS et Révisionnisme sur la théorie philosophique ? 4) Controverses entre marxisme-léninisme et révisionnisme. 5) Travail de Tel Quel. 6) Seuil. 7) Lin Piao Confucius en France ?... Intervention de l'Ecrivain sur Confucianisme et Ecoles matérialistes et problème du Juste Milieu et Ultra Droitisme...

*Jeudi 18 avril : (Shanghai).*

Séance avec les Professeurs de Philosophie de Shanghai. 1) Controverse sur Confucius. 2) Lin Piao, et le parallèle avec Confucius ? 3) Questions sur l'enseignement. 4) Sciences Politiques, Histoire Révolution Chinoise, etc.

14 h 12 En train pour Nankin... Lentement, interminablement à travers les champs, les jardins tout proches. Le paysage est très monotone. 20 h. Arrivée à Nankin.

*Vendredi 19 avril : (Nankin).*

On nous amène au départ du Grand Pont... Visite du Zoo... Visite d'une exposition (dans le Parc) de dessins et écritures d'enfants... Après-midi Ecole Normale Supérieure de Nankin... Concert...

*Samedi 20 avril 74 : (Nankin).*

En auto au Mausolée de Sun Yat Sen... Tombeau de Ming... Au grand magasin populaire... Après-midi : Ecole primaire... Cinéma.

*Dimanche 21 avril : (Nankin).*

Nous partons pour la Commune Populaire (1 h 20 d'auto). Campagne plate, belle, très cultivée, très verte. Buffles, fleurs mauves pour féconder la terre (engrais), colza. Très peuplée...

Avant la Libération, terres désertes ; conditions naturelles mauvaises : inondations et sécheresses. Rendement limité. Vie très misérable. Après la Libération, larges masses engagée dans voie organisationnelle et collective. 1950 : Réforme agraire. Groupes d'entraide. Coopératives. 1958 : Commune populaire. Forces productives libérées, niveau de vie du Peuple élevé. Révolution Culturelle : paysans pauvres, esprit d'entraide, mobilisés, mouvement de masse, prendre exemple sur brigade de production de Tatchai... Atelier à machines pour réparations. Une quinzaine d'ouvriers... Hôpital de la Commune (sorte de dispensaire très horrible)... Visite d'une maison...

*Lundi 22 avril (de Nankin à Luo Yang).*

Bonne nuit dans le wagon-lit... Petites gares très occidentales, pauvres et paisibles... Le paysage n'est pas culturalisé (sauf la culture elle-même de la terre) : rien qui dise l'histoire. Luo Yang : 15 h.

Exposition de Pivoines, fleur de l'endroit... Au fond du Parc à Pivoines, tombeaux des Han Ouest (2000 ans).

Ville, lumière très paisible.

*Mardi 23 avril : (Luo Yang).*

8 h. Nous partons en microbus pour les grottes de Long Men... Après la Libération, grottes sérieusement protégées... Nous marchons le long de la berge, toujours abondamment accompagnés. Tapissée de mille bouddhas incrustés dans le mur comme du papier à motifs...

Après-midi : Usine de tracteurs... Questions (groupées) et discussion...

Soir : Opéra local. Troupe du Henan... Les gens, visiblement, ne demandent qu'à rire ; grande réserve en eux de sensibilité, d'attention, de fraîcheur : ils attendent intensément le talent, la bonne Comédie ; il leur arrive un navet qui, visiblement, les laisse inemployés. Quel gâchis, quelle perte ! Le manque de talent est un crime contre la Révolution. Les actrices : gestes très codés (surtout en chantant)...

*Mercredi 24 avril (Luo-Yang).*

Visite d'une usine pour les travaux de mine... En train de Luo Yang à Sian...

*Jeudi 25 avril (Sian).*

Pagode de la grande Oie (Tang) 652 après J.C. ... Musée préhistorique... Sian est bien le centre exact de la Chine. Le Musée est bien fait, clair et didactique...

Après-midi : Quarante-cinq minutes d'auto vers les Peintres Paysans. Ville interminable. Chez

les Peintres Paysans... Avant Libération, vie misérable sous les Propriétaires fonciers. Après la Libération : s'activent à la voie collective... 12 000 peintures d'amateurs sur l'histoire de la commune, etc., 106 collections (recueils). Révolution Culturelle : 8 700 peintures pour critiquer ligne révisionniste Liu Shao Shi et Lin Piao, Pilin Pikong : le peintres paysans ont bien étudié le marxisme-Léninisme... Visite de l'Exposition... 1) réaliste, banal, scène instant prégnant. 2) Panoramiques plus naïfs, plus Douanier Rousseau, ou délires multiplicatifs...  
*Vendredi 26 avril (Sian).*

Usine de textiles... Jardin d'enfants... Visite de familles (modèles)... Les parents doivent raconter et apprendre à leurs enfants les misères du passé...

Après-midi : Source Thermale de Hua Tchin Tchen... Dehors : Petites pagodes kosques... Jardins... Dans la montagne, on voit le pavillon où Chang Kai Tchek a été arrêté... Au Tumulus de Qin Shi Huang Di, Empereur des Légalistes... Le premier empereur qui a unifié la Chine...

Soir : Ballet 'La fille aux cheveux blancs' par troupe de la Province.

*Samedi 27 avril (Sian).*

Au Musée de la Province. Parapluies. Jardins. Pavillons. Kiosques, portiques genre Pagode. Histoire des cinq Dynasties. Grésil. Esclavagisme et Société féodale... Enfin dernières salles : Forêt de stèles. Grande collection de calligraphies sur pierre. Stèle portant mention de l'entrée des Nostoriens (VI<sup>e</sup> siècle, début des Tang). Eloges d'empereurs, histoires, biographies : la plupart confucianistes... Ce musée m'est d'un ennui mortel...

Après-midi : Bureau administratif des Affaires de la VIII<sup>e</sup> armée... Salon. Entrevue entre Responsables et Kuomintang. Photo de Chou En Lai moustache et barbichette (1935). A côté, Chambre à coucher de Chou En Lai. (Ses livres marxistes). Portrait de Sun Yat Sen. Autre salle : Bureau de l'Office et salle de réunion. Articles de Mao. Vieux téléphone. Portrait de Mao jeune, vareuse et casquette à étoile rouge...

Halte à la Muraille... Pagode de la Petite Oie Sauvage... Arrivée à l'Opéra. On joue 'La montagne aux Azalées' : sorte d'opéra comique héroïque avec dialogues emphatiques, airs chantés et figures acrobatiques...

*Dimanche 28 avril (Sian-Pékin).*

Nous atterrissons à Pékin à 11 H 30... Shopping au Magasin Populaire... Soir : Match de Volley-Ball...

*Lundi 29 avril (Pékin).*

9 h. Départ en microbus pour la Grande Muraille et les tombeaux des Ming... Premiers travaux : sous les Royaumes combattants, il y a 2500 ans ; d'abord : murs les uns contre les autres. Unification par Qin Shi Huang Di – 5000 km. Efficace à l'époque (contre les cavaliers). Forme actuelle : Ming... Treize tombeaux disséminés. Campagne plate et verte. Montagne au fond. Pommiers en fleurs... Visite du Tombeau du treizième Empereur, fin XVI<sup>e</sup>-début XVII<sup>e</sup> siècle. Pins, Portiques, Kiosques-pagodes, Toits de pagode. Petits escaliers... Petit voyage dans la campagne en microbus. Autre tombeau (du troisième Empereur), celui-là non fouillé. Mais c'est très beau, peut-être l'espace le plus beau que nous ayons vu : Pagode, Pins, Palmiers, Courettes, portiques, etc. Bleu, rouge, vert...

*Mardi 30 avril (Pékin).*

A l'Institut des Minorités Nationales... Après-midi Shopping...

*Mercredi 1<sup>er</sup> mai (Pékin).*

Au Parc Sun Yat Sen... Au Parc des Travailleurs... Après-midi Au Parc des Nationalités... Au Palais d'été... Soir Spectacle de Sport...

*Jeudi 2 mai (Pékin).*

9 h Séance d'information avec des représentants de Luxingshe... apprendre de nous, sur la France. I. Elections présidentielles ?... II. Mouvement populaire en France ?... III. Crise au sein du PCF...

Après-midi Au Temple du Ciel. Dans un grand parc, plein de monde, de banderoles, de gens : c'est encore fête. Différents bâtiments, assez clinquants : remarquable par la marqueterie bleu-beige des toits... Shopping. Magasin de l'Amitié...

*Vendredi 3 mai Pékin.*

...Université de Pékin... La professeur de lettres, Doyen de philosophie matérialiste et

dialectique + Professeur de lettres + étudiant de philosophie + cadre Bureau Affaires administratives + id. Aperçu Université : 1898. Trois disciplines : sciences humaines + nature + langues étrangères... Après la Libération : grand développement... – Admission, recrutement des étudiants... – Changement de la structure de l'Enseignement... 11 h questions de fond (envoyée à l'avance)...

Promenade en groupe dans le parc solitaire. Lac. Radar devant Pagode. Tombeau des Cendres (une partie) d'Edgar Snow « un American friend of the Chinese people, 1905-72 »... La Bibliothèque... Questions... Repas final offert par Luxingshe.

*Samedi 4 mai (Pékin).*

Réveillé à cinq heures pour le départ... Dans l'Avion...

Bilan : trois admirations, deux résistances, une question. I 1. Satisfaction des besoins. 2.

Brassage des couches. 3. Style, Ethique. II 1. Stéréotypes. 2. Moralité. III Lieu du Pouvoir.

Sekundärliteratur

Anne Herschberg : Les Français arrivent en Chine en pleine campagne contre Confucius et Lin Piao, qui entraîne à chaque étape du voyage des 'aperçus' idéologiques sur la situation politique, nourris d'une phraséologie ritualisée. Les carnet de Barthes offrent une vision distanciée de ce parcours, attentive aux détails, aux couleurs, aux paysages, aux corps, aux menus événements du quotidien, qu'il commente avec humour. Les notations de choses vues, senties, entendues, alternent avec des remarques insérées entre crochets : réflexions, méditations, critiques ou phrases de sympathie, qui sont comme des apartés sur le monde alentour. [Bart2]

1974

Reise von Roland Barthes mit François Wahl, der Delegation von Tel Quel mit Philippe Sollers, Julia Kristeva und Marcelin Pleynet von Beijing nach Shanghai und von Nanjing nach Xian auf Einladung der chinesischen Botschaft.

Rachel Pollack : Les historiens ont débattu de l'impact que ce voyage a eu sur la position de Tel Quel face à la Révolution culturelle. Alors que Tel Quel ne désavoue la Révolution culturelle qu'après la mort de Mao, il y a certaines indications, même dans les premières oeuvres, des désillusions politiques de ses rédacteurs. A l'exception notable de François Wahl, toutefois, les voyageurs sont tous revenus avec des récits admiratifs de ce qu'ils ont vu en Chine. Roland Barthes décrit même la Chine comme un pays « sans hystérie ».

Les mémoires des voyageurs, y compris les notes de Roland Barthes révèlent le désarroi frappant que les Telqueliens ont expérimenté dans leurs tentatives d'interpréter leur voyage. Maoïstes en France, ils sont confrontés en Chine à une campagne qu'ils ne peuvent comprendre et à un peuple qui les traite comme des étrangers. En outre, ils sont conscients des limites de leur visite et tentent de surmonter leur propre subjectivité. Leur étonnement, leur frustration et leur conscience de soi, qui sont tous exprimés dans leurs écrits, les amènent à affirmer que la Chine est impénétrable à l'analyse de l'Ouest, toujours méconnaissable pour les étrangers.

Roland Barthes et Marcelin Pleynet, en particulier, sont plus intéressés par la civilisation chinoise et la culture chinoise que par la situation politique. Ils ne cherchent pas seulement une utopie politique, mais également une utopie artistique. Pour les Telqueliens, la Chine offre « une sorte de référence nouvelle dans le savoir »; sa découverte est comparable à la découverte, pendant la Renaissance, de la Grèce antique.

Lors des événements de Mai 68, Tel Quel a soutenu le PCF contre les militants étudiants, et plusieurs chercheurs ont suggéré que leur tournant maoïste était un moyen de recadrer leur position à l'égard de 68. Une des attractions de la Révolution culturelle pour les Telqueliens est sa combinaison apparente du langage et de l'action comme outils de la révolution.

Malgré l'enthousiasme du groupe pour la Révolution culturelle de Mao, leurs journaux intimes révèlent qu'ils sont conscients que l'agence de voyage tente de les manipuler. « Il est clair que les Chinois souhaitent nous prouver que la politique commande tous les aspects de la vie chinoise. C'est sur ce fond que se déroulent nos visites » écrit Pleynet après que le groupe ait visité un immeuble d'habitation à Shanghai et ait été accueilli par le représentant local du Parti.<sup>12</sup> Il ajoute quelques jours plus tard que ce que la délégation avait vu était fondé sur un « grand écart des expériences » et que le tour était « coupé de toute expérience concrète ». Sa déception est claire après que le groupe se soit vu refuser la visite d'un temple antique à Xi'an, sous prétexte qu'il était fermé : « Bref tout ce qui ne relève pas de la plus stéréotypée des fictions (de culture ou d'histoire) est ou caché ou interdit », déplore-t-il.

La plainte n'est pas entièrement exagérée; les deux guides sont des représentants des Luxingshe, le service touristique officiel de l'État chinois, et agissent comme agents du gouvernement ainsi que comme traducteurs<sup>13</sup>. La délégation a suivi l'itinéraire officiel de l'agence et s'est vu refuser plusieurs demandes pour visiter une « École du 7 Mai », camp de rééducation pour les intellectuels et les cadres du Parti dénoncés. Beaucoup d'éléments de la réalité chinoise sont passés sous silence, leur sont cachés, comme le révèle le fait que lors d'une rencontre avec des étudiants de l'Université de Pékin, Pleynet se soit plaint en disant : « Nous n'avons rien appris et rien vu ». A l'opéra à Xi'an, il se demande alors s'il est « vraiment possible de tirer quelque conclusion que ce soit des fictions qu'on nous propose ». Sollers dit que ces spectacles « n'ont à l'évidence rien à voir avec ce qui se joue aujourd'hui en Chine » et Barthes compare les figures de danse aux postures des mannequins de cire dans les vitrines des grands magasins. Les stéréotypes dont on les bombarde de toutes les directions ne sont « rien de fondamentalement différent de la guimauve morale de certains dessins animés, ou des bandes dessinées américaines », observe cyniquement Pleynet.

De nombreux textes de Telqueliens expriment le sentiment d'aliénation en Chine. 'Des chinoises' commence avec une description de la marche à travers le village provincial de Huxian, à quarante kilomètres de l'ancienne capitale de Xi'an. Kristeva décrit une distance incommensurable entre elle et les paysans chinois. Kristeva et les autres Telqueliens expriment le désir de se perdre en Chine, de 'devenir' chinois.

Les notions de sexualité – et de frustration avec sa suppression en Chine – apparaissent plusieurs fois dans les écrits du groupe. Dans un entretien 1981, Sollers rappelle son ancien intérêt pour la Chine, à travers le taoïsme, et en parle comme d' « une expérience érotique ». Le groupe tient, tout au long du voyage, des discussions sur la sexualité chinoise et sa séparation de la vie sociale.

Pendant le voyage, le groupe passe plusieurs soirées à discuter le rôle des intellectuels dans la révolution. Croyant que les intellectuels pourraient transformer la situation en France, ils se sont abstenus de critiquer la nature du tour ou de rejeter la Révolution culturelle. Ils font plutôt l'éloge du progrès qu'on leur a présenté en Chine et attribuent leur perplexité à des barrières épistémologiques plus larges. Dans le cas de *Tel Quel*, les voyageurs arrivent sans aucun doute en Chine avec des idées préconçues, mais ils ne sont pas aveuglés par elles. Le prisme à travers lequel ils voient la Chine est façonné par des questions épistémologiques, pratiques et politiques, ainsi que par des engagements politiques. En Chine, ce prisme vole en éclats parce que les voyageurs se rendent compte qu'ils ne sont pas capables de saisir entièrement ce qui se joue dans la Révolution culturelle. Leur vision est troublée par les contrôles de l'agence touristique et les barrières culturelles qui les mettent à l'écart comme étrangers. En fin de compte, les voyageurs de *Tel Quel* n'ont pas pu réellement voir la Révolution culturelle, mais ils n'ont pas « suspendu » l'analyse de cet événement, ils ont continué à le questionner et à l'interpréter minutieusement. La complexité de leur approche montre qu'ils sont allés bien au-delà de la simple acceptation de l'idéologie maoïste. [Bart2,Bart4]

1974-1975 Barthes, Roland. *Alors la Chine ?* [ID D24144].

Dans la pénombre calme des salons d'accueil, nos interlocuteurs (des ouvriers, des professeurs, des paysans) sont patients, appliqués (tout le monde prend des notes : nul ennui, un sentiment paisible de travail commun), et surtout attentifs, singulièrement attentifs, non à notre identité mais à notre écoute : comme si, en face de quelques intellectuels inconnus, il importait encore à ce peuple immense d'être reconnu et compris, comme s'il était demandé ici aux amis étrangers, non la réponse d'un accord militant, mais celle d'un assentiment.

On part pour la Chine, muni de mille questions pressantes et, semble-t-il, naturelles: qu'en est-il, là-bas, de la sexualité, de la femme, de la famille, de la moralité ? Qu'en est-il des sciences humaines, de la linguistique, de la psychiatrie ? Nous agitions l'arbre du savoir pour que la réponse tombe et que nous puissions revenir pourvus de ce qui est notre principale nourriture intellectuelle : un secret déchiffré. Mais rien ne tombe. En un sens, nous revenons (hors la réponse politique) avec : rien.

On s'interroge alors soi-même : et si ces objets, dont nous voulons à tout prix faire des questions (le sexe, le sujet, le langage, la science) n'étaient que des particularités historiques et géographiques, des idiotismes de civilisation ? Nous voulons qu'il y ait des choses impénétrables pour que nous puissions les pénétrer : par atavisme idéologique, nous sommes des êtres du déchiffrement, des sujets herméneutiques ; nous croyons que notre tâche intellectuelle est toujours de découvrir un sens. La Chine semble résister à livrer ce sens, non parce qu'elle le cache mais, plus subversivement, parce que (en cela bien peu confucéenne) elle défait la constitution des concepts, des thèmes, des noms ; elle ne partage pas les cibles du savoir comme nous ; le champ sémantique est désorganisé ; la question posée indiscrètement au sens est retournée en question du sens, notre savoir en fantasmagorie : les objets idéologiques que notre société construit sont silencieusement déclarés im-pertinents. C'est la fin de l'herméneutique.

Nous laissons alors derrière nous la turbulence des symboles, nous abordons un pays très vaste, très vieux et très neuf, où la signifiante est discrète jusqu'à la rareté. Dès ce moment, un champ nouveau se découvre : celui de la délicatesse, ou mieux encore (je risque le mot, quitte à le reprendre plus tard) : de la fadeur.

Hormis ses palais anciens, ses affiches, ses ballets d'enfants et son Premier Mai, la Chine n'est pas colorée. La campagne (du moins celle que nous avons vue, qui n'est pas celle de l'ancienne peinture) est plate ; aucun objet historique ne la rompt (ni clochers., ni manoirs) ; au loin, deux buffles gris, un tracteur, des champs réguliers mais asymétriques, un groupe de travailleurs en bleu, c'est tout. Le reste, à l'infini, est beige (teinté de rosé) ou vert tendre (le blé, le riz) ; parfois, mais toujours pâles, des nappes de colza jaune ou de cette fleur mauve qui sert, paraît-il, d'engrais. Nul dépaysement.

Le thé vert est fade ; servi en toute occasion, renouvelé régulièrement dans votre tasse à couvercle, on dirait qu'il n'existe que pour ponctuer d'un rituel ténu et doux les réunions, les discussions, les voyages : de temps en temps quelques gorgées de thé, une cigarette légère, la parole prend ainsi quelque chose de silencieux, de pacifié (comme il nous a semblé que l'était le travail dans les ateliers que nous avons visités). Le thé est courtois, amical même ; distant aussi ; il rend excessifs le copinage, l'effusion, tout le théâtre de la relation sociale.

Quant au corps, la disparition apparente de toute coquetterie (ni mode, ni fards), l'uniformité des vêtements, la prose des gestes, toutes ces absences, multipliées le long de foules très denses, invitent à ce sentiment inouï — peut être déchirant : que le corps n'est plus à comprendre, qu'il s'entête, là-bas, à ne pas signifier, à ne pas se laisser prendre dans une lecture érotique ou dramatique (sauf sur la scène).

Ai-je parlé de fadeur ? Un autre mot me vient, plus juste : la Chine est paisible. La paix (à quoi l'ononastique chinoise fait si souvent référence) n'est-elle pas cette région, pour nous utopique, où la guerre des sens est abolie ? Là-bas, le sens est annulé, exempté, dans tous les lieux où nous, Occidentaux, le traquons ; mais il reste debout, armé, articulé, offensif, là où nous répugnons à le mettre : dans la politique.

Les signifiants (ce qui excède le sens et le fait déborder, s'en aller plus loin, vers le désir), les signifiants sont rares. En voici trois, cependant, sans ordre : d'abord, la cuisine, qui est, on le sait, la plus complexe du monde ; ensuite, parce qu'ils sont là en quantité énorme, débordante,

les enfants, qu'on ne se lasse pas de regarder avidement, tant leurs expressions (qui ne sont jamais des mines) sont diverses, toujours incongrues ; enfin, l'écriture ; c'est, sans doute, le signifiant majeur ; à travers les manuscrits muraux (il y en a partout), le pinceau du graphiste anonyme (un ouvrier, un paysan), incroyablement pulsif (nous l'avons constaté dans un atelier d'écriture), jette dans un seul acte la pression du corps et la tension de la lutte ; et les calligraphies de Mao, reproduites à toutes les échelles, signent l'espace chinois (un hall d'usine, un parc, un pont) d'un grand jeté lyrique, élégant, herbeux : art admirable, présent partout, plus convaincant (pour nous) que l'hagiographie héroïque venue d'ailleurs. En somme, à peu de choses près, la Chine ne donne à lire que son Texte politique. Ce Texte est partout : aucun domaine ne lui est soustrait ; dans tous les discours que nous avons entendus, la Nature (le naturel, l'étemel) ne parle plus (sauf sur un point, curieusement résistant : la famille, épargnée, semble-t-il, par la critique menée actuellement contre Confucius).

Et cependant, là encore, pour trouver le Texte (ce que nous appelons aujourd'hui le Texte), il faut traverser une vaste étendue de répétitions. Tout discours semble en effet progresser par un cheminement de lieux communs (" topoi " et clichés), analogues à ces sous-programmes que la cybernétique appelle des " briques ". Quoi, nulle liberté ? Si. Sous la croûte rhétorique, le Texte fuse (le désir, l'intelligence, la lutte, le travail, tout ce qui divise, déborde, passe). D'abord, ces clichés, chacun les combine différemment, non selon un projet esthétique d'originalité, mais sous la pression, plus ou moins vive, de sa conscience politique (à travers le même code, quelle différence entre le discours figé de ce responsable d'une Commune populaire et l'analyse vive, précise, topique, de cet ouvrier d'un chantier naval de Shanghai !). Ensuite, le discours représente toujours, à la façon d'un récit épique, la lutte de deux " lignes " ; sans doute, nous, étrangers, n'entendons-nous jamais que la voix de la ligne triomphante ; mais ce triomphe n'est jamais triomphaliste ; c'est une alerte, un mouvement par lequel on empêche continûment la révolution de s'épaissir, de s'engorger, de se figer. Enfin, ce discours apparemment très codé, n'exclut nullement l'invention, et j'irai presque jusqu'à dire : un certain ludisme ; prenez la campagne actuelle contre Confucius et Lin Piao ; elle va partout, et sous mille formes ; son nom même (en chinois : Pilin-Pikong) tinte comme un grelot joyeux, et la campagne se divise en jeux inventés : une caricature, un poème, un sketch d'enfants, au cours duquel, tout d'un coup, une petite fille fardée pourfend, entre deux ballets, le fantôme de Lin Piao : le Texte politique (mais lui seul) engendre ces menus " happenings ". Michelet assimilait la France dont il rêvait à une grande Prose, état neutre, lisse, transparent, du langage et de la socialité. Par l'exténuation des figures, par le brassage des couches sociales (c'est sans doute la même chose), la Chine est éminemment prosaïque. Dans ce pays, lieu d'une grande expérience historique, l'héroïsme n'encombre pas. On le dirait fixé, tel un abcès, sur la scène de l'opéra, du ballet, de l'affiche, où c'est toujours (honneur ou malice ?) la Femme qui reçoit la charge de hausser le corps sur ses ergots politiques, cependant que dans la rue, dans les ateliers, les écoles, sur les routes de campagne, un peuple (qui, en vingt-cinq ans, a déjà construit une nation considérable) circule, travaille, boit son thé ou fait sa gymnastique solitaire, sans théâtre, sans bruit, sans pose, bref sans hystérie.

1975

Par les quelques réactions (négatives) qu'il a suscitées, ce texte circonstanciel pose à mes yeux une question de principe : non pas : qu'est-il permis, mais qu'est-il possible de dire ou de ne pas dire ?

Tout idiome comporte des rubriques obligatoires : non seulement la langue, par sa structure, empêche de dire certaines choses, puisque, pour ces choses, il n'y a aucune expression grammaticale qui permette de les dire, mais encore elle oblige, positivement, à en dire d'autres. Ainsi, pour combien de mots dont nous souhaiterions en nous-mêmes respecter l'indifférenciation, sommes-nous obligés de choisir entre le masculin et le féminin, puisque notre langue comporte ces deux rubriques et ces deux-là seulement ? Nous, Français, sommes astreints à parler masculin/féminin.

Parce qu'il résulte d'une combinatoire de phrases, le discours est en principe tout à fait libre : il n'y a pas de structure obligée du discours, sinon rhétorique. Et pourtant, par l'effet d'une contrainte mentale — de civilisation, d'idéologie — notre discours a, lui aussi, ses rubriques

obligatoires. Nous ne pouvons parler, et surtout écrire, sans être assujétis à l'un de ces modes : ou affirmer, ou nier, ou douter, ou interroger. Le sujet humain ne peut-il cependant avoir un autre désir : celui de suspendre son énonciation, sans, pour autant, l'abolir ?

Sur la Chine, immense objet et, pour beaucoup, objet brûlant, j'ai essayé de produire — c'était là ma vérité — un discours qui ne fut ni assertif, ni négateur, ni neutre : un commentaire dont le ton serait : no comment : un assentiment (mode de langage qui relève d'une éthique et peut-être d'une esthétique), et non forcément une adhésion ou un refus (modes qui, eux, relèvent d'une raison ou d'une foi). En hallucinant doucement la Chine comme un objet situé hors de la couleur vive, de la saveur forte et du sens brutal (tout ceci n'étant pas sans rapport avec la sempiternelle parade du Phallus), je voulais lier dans un seul mouvement l'infini féminin (maternel ?) de l'objet lui-même, cette manière inouïe que la Chine a eue à mes yeux de déborder le sens, paisiblement et puissamment, et le droit à un discours spécial : celui d'une dérive légère, ou encore d'une envie de silence — de "sagesse", peut-être, ce mot étant compris dans un sens plus taoïste que stoïcien ("Le Tao parfait n'offre pas de difficulté, sauf qu'il évite de choisir... Ne vous opposez pas au monde sensoriel... Le sage ne lutte pas"). Cette hallucination négative n'est pas gratuite : elle veut répondre à la façon dont beaucoup d'Occidentaux hallucinent de leur côté la Chine populaire : selon un mode dogmatique, violemment affirmatif/négatif ou faussement libéral. N'est-ce pas finalement une piètre idée du politique, que de penser qu'il ne peut advenir au langage que sous la forme d'un discours directement politique ? L'intellectuel (ou l'écrivain) n'a pas de lieu -ou ce lieu n'est autre que l'Indirect : c'est à cette utopie que j'ai essayé de donner un discours juste (musicalement). Il faut aimer la musique, la chinoise aussi.

## Sekundärliteratur

Lisa Lowe : Barthes invents a writing posture that dramatizes the critic's subjective encounter with an oriental system that refuses western paradigms and ideologies. Paradoxically, Barthes's corpus commences with a politicized criticism of exoticism, yet ends with a greatly elaborated practice of this very posture.

Barthes's attempt to resolve the dilemma of criticizing western ideology while escaping the tyranny of binary logic takes a form not unlike that of traditional orientalism : through an invocation of the Orient as a utopian space, Barthes constitutes an imaginary third position. The imagined Orient – as critique of the Occident – becomes an emblem of his 'poetics of escape', a desire to transcend semiology and the ideology of signifier and signified, to invent a place that exceeds binary structure itself.

The book on Japan and the piece of China both represent the desire to invent 'atopia', to devise new writing practices in order to escape the reactive formation of ideology and counterideology.

*Alors la Chine ?* is a narrative about an invented Orient. China is constructed as a refutation of European hermeneutic and political traditions ; the China evoked in this piece, however, elides the French writer's interpretive acts in a very different manner than does his Japan. China is a text that completely lacks a symbolic function, is nothing but bland surfaces, contains no meanings to elucidate, no bodies to eroticize. It is constructed as offering only a single political Text, a set of coded clichés combined in various ways. The China described by Barthes is radically boring. *Alors* thematizes the project of writing about an absolute site of difference as the central topos of a writing strategy. Divided into two sections, which represent two writing situations, the text contains a first part written in a descriptive present made and a second part in a retrospective imperfect tense. The beginning section simulates the voice of an occidental traveler who experiences China ; the final section consists of reflective remarks and assessments about having written about China. In the first section, China is hallucinated as a culture whose impossible homogeneity refuses to signify in western terms. Throughout the piece the traveler-narrator implies an antithesis between the cultural systems of France and China : French culture is a society structured on difference, differences being the source of occidental desire, meaning, and eroticism. Chinese society, he argues, is neutral, smooth, and prosaic, profoundly lacking conflict or difference.

Barthes asserts, from the point of view of the separate and different China, western hermeneutic desires are simply irrelevant. Barthes, the traveler-narrator, figures China as that long-imagined nonreactive atopia, confronted by which occidental systems of meaning totter and fail. First, a characterization of the western paradigm precedes each definition of China, rhetorically rendering each perception of China's difference dependent on an aspect of western ideology. Second, in contrast to the active subjectivity of 'nous' in the syntactical constructions that describe western desires - 'nous voulons', 'nous sommes', 'nous croyons' - 'la Chine' occurs persistently as the subject of negations, of dependent clauses and qualifiers. Logically and syntactically, China is subversive if considered exclusively in terms of occidental cultural systems ; the narrator does not offer an explanation of how China is subversive within its own autonomous cultural system.

Barthes snatches Confucian doctrine from China by equating it with western hermeneutics – stripping Chinese Confucianism of its lengthy history, condensing its myriad and diverse tenets into a single dimension – and assimilated it to an occidental characterization of itself. Barthes constructs a China that has successfully achieved Mao's Cultural Revolution by placing professors, officers, and administrators in the fields and factories. He asserts that whereas western ideology 'depoliticizes' social practice, the political text is absolutely explicit in China.

If the first section of *Alors* emphasized China's otherness as a pure political text outside the logic and process of western signification, the remarks in the afterword figure China's otherness in psychoanalytic terms, and within a psychoanalytic paradigm.

Barthes juxtaposes China - in cultural, semiotic, and psychoanalytic terms - to the overstructured, signifying West. He constitutes China as a feminine, maternal space that disrupts the 'phallogocentric' occidental social system. By associating China with the maternal,

Barthes suggests that the Orient is opposed to the representational Symbolic system of the West ; for him, China opens up the possibility of a preverbal imaginary space, before 'castration', socialization, and the intervention of the Father. In the sense that China is conflated with the significance of the maternal in Barthes's critical project, orientalism becomes a means of figuring this critical poetics of escape, a topos through which one writes oneself outside western ideology. [Lowe1:S. 153-154, 158, 160-162, 165, 167,Bart3]

1985-1995 Wei, Aoyu. *L'influence de Derrida, Foucault et Barthes en Chine sur la communauté intellectuelle entre 1985 et 1995* [ID D24740].

Aujourd'hui, au moment où nous sommes en train de réfléchir sur le parcours au XXe siècle des idées occidentales en Chine, nous pouvons constater que depuis 1985, des penseurs français contemporains de première importance tels que Jacques Derrida, Michel Foucault et Roland Barthes, présentés à la communauté intellectuelle chinoise par l'intermédiaire des chercheurs et professeurs américains, ont exercé une forte influence. Car l'interprétation, l'assimilation et l'intégration de ces penseurs avant-gardistes en Chine, ainsi que le débat et la controverse suscités autour de leurs réflexions théoriques ont marqué une rupture dans l'histoire et l'évolution en Chine de la réception des idées occidentales et européennes en particulier, idées auxquelles la communauté intellectuelle avait toujours recouru comme de grandes références depuis 1840 pour mettre en place la stratégie de modernisation de l'Empire du Milieu dans tous les domaines, à commencer par celui des concepts.

Après que les remières revendications de démocratique affichées sur le Mur de la Démocratie de Xidan à Pékin furent étouffées par Deng Xiaoping, la communauté intellectuelle chinoise trouva que l'art et la littérature étaient le meilleur vecteur d'une idéologie libératrice pour un peuple longtemps enfermé et isolé du monde extérieur. C'est justement à ce moment-là et dans ce domaine-là que la communauté intellectuelle attendait la rencontre d'un certain Derrida, Foucault et Barthes, qui recouraient eux aussi à l'art, à la littérature et à l'histoire modernistes et post-modernistes pour 'déconstruire' tout discours totalitaire.

Peu habituée au style obscur et plein de néologismes, perplexe en face de ce que certains intellectuels français qualifiaient de terrorisme intellectuel, la communauté intellectuelle chinoise, qui a toujours tenté de raisonner dans une tradition carésienne ou hégélienne, essaya quand même avec la plus grande bonne volonté d'accéder à l'essentiel de ces penseurs extraordinaires. Mais peu de temps après, des critiques littéraires ou artistiques, qui apprenaient vite, se mirent à imiter, pasticher et reproduire le style de ces maîtres en termes chinois fraîchement inventés, qui ne relevaient souvent d'aucune correspondance exacte. Un débat au niveau national s'engageait sur le choix entre la stratégie de l'occidentalisation dont le fond philosophique était dénoncé et condamné même par les grands penseurs européens, et le retour à la grande tradition chinoise dont les valeurs essentielles, dites asiatiques, semblaient trouver le moment propice pour s'y substituer.

Ceux qui ont choisi de rester dans la tradition de la métaphysique européenne continuaient à rechercher la liberté absolue en élaborant une image de la Chine du future selon le modèle offert par les rationalistes, l'image de l'Etat de droit, de la démocratie, de la liberté et des droits de l'homme.

Alors que ceux qui ont choisi de 'déconstruire' la tradition métaphysique occidentale avec les armes théoriques fournies par Jacques Derrida, transférées par ses représentants américains et reformulées par des critiques avant-gardistes chinois, ont fourni de nouvelles ressources ailmentant les pensées du conservatisme culture. Nous découvrons qu'à cette époque, une déduction libre et une interprétation fallacieuse de la pensée de Derrida se répandirent rapidement dans la communauté intellectuelle et surtout chez les jeunes étudiants des universités et dans la grande presse littéraire ou artistique, avec des termes comme 'post-modernisme', 'post-histoire', 'post-littérature', 'post-peinture', 'post-poésie', 'post-narration', etc.

Sur le terrain de la pensée, à l'universalisme des principes chers aux philosophes des Lumières, les post-modernistes et déconstructionnistes chinois opposèrent une différence, une différenciation radicale pour défendre l'identité culturelle, nationale et nationaliste qui, irréductible et incommensurable, ne saurait selon eux être mondialisée, assimilée par les valeurs universelles de l'idéologie dominante capitaliste.

La théorie de la déconstruction de Derrida a recouru aux langues 'hiéroglyphiques' pour les mettre en opposition avec les langues occidentales phonétiques qui, grosses d'une longue histoire d'abstraction logique et supérieures, selon Hegel, à toutes les autres langues 'naturelles', constituent la base de la métaphysique occidentale, dont le noyau est le 'logos'.

La thèse de la métaphysique avancée par Derrida a été renforcée par la thèse de la 'fin de l'histoire' de Michel Foucault. Ce qui encourageait beaucoup de militants déconstructionnistes

chinois dans leurs effort acharnés pour déraciner les traditions culturelles et historique européennes. Selon eux, les valeurs occidentales véhiculées dans les 'grand récits' d'histoire sont désormais démythifiés par rapport à leur ancienne image historique de grande tradition continue, linéaire, qui s'étend jusqu'à nos jours et qui aurait toutes raisons de continuer à s'étendre dans le futur.

Roland Barthes est, en Chine, consacré comme le plus grand théoricien et avocat du modernisme littéraire et l'incontestable représentant du post-modernisme. Sa passion pour la nouveauté absolue et la révolution du langage, sa faiblesse pour le vide, le néant. 'L'empire des signes' dont le sens est reporté à l'infini et donc déporté, avec le concours de l'enchantement provenant de Derrida et de Foucault, avaient fini par persuader un certain nombre d'intellectuels chinois de la fin de la littérature au sens traditionnel.

Toutes ces 'fins' anticipées et annoncées par Derrida, Foucault et Barthes ont profondément bouleversé la communauté intellectuelle chinoise et ont rendu absurde sa poursuite d'un idéal issu de la foi en la Raison, le Progrès et la Science. Elles ont justifié, par ailleurs, la légitimité que se donnaient les autorités chinoises pour refuser les valeurs universelles occidentales et leur résister, ainsi que la revendication d'une réforme politique basée sur ces valeurs.

Jacques Derrida lui-même s'est montré surpris du sort fait en Chine à sa théorie de la déconstruction, lorsque je lui ai expliqué, dans la Maison des Sciences de l'Homme, l'évolution de la communauté intellectuelle chinoise au cours de ces quinze dernières années. Pourtant personne ne pourrait faire de reproches à un philosophe français qui a lutté avec sincérité contre le totalitarisme sous toutes ses formes, s'est rendu à Prague en 1968 pour exprimer sa solidarité avec les intellectuels tchèques libéraux et y a été fait prisonnier. Si nous réfléchissons à la raison des effets pervers de l'influence qu'ont exercée Derrida, Foucault et Barthes sur la communauté intellectuelle chinoise entre 1985 et 1995, ce n'est pas seulement le fait du pouvoir quasi magique de la langue chinoise d'assimiler et de transformer les concepts étrangers, c'est aussi le fait de la capacité hautement performante des pouvoirs impériaux ou communistes chinois de récupérer et de détourner les ressources de pensée subversives. [Derr24]

2009

Sollers, Philippe. *Le supplice chinois de Barthes*.

Retour sur un voyage chez Mao. In : BiblioObs 2009.

<http://bibliobs.nouvelobs.com/20090129/10272/le-supplice-chinois-de-barthes-par-philippe-sollers>.

Lorsque notre petite délégation arrive à Pékin, le 11 avril 1974, la campagne maoïste de masse contre Lin Piao et Confucius bat son plein, et, pour la propagande, les Chinois sont des virtuoses. Pauvre Barthes! Il a 59 ans, je lui ai un peu forcé la main pour ce voyage, il est dans une phase épicurienne et gidienne, il a aimé sa liberté au Japon, et il tombe en plein tohu-bohu, aux antipodes de toute nuance. Le rusé Lacan, lui, vexé d'être traité par les Chinois de Paris de «vétérans de "Tel Quel"» (c'était pourtant un hommage, cela voulait dire que Lacan avait fait une Longue Marche, et c'était vrai aussi pour Barthes, constamment critiqué dans son propre pays), s'était récusé à la dernière minute, sous prétexte que sa maîtresse du moment n'avait pas obtenu de visa. Figurez-vous qu'obtenir un visa pour la Chine était toute une affaire. Mais enfin, je m'étais débrouillé pour ça.

Le vétérans Barthes l'avait mauvaise, mais, ses «Carnets» le prouvent, il a été héroïque de bout en bout, s'ennuyant à mort, prenant des notes studieuses et interminables sur les visites fastidieuses d'usines qu'on lui faisait subir, assommé par le «cimentage en blocs de stéréotypes», ce qu'il appelle des «briques» de discours répétées jusqu'à la nausée. Il a des migraines, il dort mal, il en a marre, il est éreinté, il refuse parfois de descendre de voiture pour voir de splendides sculptures. Il va d'ailleurs me trouver de plus en plus fatigant parce que, moi, je ne demande pas mieux que de jouer aux échecs chinois, de faire du ping-pong avec des lycéens, de conduire n'importe comment un tracteur local, ou d'avoir des discussions véhémentes avec des professeurs de philosophie recyclés.

Ce voyage m'a beaucoup été reproché, et c'est normal. En réalité, tout en essayant sans cesse d'imaginer comment serait la Chine dans quarante ans, j'avais une obsession simple: soutenir les Chinois, coûte que coûte, dans leur rupture avec les Russes de l'ex-URSS. La Chine devait-elle rester une colonie soviétique? Hé non. Régime totalitaire et encore stalinien? Bien sûr, mais cet énorme pays pouvait-il en sortir? C'était l'enjeu, c'est toujours l'enjeu. A l'époque avait lieu le grand renversement des alliances, Nixon à Pékin, Lin Piao s'écrasant en avion quelque part vers la Mongolie, et toujours le vieux Mao sanglant flottant au-dessus du chaos comme une feuille, le vieux Mao de Malraux, après tout, dix ans auparavant. Barthes trouvait que j'exagérais, et il n'avait pas tort, sans avoir pour autant raison.

Que lisait-il dans le train sans regarder le paysage souvent admirable? «Bouvard et Pécuchet». Moi, c'était les classiques taoïstes. A aucun moment, sauf pour les calligraphies, il ne semble préoccupé par une langue et une culture millénaires en péril. La propagande l'assomme, il trouve le peuple «adorable», mais l'absence de tout contact personnel le jette en plein désarroi. Des contacts? Impossible, face à des foules qui vous regardent comme des animaux exotiques, des «longs nez» tombés d'une autre planète (au moins 800 personnes nous suivaient le soir, sur les quais de Shanghai).

Ces «Carnets» le montrent: la Chine est pour Barthes «un désert sexuel». Et l'angoisse monte: «Mais où mettent-ils donc leur sexualité?» Pas la moindre chance de trouver un partenaire: «Qui est ce garçon à côté de moi? Que fait-il dans la journée? Comment est sa chambre? Que pense-t-il? Quelle est sa vie sexuelle?» Devant les magnifiques grottes bouddhistes de Longmen, il boude et note d'une façon extravagante: «Et avec tout ça je n'aurai pas vu le kiki d'un seul Chinois. Or que connaître d'un peuple si on ne connaît pas son sexe?» Je doute que, se relisant plus tard, Barthes aurait laissé subsister cette phrase, consternante de vulgarité. Passer trois semaines sans voir le moindre «kiki» (mot bizarrement infantile) était donc un supplice?

C'est vrai qu'à l'opéra (ennuyeux, sauf les acrobaties féminines) on pouvait craindre l'incident diplomatique, en voyant Barthes regarder intensément un de ses jeunes voisins chinois impassible. Le passage à l'acte aurait peut-être été révolutionnaire, mais peu souhaitable, à moins de désirer confusément une reconduite rapide à l'aéroport. Autre perle, ce cri d'effroi: «Décidément, il y a trop de filles dans ce pays. Elles sont partout.» La Chinoise, pour Barthes, n'est pas au programme, or c'est précisément cet afflux du féminin, «moitié du ciel», qui était l'événement le plus impressionnant. Barthes était-il agacé de voir Julia Kristeva mener son enquête sur l'émancipation féminine en Chine? C'est probable, et le livre qu'elle a écrit, «Des

Chinoises», n'a pas manqué à son retour de provoquer des polémiques, avant d'être publié en Chine ces jours-ci. Mais Barthes ne perçoit, dans cette montée en puissance, que «matriarcat», «infantilisation», «civilisation d'enfants infantilisés». On comprend son brusque soulagement, en repassant par Pékin: «Le shopping me fait revivre.»

En réalité, l'auteur de «Mythologies» qui a été très longtemps considéré par l'Université comme un penseur terroriste était avant tout fragile, comme le dévoile son émouvant «Journal de deuil», consacré à la mort de sa mère. Cependant, le vrai, le grand Barthes n'est pas dans ces brouillons et ces fiches, mais dans ses merveilleux livres composés avec soin, «l'Empire des signes» ou «la Chambre claire». Dire qu'on ne s'est pas brouillés après cette virée improbable en Chine! Lisez donc «Sollers écrivain».

2009

Philippe Sollers : "La voix de Barthes me manque". In : Magasin littéraire ; janvier 2009 : <http://www.magazine-litteraire.com/content/inedits/article.html?id=12435>.

Propos recueillis par Aliocha Wald Lasowski.

Aliocha Wald Lasowski : *Le regard que Roland Barthes porte sur la Chine témoigne-t-il d'un intérêt identique, partagé et croisé, entre la Chine et le Japon ? Epreuve-t-il, comme vous, au contact de la Chine « cette passion pour tout ce qui touchait à la pensée, à la poésie, à la peinture et à l'histoire de cette civilisation », pour reprendre votre expression dans Passion fixe ?*

Philippe Sollers : Bizarrement, je ne crois pas. Barthes s'est intéressé au Japon. *L'Empire des signes* contient des ouvertures éventuelles vers la Chine, mais je ne pense que sa civilisation, sa pensée, sa poésie, sa peinture l'aient beaucoup intéressé. Quand nous y étions en 1974, je me souviens très bien, lorsque nous croisions un car de Japonais (il y avait alors très peu de touristes étrangers), nos guides nous demandaient immédiatement si nous voyions bien la différence entre les Japonais et eux, ce qui, pour moi, sautait aux yeux ! Mais peut-être que pour un occidental classique, tout cela est vite noyé dans la notion d'Asie. La Chine, c'est trois mille ans d'histoire, le Japon, beaucoup moins, c'est moins profond, moins intéressant. La passion de la Chine, c'est vraiment moi. [...]

*Revenons sur ce voyage en Chine : quel souvenir en gardez-vous ?*

Ce voyage a été pour Barthes une épreuve. Il s'ennuyait, il n'avait pas tellement envie de voyager à l'époque. Ses notes et ses carnets le disent bien. Pour moi, au contraire, c'était exaltant, ce périple déclenchait une émotion très vive, moins sur le plan de la ritournelle politique, comme on l'a trop dit, que pour la découverte intense des paysages, du lieu même chinois. Les corps chinois m'ont tout de suite interpellé avec une grande force. Je me demandais tout le temps, à Pékin ou à Shanghai, ce que serait la Chine dans vingt, trente ans. Nous y sommes, pratiquement ! Moi, j'allais faire du vélo dans Pékin. A Shanghai, je descendais voir les gens extrêmement silencieux, des milliers, qui à six heures du matin faisaient du Tai Shi suan (la gymnastique traditionnelle).

L'avenir m'a paru être tout à fait chinois, notamment en observant les chinoises. Avec Barthes, nous avons assisté dans un stade bourré de monde à un match de volley-ball entre l'Iran et la Chine. L'équipe masculine iranienne a vaincu l'équipe chinoise, puis ce fut au tour des sportives iraniennes. Elles sont arrivées bruyantes et agitées, et les chinoises, restées muettes et concentrées, les ont écrasées. La disproportion du match hommes-femmes était intéressante, la Chine a beaucoup à nous dire sur ce plan-là, et sur plein d'autres.

C'est l'époque où j'apprenais le chinois. J'en ai fais deux ans, pour comprendre un peu. Au-delà ce qu'on a appelé le maoïsme, il s'agissait bien plus de comprendre comment fonctionne cette merveilleuse civilisation. [...]

*Vous évoquez mai 68. Qu'est-ce que ça a représenté pour Barthes ?*

Ca l'a bousculé, il n'a pas été hostile. Avec Tel Quel, on s'est beaucoup agité à ce moment-là. Si 68 l'a dérangé dans ses habitudes, Barthes a considéré que ce n'était pas une si mauvaise chose. 68, c'est surtout une transmission de générations. Je crois même que Barthes a repris un slogan du Quotidien du Peuple à l'époque de Pékin : « Nous avons besoin de têtes brûlées et pas de moutons. » Pour le qualifier, je reprendrais volontiers la formule d'Orwell, parlant de lui-même : « C'était un anarchiste conservateur. » Avec décence, avec ce qu'Orwell appelle magnifiquement la décence ordinaire. Barthes est un esprit antitotalitaire, très sensible à tout ce qui pouvait donner des signes de fascisme.

2010

Leys, Simon. *Barthes et la Chine*. In : La croix ; 17. Sept. 2010

<http://www.la-croix.com/livres/article.jsp?docId=2364309&rubId=43500>

En avril-mai 1974, Roland Barthes a effectué un voyage en Chine avec un petit groupe de ses amis de *Tel Quel*. Cette visite avait coïncidé avec une purge colossale et sanglante, déclenchée à l'échelle du pays entier par le régime maoïste – la sinistrement fameuse «campagne de dénonciation de Lin Biao et Confucius» (pi Lin pi Kong).

À son retour, Barthes publia dans *Le Monde* un article qui donnait une vision curieusement joviale de cette violence totalitaire : «Son nom même, en chinois Pilin-Pikong, tinte comme un grelot joyeux, et la campagne se divise en jeux inventés : une caricature, un poème, un sketch d'enfants au cours duquel, tout à coup, une petite fille fardée pourfend entre deux ballets le fantôme de Lin Biao : le Texte politique (mais lui seul) engendre ces mêmes happenings.»

À l'époque cette lecture me remit aussitôt en mémoire un passage de Lu Xun – le plus génial pamphlétaire chinois du XXe siècle : «Notre civilisation chinoise tant vantée n'est qu'un festin de chair humaine apprêté pour les riches et les puissants, et ce qu'on appelle la Chine n'est que la cuisine où se concocte ce ragoût. Ceux qui nous louent ne sont excusables que dans la mesure où ils ne savent pas de quoi ils parlent, ainsi ces étrangers que leur haute position et leur existence douillette ont rendus complètement aveugles et obtus.»

Deux ans plus tard, l'article de Barthes fut réédité en plaquette de luxe à l'usage des bibliophiles – augmenté d'une Postface, qui m'inspira la note suivante : «(...) M. Barthes nous y explique en quoi résidait la contribution originale de son témoignage (que de grossiers fanatiques avaient si mal compris à l'époque) : il s'agissait, nous dit-il, d'explorer un nouveau mode de commentaire, “le commentaire sur le ton no comment” qui soit une façon de “suspendre son énonciation sans pour autant l'abolir”. M. Barthes, qui avait déjà de nombreux titres à la considération des lettrés, vient peut-être de s'en acquérir un qui lui vaudra l'immortalité, en se faisant l'inventeur de cette catégorie inouïe : le “discours ni assertif, ni négateur, ni neutre”, “l'envie de silence en forme de discours spécial”.

Par cette découverte dont toute la portée ne se révèle pas d'emblée, il vient en fait – vous en rendez-vous compte ? – d'investir d'une dignité entièrement neuve, la vieille activité, si injustement décriée, du parler-pour-ne-rien-dire. Au nom des légions de vieilles dames qui, tous les jours de cinq à six, papotent dans les salons de thé, on veut lui dire un vibrant merci. Enfin, ce dont beaucoup sans doute devront lui être le plus reconnaissants, dans cette même postface, M. Barthes définit avec audace ce que devrait être la vraie place de l'intellectuel dans le monde contemporain, sa vraie fonction, son honneur et sa dignité : il s'agit, paraît-il, de maintenir bravement, envers et contre “la sempiternelle parade du Phallus” de gens engagés et autres vilains tenants du “sens brutal”, ce suintement exquis d'un tout petit robinet d'eau tiède.»

Voici maintenant que ce même éditeur nous livre le texte des carnets dans lesquels Barthes avait consigné au jour le jour les divers événements et expériences de ce fameux voyage.

Cette lecture pourrait-elle nous amener à réviser notre opinion ?

Dans ces carnets, Barthes note à la queue-leu-leu, très scrupuleusement, tous les interminables laïus de propagande qu'on lui sert lors de ses visites de communes agricoles, d'usines, d'écoles, de jardins zoologiques, d'hôpitaux, etc. : «Légumes : année dernière, 230 millions livres + pommes, poires, raisin, riz, maïs, blé; 22 000 porcs + canards. (...) Travaux d'irrigation. 550 pompes électriques; mécanisation : tracteurs + 140 monoculteurs. (...) Transports : 110 camions, 770 attelages; 11 000 familles = 47 000 personnes (...) = 21 brigades de production, 146 équipes de production»... Ces précieuses informations remplissent 200 pages.

Elles sont entrecoupées de brèves notations personnelles, très elliptiques : «Déjeuner : tiens, des frites ! – Oublié de me laver les oreilles – Pissotières – Ce qui me manque : pas de café, pas de salade, pas de flirt – Migraines – Nausées.» La fatigue, la grisaille, l'ennui de plus en plus accablant ne sont traversés que par de trop rares rayons de soleil – ainsi une tendre et longue pression de main que lui accorde un «joli ouvrier».

Le spectacle de cet immense pays terrorisé et crétinisé par la rhinocérite maoïste a-t-il entièrement anesthésié sa capacité d'indignation ? Non, mais il réserve celle-ci à la

dénonciation de la détestable cuisine qu'Air France lui sert dans l'avion du retour : «Le déjeuner Air France est si infect (petits pains comme des poires, poulet avachi en sauce graillon, salade colorée, chou à la féculé chocolatée – et plus de champagne !) que je suis sur le point d'écrire une lettre de réclamation.» (C'est moi qui souligne.) [...]

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**Bartholomew, John George** = Bartholomew, J.G. (Edinburg 1860-1920 Sintra) : Verleger, Kartograph, Graveur, Geograph

*Bibliographie : Autor*

- 1920-1922 *Times survey atlas of the world : a comprehensive series of new and authentic maps reduced from the national surveys of the world and the special surveys of travellers and explorers*. With general index of two hundred thousand names. Prepared at the Edinburgh Geographical Institute under the direction of J[ohn] G[eorge]. Vol. 1-2. (London : The Times, 1920-1922). [Enthält] : *China (with Peking region)*.

**Bartke, Wolfgang** (1920-1995) : Deutscher Sinologe

*Biographie*

- 1948-1950 Wolfgang Bartke ist Bildhauerlehrling an der Königlichen Porzellanfabrik in Berlin. [Int]
- 1950 Wolfgang Bartke ist Schüler von Clara Westhoff in Bremen. Er widmet sich der Malerei. [Int]
- 1952-1958 Wolfgang Bartke ist als Journalist tätig. [Int]
- 1958-???? Wolfgang Bartke studiert Sinologie, Wissenschaften der Mongolei, Ethnographie und altaische Sprachen an der Universität Hamburg. [Int]

*Bibliographie : Autor*

- 1958 Bartke, Wolfgang. *China-Dokumentation : die Auslandsbeziehungen der Volksrepublik China / Burma*. (Hamburg : Institut für Asienkunde, 1958). [WC]
- 1958 Bartke, Wolfgang. *Die nationalen Minderheiten in der Volksrepublik China : Stand : Ma#rz*. (Hamburg : Institut für Asienkunde, 1958). [WC]

- 1963 Bartke, Wolfgang. *K.P. China : Entwicklung der personellen, institutionellen und funktionellen Struktur, 1921-1963 : Forschungsauftrag*. (Köln : Institut zur Erforschung des Marxismus-Leninismus, 1963).
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**Bartlett, Samuel Colcord** (Salisbury, New Hampshire 1817-1898 Hanover, New Hampshire) : Reverent, Präsident Dartmouth College

*Bibliographie : Autor*

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**Bartley, David H.** (um 1879) : Amerikanischer Diplomat

*Biographie*

- 1879 David H. Bartley ist Generalkonsul des amerikanischen Konsulats in Shanghai. [PoGra]

**Bartley, George** (Bath, Somerset ca. 1782-1858 London) : Schauspieler

*Bibliographie : Autor*

- 1832 Bartley, George. *The witch of the desert, or, the Chinese pedlar : a melo drame in 2 acts*. MS 1832. [Intended for representation at the Theatre Royal, Covent Garden 1832]. [Opposition between the civilized Chinese pedlar boy Zamti and savage Tartars].

**Bartók, Béla** (Groß-Sankt-Nikolaus/Nagyszentmiklós, Österreich-Ungarn 1881-1945 New York, N.Y.) : Ungarischer Komponist, Pianist, Musikethnologe

*Biographie*

- 1926 Bartók, Béla. *Der wunderbare Mandarin : Pantomime in einem Akt*. (Wien : Universal-Edition, 1926). Nach Vorlage von Menyhért Lengyel. Uraufführung Köln 1926. Frank Stahl : Der Chinese verkörpert China : das Unbekannte, Unheimliche und Geheimnisvolle. [Stahl1,WC]

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**Bartoli, Daniello** (Ferrara 1608-1685 Rom) : Jesuit, Historiker, Schriftsteller

*Bibliographie : Autor*

- 1656 Bartoli, Daniello. *Dell'istoria della Compagnia di Gesù : l'Asia*. (Genoua : Stamperia di Benedetto Guasco, 1653-1663). [Pt. 3 : La Cina (1656) ; betr. Francisco de Xavier].  
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**Bartolomei, Arnaud** (um 2017) : Maître de Conférence, Centre de la Méditerranée Moderne et Contemporaine, Université de Nice

*Bibliographie : Autor*

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**Barton, Clara** (North Oxford, Mass. 1821-1912 Glen Echo Md.) : Lehrerin, Krankenschwester

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現代歐美女偉人傳 [WC]

**Barton, George Aaron** (East Farnham, Quebec, Canada 1859-1942 Weston, Mass.) : Reverend, Autor, Professor of Semitic languages and the history of religion, University of Pennsylvania

*Bibliographie : Autor*

1917 Barton, George A. *The religions of the world*. (Chicago, Ill. : The University of Chicago Press, 1917). (The University of Chicago publications in religious education... Handbooks of ethics and religion). Chap. XI : The religions of China.  
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**Barton, Jull** (um 1993) : Englische Illustratorin

*Bibliographie : Autor*

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小毛 [WC]

**Barton, Sidney** = Barton, Sidney Sir (Exeter 1876-1946 London) : Diplomat, Anwalt

*Biographie*

1885-1899 Sidney Barton ist Dolmetscher der britischen Gesandtschaft in Beijing. [Wik]  
1899-1901 Sidney Barton ist als Diplomat in Weihaiwei. [Wik]  
1901 Sidney Barton ist Vize-Konsul des britischen Konsulats in Tianjin. [Who2]  
1901-1902 Sidney Barton ist Accountant der englischen Gesandtschaft in Beijing. [Who2]  
1905-1906 Sidney Barton ist handelnder Vize-Konsul des britischen Konsulats in Tianjin. [Who2]  
1906 Sidney Barton ist Vize-Konsul des britischen Konsulats in Shanghai. [Who2]  
1911-1922 Sidney Barton ist Sekretär der britischen Botschaft in Beijing. [ODNB]  
1922-1929 Sidney Barton ist Generalkonsul in Shanghai wo er sich für die britischen Interessen und den britischen Handel einsetzt. [ODNB,Consul2]  
1929 Thomas Robert O'Meara besucht Shanghai und trifft Sidney Barton. [Mee1:S. 60]

**Bartsch, Karin** (um 1956)*Bibliographie : Autor*

- 1956 Bartsch, Karin. *Hamburgs Handelsbeziehungen mit China und Britisch-Ostindien 1842-1867*. Diss. Univ. Hamburg, 1956. [WC]

**Barwick, Garfield** (Sydney 1903-1997 Sydney) : Politiker, Aussenminister*Biographie*

- 1962 Garfield Barwick besucht Taiwan. [Tho2:S. 36]

**Bary, Wm. Theodore de** = Bary, William Theodore de = De Bary, Wm. Theodore (Bronx, N.Y. 1919-) : John Mitchell Mason Professor Department of East Asian Languages and Cultures, Direktor East Asian Language and Area Center, Columbia University

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- 1941 Wm. Theodore de Bary erhält den B.A. in East Asian History der Columbia University und studiert weiter an der Harvard University. [Bary1]
- 1942-1946 Wm. Theodore de Bary ist Lieutenant-Commander in der United States Naval Reserve im 2. Weltkrieg. [Bary1]
- 1948 Wm. Theodore de Bary forscht an der Yanjing-Universität in Beijing.
- 1948 Wm. Theodore de Bary erhält den M.A. in Japanese Studies der Columbia University. [Bary1]
- 1949 Wm. Theodore de Bary forscht an der Lingnan University in Hong Kong.
- 1949-1959 Wm. Theodore de Bary ist Dozent für East Asian Studies an der Columbia University. [Bary1]
- 1953 Wm. Theodore de Bary promoviert in Sinologie an der Columbia University. [Bary1]
- 1953-1961 Wm. Theodore de Bary ist Vorsitzender des University Committee on Oriental Studies der Columbia University. [BaryT]
- 1954 Wm. Theodore de Bary wird Mitglied der Association for Asian Studies. [AAS]
- 1955-1958 Wm. Theodore de Bary ist Mitglied des Advisory Editorial Board des *Journal of Asian studies*. [AAS]
- 1960-1966 Wm. Theodore de Bary ist Vorsteher des Department of East Asian Languages and Cultures der Columbia University. [Bary1]
- 1960-1972 Wm. Theodore de Bary ist Direktor des East Asian Language and Area Center der Columbia University. [BaryT]
- 1961-1964 Wm. Theodore de Bary ist Direktor der Association for Asian Studies. [AAS]
- 1966-1967 Wm. Theodore de Bary forscht in Japan.
- 1966-1978 Wm. Theodore de Bary ist Carpentier Professor of Oriental Studies der Columbia University. [BaryT]
- 1967-1969 Wm. Theodore de Bary ist Vizepräsident der Association for Asian Studies. [AAS]
- 1968 Wm. Theodore de Bary erhält den Honorary D.Litt. der St. Lawrence University. [Bary1]
- 1969-1970 Wm. Theodore de Bary ist Präsident der Association for Asian Studies. [BaryT]

- 1969-1971 Wm. Theodore de Bary ist Vorsitzender des Executive Committee of the University Senate der Columbia University. [Bary1]
- 1970 Wm. Theodore de Bary erhält den Honorary LHD der Loyola University of Chicago. [Bary1]
- 1971-1978 Wm. Theodore de Bary ist Vice-President for Academic Affairs and Provost der Columbia University. [BaryT]
- 1974- Wm. Theodore de Bary ist Mitglied der American Academy of Arts and Sciences. [Bary1]
- 1978 Wm. Theodore de Bary forscht in Japan.
- 1978-1979 Wm. Theodore de Bary forscht in China.
- 1978-1986 Wm. Theodore de Bary ist Direktor des American Council of Learned Societies. [Bary1]
- 1979-1990 Wm. Theodore de Bary ist John Mitchell Mason Professor an der Columbia University. [CU]
- 1981- Wm. Theodore de Bary ist Gründer und Direktor des Heyman Center for the Humanities der Columbia University. [BaryT]
- 1982 Wm. Theodore de Bary ist Ch'ien Mu Gastprofessor an der Chinese University of Hong Kong. [Bary1]
- 1986 Wm. Theodore de Bary ist Gastprofessor am Collège de France, Paris. [BaryT]
- 1986 Wm. Theodore de Bary ist Edwin O. Reischauer Lecturer in East Asian Affairs der Harvard University. [BaryT]
- 1986-1987 Wm. Theodore de Bary forscht in China.
- 1988 Wm. Theodore de Bary ist Tanner Lecturer an der University of California, Berkeley. [BaryT]
- 1990- Wm. Theodore de Bary ist Special Service Professor an der Columbia University. [CU]
- 1994 Wm. Theodore de Bary erhält den Honorary D.Litt der Columbia University. [Bary1]
- 1999 Wm. Theodore de Bary wird Mitglied der American Philosophical Association. [Bary1]
- 2005 Wm. Theodore de Bary hat ein Tang Junyi Honorary Lectureship an der Chinese University in Hong Kong.

### *Bibliographie : Autor*

- 1953 *A plan for the prince : the Ming-i tai-fang lu of Huang Tsung-hsi*. Translated and explained by William Theodore de Bary. (New York, N.Y. : Columbia University, 1953). Diss. Columbia Univ., 1953. [Huang, Zongxi. *Ming yi dai fang lu*].
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- 1964 *A guide to Oriental classics*. Prepared by the staff of the Oriental studies program, Columbia College and ed. by Wm. Theodore de Bary and Ainslie T. Embree. (New York, N.Y. : Columbia University Press, 1964).
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- 1982 *Yuan thought : Chinese thought and religion under the Mongols*. Hok-lam Chan and Wm. Theodore de Bary, editors. (New York, N.Y. : Columbia University Press, 1982). (Neo-confucian studies).
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- 2006 *The buddhist tradition in India, China and Japan*. Ed. by Wm. Theodore de Bary ; with the collab. of Yoshito Hakeda and Philip Yampolsky, and with contributions by A.L. Basham, Leon Hurvitz, and Ryusaku Tsunoda. (New York, N.Y. : Modern Library, 1969). (Readings in Oriental thought).
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### **Barzini, Luigi Junior** (1908–1984) : Italienischer Journalist, Politiker

#### *Bibliographie : Autor*

- 1939 Barzini, Luigi. *Evasione in Mongolia*. Con 48 illustrazioni fuori testo. (Milano : A. Mondadori, 1939). [Bericht der Reise von Beijing nach Kalgan, bis Jehol = Chengde, Hebei].

### **Barzini, Luigi Senior** (1878-1947): Italienischer Journalist Corriere della Sera, Politiker

#### *Bibliographie : Autor*

- 1906 Barzini, Luigi. *La battaglia di Mukden : guerra russo-giapponese*. (Milano : Treves, 1906). [Shenyang ; Mandschurei].  
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=  
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<http://christinashuster.tk/download/iOMwAQAAMAAJ-mukden>. [WC]

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- 1915 Barzini, Luigi. *Nell'Estremo Oriente.* (Piacenza : Rinfreschi, 1915). [KVK]

**Base, Graeme** = Alias, Graeme Rowland (Amersham, Buckinghamshire 1958-) : Schriftsteller

*Bibliographie : Autor*

- 1997 [Carroll, Lewis]. *Shei pa jian zui yao.* Luyisi Kailuo wen ; Gelinmu Beisi [Base Graeme] tu ; Lin Liang yi. (Taipei : Taiwan ying wen za zhi she, 1997). (Li ti shi jie tu hua shu ; POPO2). Übersetzung von Carroll, Lewis. *Through the looking-glass ; and what Alice found there.* (London : Macmillan, 1872). [Auszüge]. 誰怕尖嘴妖 [WC]

**Bashford, James W.** = Bashford, James Whitford (Fayette, Wisc. 1849-1919 Pasadena, Calif.) : Methodistischer Bischof

*Biographie*

- 1904-1915 James W. Bashford ist methodistischer Bischof in China. [ANB]

*Bibliographie : Autor*

- 1916 Bashford, James W[hitford]. *China, an interpretation.* (New York, N.Y. : Abingdon Press, 1916). [ANB]

**Bashkin, Vasily** = Bashkin, Vasilii (1880-1909) : Russischer Schriftsteller, Dichter

*Bibliographie : erwähnt in*

- 1926 [Artsybashev, Mikhail Petrovich]. *Bashigeng zhi si.* Lu Xun yi. In : Mang yuan ; no 17 (1926) ; Yi cong bu ; Vol. 16 (1926). = Übersetzung von Artsybashev, Mikhail Petrovich. *Smert' Bashkina.* (1909). [Der Tod von Baskina, The death of Bashkin. Betr. Vasilii Bashkin]. 巴什庚之死 [FiR5]

**Basil, George Chester** (Annapolis, Md. 1902-1954 Annapolis, Md.) : Arzt

*Biographie*

- 1929-1932 George Chester Basil ist Superintendent des Syracuse-in-China Hospital in Chongqing. [Shav1]

**Basilio Brollo da Gemona** = Glemona, Basilius = Giemona, Basil de = Ye Zunxiao (Glemona 1648-1704 Shaanxi) : Franziskanermissionar

*Bibliographie : erwähnt in*

- 1813 Guignes, Chrétien Louis Joseph de. *Dictionnaire chinois, français et latin*. Publié d'après l'ordre de Sa Majesté l'Empereur et roi Napoléon le grand, par M. de Guignes, résident de France à la Chine, attaché au ministère des relations extérieures, correspondant de la ère et de la troisième classe de l'Institut. (Paris : Imprimerie Nationale, 1813). Erstes europäisches chinesisches Wörterbuch, eine erweiterte Ausgabe des Manuskripts von Basilio Brollo da Gemona. *Han zu xi yi*. [Wal,Lust,Dem2]
- 1819 Klaproth, Julius von. *Supplément au dictionnaire chinois-latin du P. Basile de Glemona (imprimé, en 1813, par les soins de M. de Guignes)*. Publié, d'après l'ordre de sa Majesté le Roi de Prusse Frédéric-Guillaume III. (Paris : Imprimerie royale, 1819). [Basilio Brollo da Gemona ; Joseph de Guignes]. [Lust]

**Baskin, Mark Petrovich** (1899-) : Russischer Philosoph, Professor für Philosophie

*Bibliographie : Autor*

- 1955 [Baskin, Mark Petrovich]. *Mengdesijiu shi shi ba shi ji Faguo de jie chu si xiang jia*. Zi Jie yi. (Beijing : San lian shu dian, 1955). Übersetzung von Baskin, Mark Petrovich. Sharl' Lui Montes'k'e. (Moskva : Izd-vo 'Znanie', 1955).  
孟德斯鸠是十八世纪法国的杰出思想家 [WC]

**Baskin, Wade** (Harmony, Arkansas 1924-1974 Denison, Texas) : Autor

*Bibliographie : Autor*

- 1989 [Sartre, Jean-Paul]. *Sate lun yi shu*. Sate ; Basijin ; Feng Liming, Yang Youquan. (Shanghai : Shanghai ren min mei zhu chu ban she, 1989). (Er shi shi ji xi fang mei zhu li lun yi cong). Übersetzung von Sartre, Jean-Paul. *Essays in aesthetics*. Selected and transl. by Wade Baskin. (New York, N.Y. : Philosophical Library, 1963).  
[Enthält] : The Venetian pariah. Jacopo's shenanigans. The puritans of the Rialto. Man at bay. A mole in the sun. The paintings of Giacometti. The unprivileged painter: Lapoujade. The mobiles of Calder. The quest for the absolute.  
萨特论艺术 [WC]

**Basler, Adolf** (1878–1945) : Deutscher Mediziner, Physiologe, Professor für Physiologie Universität Tübingen und Guangzhou

*Bibliographie : Autor*

- 1932 Basler, Adolf. *Über die Ernährung und die wichtigsten Nahrungsmittel in China*. (Canton : Verl. der Sun Yatsen-Universität, 1932). [WC]

**Basler, Otto** (Kitzingen 1892-1975 Freiburg i.B.) : Philologe, Germanist

*Biographie*

- 1937 Hermann Hesse schreibt in einem Brief an Otto Basler : Ich glaube, die Gnade, oder das Tao oder wie man es nennen will, umgibt uns immerzu, einmal bei Buddha, einmal in der Bibel, einmal bei Lao Tse [Laozi] oder Dschuang Dsi [Zhuangzi]... sie ist das Licht und ist Gott selbst, und wo wir einen Augenblick offenstehen, geht sie in uns ein, in jedes Kind wie in jeden Weisen. [Gel2:S. 132]

**Bass, Catriona** (um 1985) : Sprachlehrerin

*Bibliographie : Autor*

- 1990 Bass, Catriona. *Inside the treasure house : a time in Tibet*. (London : Victor Gollancz, 1990). [Bericht über ihren Aufenthalt als Sprachlehrerin in Lhasa 1985-1986]. [Cla]

### **Basset, Jean** (ca. 1662-1707) : Missionar Missions Etrangères de Paris

#### *Biographie*

- 1813 Robert Morrison kündigt der London Missionar Society an, dass er das Alte und Neue Testament übersetzen wird. Diese Übersetzung basiert auf der Grundlage der Version von Jean Basset, der die erste erhalten gebliebene katholische Übersetzung eines Grossteils des Neuen Testaments gemacht hat. [Zet]

### **Basset, Jennifer** Uum 1996) : Englische Lehrerin

#### *Bibliographie : Autor*

- 1996 [Basset, Jennifer]. *Weilian Shashibiya*. Xie Pingping yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1996). (Shu chong, Niu jin Ying Han dui zhao du wu). Übersetzung von Basset, Jennifer. *William Shakespeare*. (Oxford : Oxford University Press, 1993). (Oxford bookworms).  
威廉莎士比亚 [WC]

### **Bassett, Jennifer** (1947-)

#### *Bibliographie : Autor*

- 1997 [Carroll, Lewis]. *Ailisi man you qi jing ji*. Jennifer Bassett gai xie ; Xia Qing yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1997). (Shu chong, Niu jin Ying Han dui zhao du wu). Übersetzung von Carroll, Lewis. *Alice's adventures in wonderland*. With forty-two illustrations by John Tenniel. (London : Macmillan, 1865). [Text in Englisch und Chinesisch].  
爱丽丝漫游奇境记 [WC]
- 1998 [Carroll, Lewis]. *Ailisi jing zhong shi jie qi yu ji*. Jennifer Bassett gai xie ; Huang Jianmin yi ; Cheng Wenjiao zhu. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1998). (Shu chong, Niu jin Ying Han dui zhao du wu). Übersetzung von Carroll, Lewis. *Through the looking-glass ; and what Alice found there*. (London : Macmillan, 1872). [Text in Englisch und Chinesisch].  
爱丽丝镜中世界奇遇记 [WC]
- 1998 [Grahame, Kenneth]. *Feng yu he an liu*. Jennifer Bassett gai xie ; Ruan Binbing yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1998). (Shu chong, Niu jin Ying Han dui zhao du wu). Übersetzung von Grahame, Kenneth. *The wind in the willows*. (London : Methuen, 1908).  
风语河岸柳 [WC]

### **Bassi, Assuero Teofano** (Cesa di Marciano 1887-1970 Piacenza) : Missionar Saveriano

#### *Biographie*

- 1910-1954 Assuero Teofano Bassi ist als Missionar in Zhengzhou, Xuzhou, Luoyang. Er wird 1930 Apostolischer Präfekt von Luoyang. [Bassi1]

#### *Bibliographie : Autor*

- 1960 Bassi Mons. Assuero Teofano :  
<https://dg.saveriani.org/it/comunicazioni/pubblicazioni/in-memoriam/item/bassi-mons-assuero-teofano>
- 1960 Bassi, Assuero Teofano. *Sette anni nella Cina comunista*. (Parma : ISME, 1960). [WC]

**Basso, Hamilton** = Basso, Joseph Hamilton (New Orleans 1904-1964 New Haven, Conn.) : Schriftsteller, Journalist

### *Biographie*

1948 Hamilton Basso visited the penthouse of Eugene O'Neill in New York and described it in a subsequent article : "It is furnished with things O'Neill has gathered all over the world. The dominant note is Chinese. A small, heavy, vaguely catlike stone animal, turned out by a Chinese sculptor a few centuries before Christ, greets visitors as they enter, and there are ancient Chinese prints on the walls of the living room". [One56:S. 9]

**Bastian, Adolf** (Bremen 1826-1905 Trinidad) : Arzt, Schiffsarzt, Ethnologe, Professor für Volkskunde Universität Berlin

### *Bibliographie : Autor*

- 1871 Bastian, Adolf. *Reisen in China von Peking zur mongolischen Grenze und Rückkehr nach Europa*. (Jena : Herrman, 1871). (Die Völker des Östlichen Asien. Studien und Reisen ; Bd. 6). [Bericht über die Reise nach Japan, China, Mongolei, Sibirien und Kaukasus 1861-1865)]. [Beijing]. [Deu,Int]
- 1884 Bastian, Adolf. *Religions-philosophische Probleme auf dem Forschungsfelde buddhistischer Psychologie und der vergleichenden Mythologie : in zwei Abtheilungen*. (Berlin : Asher, 1884).  
[Enthält] : Zur Psychologie des Buddhismus, Religionen in China, Polynesische Religionsverhältnisse, Das Thier in seiner religiösen Rolle.  
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**Bastid-Bruguière, Marianne** = Bastid, Marianne (Lyon 1940-) : Directeur de recherche Centre nationale de la recherche scientifique

### *Biographie*

- 1957-1968 Marianne Bastid-Bruguière studiert an der Universität de Paris, Faculté des lettres. [Bas]
- 1961-1962 Marianne Bastid-Bruguière erhält das Licence ès lettres und das licence d'enseignement d'histoire der Universität de Paris. [Bas]
- 1961-1964 Marianne Bastid-Bruguière studiert an der Ecole nationale des langues orientales vivantes, section de chinois. [Bas]
- 1962 Marianne Bastid-Bruguière erhält das Diplôme d'études supérieures d'histoire der Université de Paris. [Bas]
- 1964 Marianne Bastid-Bruguière erhält die agrégation d'histoire et géographie der Université de Paris. [Bas]
- 1964-1965 Marianne Bastid-Bruguière ist Professeur de langue et littérature française an der Faculté des langues occidentales der Beijing-Universität. [Bas]
- 1965-1966 Marianne Bastid-Bruguière hat ein Stipendium an der historischen Fakultät der Beijing-Universität. [Bas]
- 1966-1969 Marianne Bastid-Bruguière ist attaché de recherche am Centre national de la recherche scientifique, section d'Histoire moderne et contemporaine. [Bas]
- 1968 Marianne Bastid-Bruguière promoviert in Geschichte an der Université de Paris. [Bas]

- 1968-1975 Marianne Bastid-Bruguière gibt Vorlesungen am Institut d'études politiques in Strasbourg. [Bas]
- 1969-1973 Marianne Bastid-Bruguière ist chargé de recherche am Centre national de la recherche scientifique. [Bas]
- 1971-2000 Marianne Bastid-Bruguière ist Mitglied des Comité national de la recherche scientifique (1971-1980, 1981-1991, 1997-2000). [Bas]
- 1973- Marianne Bastid-Bruguière ist Chargée de conférences de doctorat an der Ecole des hautes études en sciences sociales. [Bas]
- 1973-1980 Marianne Bastid-Bruguière ist Maître de recherche am Centre national de la recherche scientifique. [Bas]
- 1973-1993 Marianne Bastid-Bruguière ist Mitglied des Komitees von *China quarterly*. [Bas]
- 1975- Marianne Bastid-Bruguière ist chargée d'enseignements de doctorat der Universität de Paris VII. [Bas]
- 1975-1988 Marianne Bastid-Bruguière ist Mitglied des Conseil de l'Unité d'enseignement et de recherche langues et civilisations de l'Asie orientale der Universität de Paris VII. [Bas]
- 1975-1995 Marianne Bastid-Bruguière ist Mitglied der Redaktion von *Modern China*. [AOI]
- 1980-1986 Marianne Bastid-Bruguière ist Vorstandsmitglied der European Association of Chinese Studies. [Bas]
- 1981- Marianne Bastid-Bruguière ist Directeur de recherche am Centre national de la recherche scientifique. [Bas]
- 1982- Marianne Bastid-Bruguière ist Mitglied der Redaktion von *Extrême-Orient, Extrême-Occident*. [AOI]
- 1984- Marianne Bastid-Bruguière ist Mitglied des Conseil de direction der *Etudes chinoises*. [AOI]
- 1986 Marianne Bastid-Bruguière ist Gastprofessorin an der Universität Kyoto. [Bas]
- 1986-1990 Marianne Bastid-Bruguière ist Vorstandsmitglied der Association française d'études chinoises. [Bas]
- 1988-1993 Marianne Bastid-Bruguière ist Directeur-adjoint der Ecole normale supérieure. [Bas]
- 1990-1996 Marianne Bastid-Bruguière ist Vorstandsmitglied der European Association of Chinese Studies. [Bas]
- 1991-1996 Marianne Bastid-Bruguière ist Mitglied der Commission française pour l'UNESCO. [Bas]
- 1992- Marianne Bastid-Bruguière ist Mitglied des Comité des bourses européennes de la Fondation Chiang Ching-kuo. [Bas]
- 1992-1996 Marianne Bastid-Bruguière ist Präsidentin der European Association of Chinese studies. [Bas]
- 1993 Marianne Bastid-Bruguière ist Directeur de recherche am Centre national de la recherche scientifique, section Formation du monde moderne. [Bas]
- 1993-1994 Marianne Bastid-Bruguière ist Gastprofessorin an der Universität Kyoto. [Bas]
- 1994- Marianne Bastid-Bruguière ist Mitglied des Comité scientifique des Institut d'Asie orientale de Lyon. [Bas]
- 1995 Marianne Bastid-Bruguière erhält den Ehrendoktor des Institut d'études extrême-orientales der Académie des sciences de Russie. [Bas]
- 1995-1998 Marianne Bastid-Bruguière ist Mitglied der Commission de spécialistes pour les langues orientales der Ecole normale supérieure de Fontenay. [Bas]

- 1997 Marianne Bastid-Bruguière erhält den Ehrendoktor der University of Aberdeen. [Bas]
- 1997 Marianne Bastid-Bruguière erhält den Ehrendoktor der Ecole normale supérieure de la Chine de l'Est. [Bas]
- 1997 Marianne Bastid-Bruguière ist Gastprofessorin an der Universität Seikei. [Bas]
- 1998- Marianne Bastid-Bruguière ist Vorstandsmitglied des UFR Langues et civilisations de l'Asie orientale der Université de Paris VII. [Bas]
- 1999 Marianne Bastid-Bruguière ist Gastprofessorin an der Universität Pompeu Fabra in Barcelona. [Bas]
- 1999 Marianne Bastid-Bruguière ist Gastprofessorin an der Academia Sinica. [Bas]
- 2000 Marianne Bastid-Bruguière wird chercheur honoris causa des Institut d'histoire moderne de l'Académie des sciences sociales de Chine. [Bas]
- 2000- Marianne Bastid-Bruguière ist Mitglied des Comité directeur des Centre sinologique international der Karls-Universität Prag. [Bas]
- 2001- Marianne Bastid-Bruguière ist Mitglied des Institut Académie des sciences morales et politiques. [Bas]
- 2001- Marianne Bastid-Bruguière ist Mitglied der Commission de spécialistes de langues et civilisations de l'Asie orientale der Université de Paris VII. [Bas]
- 2002 Marianne Bastid-Bruguière wird professeur conseiller der Ecole normale supérieure de la Chine de l'Est. [Bas]
- 2002 Marianne Bastid-Bruguière erhält den Ehrendoktor der Beijing-Universität. [Bas]
- 2002 Marianne Bastid-Bruguière ist Gastprofessorin an der Fudan-Universität. [Bas]
- 2002- Marianne Bastid-Bruguière ist Mitglied der Academie Europaea, section des humanités I. [Bas]
- 2002- Marianne Bastid-Bruguière ist Mitglied der Commission de spécialistes de langues et littératures des Institut national des langues et civilisations orientales. [Bas]
- 2003 Marianne Bastid-Bruguière erhält den Ehrendoktor der Ecole normale supérieure de Chine centrale. [Bas]
- 2003 Marianne Bastid-Bruguière wird professeur correspondant der Fremdsprachen-Universität Beijing. [Bas]
- 2003 Marianne Bastid-Bruguière ist Gastprofessorin an der Université normale de Chine centrale. [Bas]
- 2003- Marianne Bastid-Bruguière ist Vorstandsmitglied der Ecole française d'Extrême-Orient. [Bas]
- 2004 Marianne Bastid-Bruguière ist Vorstandsmitglied der Ecole pratique des hautes études. [Bas]
- 2004- Marianne Bastid-Bruguière ist Vorstandsmitglied der Ecole française de Rome.

*Bibliographie : Autor*

- 1969-1972 *Histoire de la Chine*. Sous la direction de Jean Chesneaux. Vol. 1-4. (Paris : Hatier, 1969-1977). (Collection d'histoire contemporaine).  
Vol. 1 : Chesneaux, Jean ; Bastid, Marianne. *Des guerres de l'opium à la guerre franco-chinoise 1840-1885*.  
Vol. 2 : Bastid, Marianne ; Bergère, Marie-Claire ; Chesneaux, Jean. *De la guerre franco-chinoise à la fondation du parti communiste chinois 1885-1921*.  
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- 1934 [Bataille, Henry]. *Hun li jin xing qu*. Badayi zhu ; Wang Liaoyi yi. (Shanghai : Shang wu yin shu guan, 1934). Übersetzung von Bataille, Henry. *La marche nuptiale : pièce en quatre acts*. (Paris : L'Illustration, 1905).  
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**Bates, Ely** (1743-1812 Bath) : Christlicher und philosophischer Autor

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**Bates, M. Searle** = Bei Deshi = Bates, Miner Searle (Newark, Ohio 1897-1978 New York, N.Y.) : Missionar Missionar der United Christian Missionary Society, Historiker, Professor für Missionswissenschaft

*Biographie*

- 1920-1950 M. Searle Bates ist Professor für Geschichte an der Nanjing-Universität und Missionar der United Christian Missionary Society in China. [And,Shav1]
- 1939-1941 M. Searle Bates ist Vorsitzender des Nanjing International Relief Committee. [Shav1]
- 1950-1965 M. Searle Bates ist Professor für Missionsgeschichte am 'Union Theological Seminar' in New York. [And]

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**Batto, Patricia** (um 1992)

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**Baudelaire, Charles** Paris 1821-1867 Paris) : Dichter, Kunstkritiker

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- 1846-1867 Charles Baudelaire : Allgemein  
 Bloria Bien : Baudelaire never traveled or lived in China. He was never a sinophile and he did not write about China or set his works in a Chinece locale ; nor did he make quaint references to things Chinese. He frequented Théophile Gautier's home, and could not have failed to know of Gautier's interest in China. [BauC2]
- 1846-1967 Charles Baudelaire : Allgemein  
 Allgemein  
 Bloria Bien : Baudelaire never traveled or lived in China. He was never a sinophile and he did not write about China or set his works in a Chinece locale ; nor did he make quaint references to things Chinese. He frequented Théophile Gautier's home, and could not have failed to know of Gautier's interest in China. His own interest was limited, he mentions China only twice in Les fleurs du mal and in Petits poèmes en prose. [BauC2]

- 1860 Baudelaire, Charles. *Un mangeur d'opium* [ID D22580].  
Er schreibt : « L'Asie antique, solennelle, monstrueuse et compliquée comme ses temples et ses religions ; où tout, depuis les aspects les plus ordinaires de la vie jusqu'aux souvenirs classiques et grandioses qu'elle comporte, est fait pour confondre et stupéfier l'esprit d'un Européen. Et ce n'était pas seulement la Chine, bizarre et artificielle, prodigieuse et vieillotte comme un conte de fées, qui opprimait son cerveau. Cette image appelait l'image voisine de l'Inde, si mystérieuse et si inquiétante pour un esprit de l'Occident ; et puis la Chine et l'Inde formaient bientôt avec l'Égypte une triade menaçante, un cauchemar complexe, aux multiples angoisses variées. » [BauC4]
- 1869 Charles Baudelaire. *L'horloge* [ID D22580].  
Quelle : Huc, Evariste Régis. *L'empire chinois* [ID D2142].  
« Un jour un missionnaire, se promenant dans la banlieue de Nankin, s'aperçut qu'il avait oublié sa montre, et demanda à un petit garçon quelle heure il était. Le gamin du céleste Empire hésita d'abord ; puis, se ravisant, il répondit : « Je vais vous le dire. » Peu d'instant après, il reparut, tenant dans ses bras un fort gros chat, et le regardant, comme on dit, dans le blanc des yeux il affirma sans hésiter : « Il n'est pas encore tout à fait midi. » Ce qui était vrai. Pour moi, si je me penche vers la belle Féline, la si bien nommée, qui est à la fois l'honneur de son sexe, l'orgueil de mon cœur et le parfum de mon esprit, que ce soit la nuit, que ce soit le jour, dans la pleine lumière ou dans l'ombre opaque, au fond de ses yeux adorables je vois toujours l'heure distinctement, toujours la même, une heure vaste, solennelle, grande comme l'espace, sans division de minutes ni de secondes, – une heure immobile qui n'est pas marquée sur les horloges, et cependant légère comme un soupir, rapide comme un coup d'oeil. Et si quelque importun venait me déranger pendant que mon regard repose sur ce délicieux cadran, si quelque génie malhonnête et intolérant, quelque démon du contre – temps venait me dire : « Que regardes-tu là avec tant de soin ? Que cherches-tu dans les yeux de cet être ? Y vois-tu l'heure, mortel prodigue et fainéant ? » Je répondrais sans hésiter : « Oui, je vois l'heure ; il est l'éternité ! » N'est-ce pas, madame, que voici un madrigal vraiment méritoire, et aussi emphatique que vous-même ? En vérité, j'ai eu tant de plaisir à broder cette prétentieuse galanterie, que je ne vous demanderai rien en échange ». [BauC5]

1869

Baudelaire, Charles. *L'invitation au voyage* [ID D22581].

Il est un pays superbe, un pays de Cocagne, dit-on, que je rêve de visiter avec une vieille amie. Pays singulier, noyé dans les brumes de notre Nord, et qu'on pourrait appeler l'Occident, la Chine de l'Europe, tant la chaude et capricieuse fantaisie s'y est donné carrière, tant elle l'a patiemment et opiniâtrement illustré de ses savantes et délicates végétations. Un vrai pays de Cocagne, où tout est beau, riche, tranquille, honnête ; où le luxe a plaisir à se mirer dans l'ordre ; où la vie est grasse et douce à respirer ; d'où le désordre, la turbulence et l'imprévu sont exclus ; où le bonheur est marié au silence ; où la cuisine elle-même est poétique, grasse et excitante à la fois ; où tout vous ressemble, mon cher ange. Tu connais cette maladie fiévreuse qui s'empare de nous dans les froides misères, cette nostalgie du pays qu'on ignore, cette angoisse de la curiosité ? Il est une contrée qui te ressemble, où tout est beau, riche, tranquille et honnête, où la fantaisie a bâti et décoré une Chine occidentale, où la vie est douce à respirer, où le bonheur est marié au silence. C'est là qu'il faut aller vivre, c'est là qu'il faut aller mourir ! Oui, c'est là qu'il faut aller respirer, rêver et allonger les heures par l'infini des sensations. Un musicien a écrit l'Invitation à la valse ; quel est celui qui composera l'Invitation au voyage, qu'on puisse offrir à la femme aimée, à la sœur d'élection ? Oui, c'est dans cette atmosphère qu'il ferait bon vivre, — là-bas, où les heures plus lentes contiennent plus de pensées, où les horloges sonnent le bonheur avec une plus profonde et plus significative solennité. Sur des panneaux luisants, ou sur des cuirs dorés et d'une richesse sombre, vivent discrètement des peintures béates, calmes et profondes, comme les âmes des artistes qui les créèrent. Les soleils couchants, qui colorent si richement la salle à manger ou le salon, sont tamisés par de belles étoffes ou par ces hautes fenêtres ouvragées que le plomb divise en nombreux compartiments. Les meubles sont vastes, curieux, bizarres, armés de serrures et de secrets comme des âmes raffinées. Les miroirs, les métaux, les étoffes, l'orfèvrerie et la faïence y jouent pour les yeux une symphonie muette et mystérieuse ; et de toutes choses, de tous les coins, des fissures des tiroirs et des plis des étoffes s'échappe un parfum singulier, un revenez-y de Sumatra, qui est comme l'âme de l'appartement. Un vrai pays de Cocagne, te dis-je, où tout est riche, propre et luisant, comme une belle conscience, comme une magnifique batterie de cuisine, comme une splendide orfèvrerie, comme une bijouterie bariolée ! Les trésors du monde y affluent, comme dans la maison d'un homme laborieux et qui a bien mérité du monde entier. Pays singulier, supérieur aux autres, comme l'Art l'est à la Nature, où celle-ci est réformée par le rêve, où elle est corrigée, embellie, refondue. Qu'ils cherchent, qu'ils cherchent encore, qu'ils reculent sans cesse les limites de leur bonheur, ces alchimistes de l'horticulture ! Qu'ils proposent des prix de soixante et de cent mille florins pour qui résoudra leurs ambitieux problèmes ! Moi, j'ai trouvé ma tulipe noire et mon dahlia bleu ! Fleur incomparable, tulipe retrouvée, allégorique dahlia, c'est là, n'est-ce pas, dans ce beau pays si calme et si rêveur, qu'il faudrait aller vivre et fleurir ? Ne serais-tu pas encadrée dans ton analogie, et ne pourrais-tu pas te mirer, pour parler comme les mystiques, dans ta propre correspondance ? Des rêves ! toujours des rêves ! et plus l'âme est ambitieuse et délicate, plus les rêves l'éloignent du possible. Chaque homme porte en lui sa dose d'opium naturel, incessamment sécrétée et renouvelée, et, de la naissance à la mort, combien comptons-nous d'heures remplies par la jouissance positive, par l'action réussie et décidée ? Vivrons-nous jamais, passerons-nous jamais dans ce tableau qu'a peint mon esprit, ce tableau qui te ressemble ? Ces trésors, ces meubles, ce luxe, cet ordre, ces parfums, ces fleurs miraculeuses, c'est toi. C'est encore toi, ces grands fleuves et ces canaux tranquilles. Ces énormes navires qu'ils charrient, tout chargés de richesses, et d'où montent les chants monotones de la manoeuvre, ce sont mes pensées qui dorment ou qui roulent sur ton sein. Tu les conduis doucement vers la mer qui est l'Infini, tout en réfléchissant les profondeurs du ciel dans la limpidité de ta belle âme ; — et quand, fatigués par la houle et gorgés des produits de l'Orient, ils rentrent au port natal, ce sont encore mes pensées enrichies qui reviennent de l'infini vers toi. [BauC5]

- 1919 Zhou, Zuoren. *Xiao he xu* [ID D22655]. [Erste Erwähnung von Baudelaire in China]. Er schreibt im Vorwort über eines seiner Gedichte : "Someone asked me what the genre of this poem is. Even I myself don't know the answer. It slightly resembles the poem in prose advocated by Baudelaire in France. But he wrote in prose, and I write in separate lines. The content in general imitates that of the European folk songs. Folk songs should have end-rhymes, but this does not rhyme. It is doubtful whether it is still a poem that doesn't matter." [BauC20]
- 1921 Zhou, Zuoren. *San wen xiao shi* [ID D22649]. Er schreibt : "Baudelaire published *Les fleurs du mal* in 1857, opening a new era in the history of modern literature. He uses the refined forms of the Parnassian school to write on the real experience of his disillusioned soul, an experience aptly represents the mood of modern man. He fills his poetry with the dark side of his character, the bitterness of his philosophy, and the grief of his despair. His vision is dark and horrible and a large part of his poems is quite unsuitable for the young and the ignorant. But the initiates can gain from his poetry the really uncommon power. He also has a volume of fifty *Petits poèmes en prose*, originally entitled *Le spleen de Paris*, which is of the same kind of exquisite language. The vogue of poem in prose in our time can be regarded as the result of his influence." [BauC20]

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- 1869 Baudelaire, Charles. *Petits poèmes en prose*. (Paris : Calmann-Lévy, 1869). (Bibliothèque contemporaine. Oeuvres complètes ; 4). [WC]
- 1921-1922 Zhou, Zuoren. *San wen xiao shi*. In : Chen bao fu kan ; no 2-3 (Nov. 1921-April 1922). [Darin enthalten sind Übersetzungen von acht Gedichten aus *Le spleen de Paris* von Charles Baudelaire].  
散文小詩 [BauC20]
- 1922 Liu, Yanling. *Faguo shi zhi xiang zheng zhu yi yu zi you shi*. In : Shi ; Vol. 1, no 4 (1922). [Symbolism and free verse in French poetry ; darin enthalten ist die Übersetzung von Baudelaire, Charles. *Correspondances*. Aus : *Fleurs du mal*].  
法國詩之象徵主義與自由詩 [BauC20]
- 1924 [Baudelaire, Charles]. *Si shi*. Xu Zhimo yi. In : Yu si ; vol. 3 (1924). Übersetzung von Baudelaire, Charles. *Une charogne*. Aus : *Les fleurs du mal*. [BauC20]
- 1925 *Xian he ji*. Li Sichun yi. In : Xue heng ; vol. 11 (1925). [Übersetzung französischer Gedichte 14.-19. Jh. ; darin enthalten 10 Gedichte von Baudelaire, Charles. *Les fleurs du mal*. (Paris : Poulet-Malassis et De Broise, 1857). = Ed. définitive. (Paris : Calmann-Lévy, 1868). [BauC20]
- 1933 [Baudelaire, Charles]. *San wen shi*. Boduolai'er zhu ; Xing Pengju yi. (Shanghai : Zhong hua shu ju, 1933). [Übersetzung der Prosa-Lyrik von Baudelaire].  
散文詩 [WC]
- 1935 [Baudelaire, Charles]. *Bali zhi fan nao*. Bodelaier zhu ; Shi Min yi. (Shanghai : Sheng huo shu dian, 1935). (Fan yi wen ku ; 2). Übersetzung von Baudelaire, Charles. *Le spleen de Paris*. In : Charles Baudelaire. *Petits poèmes en prose*. (Paris : Calmann-Lévy, 1869). (Bibliothèque contemporaine. Oeuvres complètes ; 4).  
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- 1936 *Xi chuang ji*. Bian Zhilin xuan yi. (Shanghai : Shang wu yin shu guan, 1936). (Wen xue yan jiu hui shi jie wen xue ming zhu cong shu). [Anthologie übersetzter Literatur ins Chinesische]. [Enthält Übersetzungen von Charles Baudelaire, Stéphane Mallarmé, Rainer Maria Rilke, André Gide, James Joyce, Virginia Woolf und einen Auszug aus *Du côté de chez Swann* von Marcel Proust]. [Proust ist 1934 in Da gong bao erschienen].  
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- 1947 [Baudelaire, Charles]. *E zhi hua duo ying*. Botelaier zhu ; Dai Wangshu yi. (Shanghai : Huai zheng wen hua she, 1947). Übersetzung von Baudelaire, Charles. *Le spleen de Paris*. In : Charles Baudelaire. *Petits poèmes en prose*. (Paris : Calmann-Lévy, 1869). (Bibliothèque contemporaine. Oeuvres complètes ; 4).  
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- 1962 *Hu Pingqing yi shi ji xin shi xuan*. Hu Pingqing yi. (Taipei : Zhong guo wen hua yan jiu suo, 1962). [Anthologie französischer Gedichte].  
[Enthält] : Théophile Gautier, Millevoye, Marceline Desbords-Valmore, Charles Baudelaire, Paul Verlaine, Emile Verhaeren, Paul Claudel, Anna de Noailles, Francis Jammes, Guillaume Apollinaire, Paul Valéry, Victor Segalen, Jean Cocteau, Robert Desnos, Jules Gille, Saint-John Perse, Jules Supervielle, Patrice de la Tour du Pin, Ivan Goll.  
胡品清译诗及新诗选 [WC]
- 1977 [Baudelaire, Charles]. *E zhi hua*. Botelai'er zhu ; Du Guoqing [Ku Kuo-ch'ing] yi. (Taipei : Chun wen xue chu ban she, 1977). (Chun wen xue cong shu ; 76). Übersetzung von Baudelaire, Charles. *Les fleurs du mal*. (Paris : Poulet-Malassis et De Broise, 1857). = Ed. définitive. (Paris : Calmann-Lévy, 1868).  
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- 1980 [Baudelaire, Charles]. *E zhi hua*. Botelai'er zhu ; Wang Liaoyi yi. (Beijing : Wai guo wen xue chu ban she, 1980). Übersetzung von Baudelaire, Charles. *Les fleurs du mal*. (Paris : Poulet-Malassis et De Broise, 1857). = Ed. définitive. (Paris : Calmann-Lévy, 1868).  
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### **Baudet, Philippe** (Argenteuil 1901-1981) : Diplomat

#### *Biographie*

- 1933-1934 Philippe Baudet ist Konsul des französischen Konsulats in Nanjing. [BensN2]
- 1937-1938 Philippe Baudet ist Konsul des französischen Konsulats in Nanjing. [BensN2]
- 1941-1942 Philippe Baudet ist Konsul des französischen Konsulats in Chongqing. [BensN2]

### **Baudez, Marcel** = Baudez, Jacques Marcel Charles (Paris 1878-1941 Montpellier) : Diplomat

#### *Biographie*

- 1914-1919 Marcel Baudez ist Konsul des französischen Konsulats in Chongqing. [BensN2]
- 1919-1920 Marcel Baudez ist Konsul des französischen Konsulats in Tianjin. [BensN2]
- 1921-1925 Marcel Baudez ist Konsul des französischen Konsulats in Chengdu (Sichuan). [BensN2]
- 1930-1933 Marcel Baudez ist Konsul des französischen Konsulats in Hankou. [BensN2]
- 1933-1934 Marcel Baudez ist Konsul des französischen Konsulats in Kunming. [BensN2]
- 1936-1939 Marcel Baudez ist Generalkonsul des französischen Konsulats in Shanghai. [BroG1:S. 312]

### **Baudier, Michel** (Languedoc ca. 1589-1645) : Historiker, Geschichtsschreiber am französischen Kaiserhof

#### *Bibliographie : Autor*

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### **Baudouin, Jacques** (1950-) : Französischer Schriftsteller

#### *Bibliographie : Autor*

- 1999 Baudouin, Jacques. *Le mandarin blanc : roman*. (Paris : J.C. Lattès, 1999). [WC]

### **Baudrillard, Jean** (Reims 1929-2007 Paris) : Philosoph, Soziologe, Medientheoretiker, Professor Universität de Paris-IX Dauphine, European Graduate School

#### *Bibliographie : Autor*

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 艺术与哲学 [WC]
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布希亞 [WC]

**Bauer, Andreas** (Gebweiler, Elsass 1866-1900 ermordet von den Boxern Tayuan, Heilongjiang) : Franziskanermissionar

*Biographie*

- 1899 Andreas Bauer kommt in China an. [Col]

**Bauer, Christine** (Neckargmünd 1886-1907 od. 1971) : Missionarin Basler Mission, Krankenschwester

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- 1920-1927 Christine Bauer ist Missionarin und Krankenschwester der Basler Mission in China. [BM]

**Bauer, Edmund** (um 1864)

*Bibliographie : Autor*

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**Bauer, Felice** (Neustadt, Oberschlesien 1887-1960 Rye, N.Y.) : Verlobte von Franz Kafka

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**Bauer, Heinrich** (1913-)

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**Bauer, Max** (Wuedlinburg 1869-1929 Shanghai) : Offizier

*Biographie*

1927-1929 Max Bauer ist militärischer und wirtschaftlicher Berater von Chiang Kai-shek in Guangzhou (Guangdong). [Int,Wik]

**Bauer, Robert S.** (um 1995) : Dozent

*Bibliographie : Autor*

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**Bauer, Walter** (Merseburg 1904-1976 Toronto) : Deutsch-kanadischer Schriftsteller, Associate Professor University of Toronto

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1950 Bauer, Walter. *Mount Everest : Bericht von Mallory und seinen Freunden*. (Gütersloh : C. Bertelsmann, 1950). (Das kleine Buch ; 11). [China, Nepal ; George Mallory]. [WC]

1985 *Guo ji bi hui zuo pin ji : yi jiu ba liu*. Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1985). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Bachmann, Ingeborg. *Die gestundete Zeit*. Bauer, Walter. *Wenn wir erobern die Universität*. Becher, Johannes R. *Meer im Sommer ; Das Wunder*. Bender, Hans. *Iljas Tauben*. Benn, Gottfried. *Chopin*. Böll, Heinrich. *Unberechenbare Gäste*. Borchert, Wolfgang. *Das Brot*. Celan, Paul. *Todesfuge*. Domin, Hilde. *Nur eine Rose als Stütze*. Eich, Günter. *Züge im Nebel*. Goll, Yvan. *Der Regenpalast*. Grass, Günter. *Ohnmacht*. Grün, Max von der. *Rom*. Hermlin, Stephan. *In einer dunklen Welt*. Hesse, Hermann. *Flötentraum*. Kästner, Erich. *Die Entwicklung der Menschheit ; Sachliche Romanze ; Die Jugend hat das Wort*. Kant, Hermann. *Das Kennwort*. Kaschnitz, Marie Luise. *Die Füße im Feuer*. Krolow, Karl. *An den Frieden*. Lenz, Siegfried. *Freund der Regierung*. Nowak, Ernst. *Weg*. Rauner, Liselotte. *Epigramme, Lagebericht einer jungen Frau, Mahnmal*. Reding, Josef. *Fünf Gedichte*. Rinser, Luise. *Die rote Katze*. Risse, Heinz. *Gottesgericht*. Schnitzler, Arthur. *Das Tagebuch der Redegonda*. Schroers, Rolf. *Das Urteil*. Seghers, Anna. *Das Obdach*. Toller, Ernst. *An alle Gefangenen*. Walser, Martin. *Ich suchte eine Frau*. Wolf, Christa. *Blickwechsel*. Zweig, Stefan. *Die spät bezahlte Schuld*.  
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**Bauer, Wolfgang** (Halle 1930-1997 München) : Sinologe, Professor für Sinologie an der Universität München, Professor für Sinologie am Sinologischen Seminar der Universität Heidelberg und Professor für Sinologie am Institut für Ostasienkunde der Ludwig-Maximilians-Universität München

*Biographie*

1948-1953 Wolfgang Bauer studiert Sinologie und Japanologie, sowie Mongolistik, Philosophie und nebenbei Mandschu, Sanskrit und Tibetisch an der Ludwig-Maximilians-Universität München. [Schm 1]

1953 Wolfgang Bauer promoviert in Sinologie an der Ludwig-Maximilians-Universität München. [Schm 1]

1954-1960 Wolfgang Bauer ist Assistent für Sinologie an der Ludwig-Maximilians-Universität München. [Schm 1]

- 1959 Wolfgang Bauer habilitiert sich für Sinologie und verwandte Gebiete an der Ludwig-Maximilians-Universität München und hält Vorlesungen an den Universitäten München und Frankfurt a.M. [Schm 1]
- 1960 Wolfgang Bauer ist Gastprofessor an der University of Michigan, Ann Arbor, sowie an anderen amerikanischen Universitäten. [Schm 1]
- 1962-1966 Wolfgang Bauer ist Professor für Sinologie am Sinologischen Seminar der Universität Heidelberg. [Kam,Schm]
- 1966-1997 Wolfgang Bauer ist Professor für Sinologie am Institut für Ostasienkunde der Ludwig-Maximilians-Universität München. [Kam,Schm]
- 1976-1993 Wolfgang Bauer ist Mitglied des Ausschusses für Internationale Angelegenheiten der Deutschen Forschungsgemeinschaft. [Schm 1]
- 1981-1983 Wolfgang Bauer ist Dekan der Fakultät für Altertumskunde und Kulturwissenschaften der Universität München. [Schm 1]
- 1983-1984 Wolfgang Bauer ist Mitglied des Senats der Universität München. [Schm 1]
- 1985 Wolfgang Bauer wird Mitglied der Bayerischen Akademie der Wissenschaften. [Schm 1]
- 1991 Wolfgang Bauer wird Mitglied der Rheinisch-Westfälischen Akademie der Wissenschaften. [Schm 1]

### *Bibliographie : Autor*

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- 1984 *Ostasiatische Literaturen*. [Hrsg.] von Günther Debon ; in Verbindung mit Wolfgang Bauer [et al.]. (Wiesbaden : AULA-Verlag, 1984). (Neues Handbuch der Literaturwissenschaft ; Bd. 23).
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**Baum, Richard** = Baum, Richard Dennis (1940-2012) : Professor of Political Science, Department of Political Science, University of California, Los Angeles

### *Biographie*

- 1962 Richard Baum erhält den B.A. in Political Science der University of California, Los Angeles. [Baum]
- 1963 Richard Baum erhält den M.A. in Political Science der University of California, Berkeley. [Baum]
- 1966-1967 Richard Baum studiert am Inter-University Program for Chinese Language Studies in Taipei. [Baum]
- 1968- Richard Baum ist Professor of Political Science am Department of Political Science der University of California, Los Angeles. [Baum]
- 1968-1978 Richard Baum ist Resident Consultant der RAND Corporation, Santa Monica. [Baum]
- 1970 Richard Baum promoviert in Political Science an der University of California, Berkeley. [Baum]
- 1971 Richard Baum ist Visiting Associate Professor of Political Science an der University of California, Berkeley. [Baum]
- 1979- Richard Baum ist Mitglied des Editorial Board des *Asian survey*. [Baum,AOI]
- 1980 Richard Baum ist Visiting Scholar am Research Policy Institute der Universität Lund. [Baum]
- 1985-1987 Richard Baum ist Vize-Vorsteher des Department of Political Science der University of California, Los Angeles. [Baum]

- 1988 Richard Baum ist Visiting Professor of Political Science an der University of Southern California, Los Angeles. [Baum]
- 1990 Richard Baum ist Visiting Scholar am Sinologisch Instituut der Universität Leiden. [Baum]
- 1993 Richard Baum ist Visiting Scholar am Department of International Politics der Beijing-Universität. [Baum]
- 1994 Richard Baum ist Visiting Professor und Director des University of California Education Abroad Program der Meiji-Gakuin-Universität, Yokohama. [Baum]
- 1994- Richard Baum ist Mitglied des Editorial Board des *The China quarterly*. [AOI,Baum]
- 1997 Richard Baum ist Visiting Professor des International Asian Studies Program der The Chinese University of Hong Kong. [Baum]
- 1998 Richard Baum ist Visiting Fellow am Center of International Studies der Princeton University. [Baum]
- 1999- Richard Baum ist Direktor des Center for Chinese Studies der University of California, Los Angeles. [Baum]
- 2002- Richard Baum ist Interim Direktor des Asia Institute der University of California, Los Angeles. [Baum]
- ????- Richard Baum ist Mitglied des Editorial Board des *Journal of contemporary China*. [AOI]
- ????- Richard Baum ist Mitglied von *China information*. [AOI]
- ????- Richard Baum ist Mitglied des Editorial Board der *Communist and post-communist studies*. [Baum]
- ????- Richard Baum ist Mitglied des Pacific Council on International Policy. [Baum]
- ????- Richard Baum ist Mitglied des Los Angeles-Guangzhou Sister city Committee. [Baum]
- ????- Richard Baum ist Mitglied der Asia Society. [Baum]
- ????- Richard Baum ist Mitglied des National Committee on US-China Relations. [Baum]
- ????- Richard Baum ist Mitglied des Joint Committee on Contemporary China des Social Science Research Council, American Council of Learned Societies. [Baum]

### *Bibliographie : Autor*

- 1968 Baum, Richard ; Teiwes, Fredrick C. *Ssu-ch'ing : the socialist education movement of 1962-1966*. (Berkeley, Calif. : University of California, Center for Chinese Studies, 1968). (China research monographs ; no 2). [Si ching]. [WC]
- 1968 Baum, Richard. *Bibliographic guide to Kwangtung communes, 1959-1967*. (Kowloon : Union Research Institute, 1968). [Guangdong]. [WC]
- 1970 Baum, Richard Dennis. *Revolution and reaction in rural China : the struggle between two roads during the socialist education movement (1962-1966) and the great proletarian Cultural revolution (1966-1968)*. (Berkeley, Calif. : University of California, 1970). Diss. Univ. of California, 1970. [WC]
- 1971 *China in ferment : perspectives on the Cultural revolution*. Ed. by Richard Baum ; with Louise B. Bennett. (Englewood Cliffs, N.J. : Prentice-Hall, 1971). (A spectrum book). [WC]
- 1971 *The Cultural revolution in China*. Ed. by Thomas W. Robinson ; contributors : Richard Baum [et al.]. (Berkeley, Calif. : University of California Press, 1971). [WC]
- 1975 Baum, Richard. *Prelude to revolution : Mao, the party, and the peasant question, 1962-66*. (New York, N.Y. : Columbia University Press, 1975). [WC]

- 1980 *China's four modernizations : the new technological revolution*. Ed. by Richard Baum. (Boulder, Colo. : Westview Press, 1980). (Westview special studies on China and East Asia). [WC]
- 1990 *Structural reform and political development in post-Mao China*. Ed. by Richard Baum. (New York, N.Y. : Routledge, 1990). [WC]
- 1991 *Reform and reaction in post-Mao China : the road to Tiananmen*. Ed. by Richard Baum. (New York, N.Y. : Routledge, 1991). [WC]
- 1994 Baum, Richard. *Burying Mao : Chinese politics in the age of Deng Xiaoping*. (Princeton, N.J. : Princeton University Press, 1994). [WC]

## **Baum, Vicki** (Wien 1988-1960 Hollywood) : Österreichische Schriftstellerin

### *Biographie*

- 1938 Vicki Baum reist nach Shanghai.
- 1939 Baum, Vicki. *Hotel Shanghai* [ID D13147].  
 Zhang Zhenhuan : Als Quelle nennt Baum Malraux, André. La condition humaine [ID D13269], dessen Thema sie bei ihrer Figur Dr. Chang verwendet. Der Roman spielt am Vorabend des Bombenangriffs auf Shanghai 1937, kurz vor dem chinesisch-japanischen Krieg. Durch Zufall kreuzen sich die Lebenswege von neun Menschen aus der ganzen Welt. Für alle Figuren ist es eine Zeit der Katastrophen, denn sie alle sind mit der Hoffnung nach Shanghai gekommen, hier ihre Wünsche zu erfüllen. Was sie dann aber in Shanghai erleben, wo Rastlosigkeit und Unersättlichkeit, Gottlosigkeit und Verdorbenheit herrschen aber auch chaotische Buntheit, ist nicht nur der Verlust ihrer Identitäten, sondern auch ihres Lebens. Beim Bombenangriff wird das Hotel vernichtet und die Hauptfiguren finden den Tod. Die Figuren sind mit grosser Hoffnung nach Shanghai gekommen, um einen Ausweg für ihre Probleme zu suchen, die sie in der Heimat nicht lösen konnten. Die chinesischen Figuren werden zwar mit viel Sorgfalt und Einfühlung dargestellt, jedoch weisen sie allerlei stereotypische, den Chinesen zugeschriebene Charakterzüge auf. Die Fremden verachten und bewundern die Chinesen, die Chinesen verachten und bewundern die Fremden.  
 In Harmonie mit der konfuzianischen Weisheit, in der ein Mensch nur ein kleiner Bestandteil einer allumfassenden Ordnung ist, wird ein Bild vom alten China gezeichnet, wo alle Chinesen, selbst der ärmste Kuli, glücklich leben können.  
 Baums Lebensphilosophie ist, sich selbst und die Welt als solche nicht zu wichtig zu nehmen. In ihren Erinnerungen schreibt sie, dass sie immer dann besonders glücklich sei, wenn es ihr gelingt, den Kontakt mit primitiven Menschen aufzunehmen : „Wenn Sie echtes Glück sehen wollen, betrachten Sie einen chinesischen Kuli, wenn er seinen Reis isst und mit seinen Freunden scherzt“.  
 Um einen Ausweg aus der Identitätskrise zu finden, reist Dr. Chang, eine der Hauptfiguren, durch China. Zum ersten Mal sieht er das Elend und die Armut des Volkes. Zugleich entdeckt er die grosse Lebensfreude, die Bescheidenheit und den Fleiss des Volkes. Er schliesst sich der revolutionären Bewegung an und erfährt dann Gewalt.  
 Baum schreibt über die Stellung der Frau : „Wenn eine Frau der Familie keinen männlichen Nachwuchs sichern kann, ist sie wertlos, und reiche Männer nehmen sich Konkubinen“.  
 Es ist Baum trotz genauer Beobachtungsgabe nicht gelungen, den zeitgemässen Vorstellungen über China, die Chinesen und vor allem Shanghai entgegenzuwirken.

Christian von Zimmermann : Vicki Baum schliesst an die spannenden trivialen Shanghai-Romane an, gibt aber zugleich ein differenziertes Bild der politischen und sozialen Verhältnisse. Durch das internationale Nebeneinander, der die Lebensläufe und Konflikte von Emigranten, Abenteuern, Touristen und Chinesen unterschiedlicher sozialer Schichten gleichgewichtig nebeneinander entwickelt, werden den Lesern neutrale Kulturvergleiche ermöglicht, während die Figuren in ihrer subjektiven Lebensperspektive befangen bleiben. [Zim10,ZhaZ3:S. 209-222]

### *Bibliographie : Autor*

1939 Baum, Vicki. *Hotel Shanghai : Roman*. (Amsterdam : Querido Verlag, 1939).

### **Baumann, Bruno** (Leibnitz, Österreich 1955-) : Reiseschriftsteller, Filmemacher

#### *Bibliographie : Autor*

1988 Baumann, Bruno. *Tibet Kailas Seidenstrasse : der diamantene Weg*. (Graz : Verlag Styria, 1988). [Bericht seiner Reisen 1985, Naturschutzgebiet Jiuzhaigou ; 1986, Xining, Kloster Kumbum, Lhasa, Kloster Ganden und Samye ; 1987, Kathmandu, Lhasa, Berg Kailas, Muztagata (Pamir), Kaxgar, Wüste Takla Makan, Ku'erle, Kutscha, Turpan, Daheyon, Dunhuang, Xi'an, Beijing]. [Cla]

1990 Baumann, Bruno. *Takla Makan : mein Weg durch die Wüste des Todes*. (München : F.A. Herbis, 1990). [Bericht der Reise von Pakistan, Khunjab-Pass, Taschkurgan (Shitou cheng yizhi), Kaxgar, Yutia Xian, entlang des Kerija-darja, Daheyen, Kara-dong, entlang des Khotan-darja, Mazartagh-Gebirge]. [Cla]

1995 Baumann, Bruno. *Gobi : durch das Land ohne Wasser*. (München : F.A. Herbig, 1995). [Bericht der Reise 1993, Klöster Labrang und Kumbum in Amdo, Maduo, Seen Tsaring Nor und Oring Nor, Xingsuhai, Hochebene, Yalandaze-Berg ; Reise 1994, Heicheng, See Gashun Nor, Beijing, Hohot (Innere Mongolei), Baotou, Wuhai, Shamo]. [Cla]

2000 Baumann, Bruno. *Karawane ohne Wiederkehr : das Drama in der Wüste Takla Makan*. (München : Piper, 2000). [Bericht der Reise 2000 auf den Spuren Sven Hedins]. [Cla]

### **Baumann, Felix** (um 1927)

**Baumann, Johannes** (Bächingen 1872-1969) : Missionar Rheinische Missionsgesellschaft, Diakon

#### *Biographie*

1901-1909 Johannes Baumann ist Missionar der Rheinischen Missionsgesellschaft in China. [VEM]

### **Baumann, Moritz** (1902-1978) : Missionar Bethlehem Mission Immensee

#### *Biographie*

1934 Moritz Baumann ist Vikar in Laha. [SMB]

1934-1935 1935 Moritz Baumann ist Vikar in Dalai. [SMB]

1935-1936 Moritz Baumann ist Vikar in Changfatun. [SMB]

1936-1937 Moritz Baumann ist Pfarrer in Wenguda. [SMB]

1937-1939 Moritz Baumann ist Rektor des kleinen Seminars in Chuantaozi. [SMB]

1939-1946 Moritz Baumann ist Leiter der Katechistinnenschule in Laha, dann Heimreise. [SMB]

**Baumann, Susanne** (um 1996)*Bibliographie : Autor*

1996 Baumann, Susanne. *Rouge : Frauenbilder des chinesischen Autors Su Tong*. (Dortmund : Projekt Verlag, 1996). (Edition Cathay ; Bd. 24). [WC]

**Baumer, Christoph** (um 2005)*Bibliographie : Autor*

2005 Baumer, Christoph. *Frühes Christentum zwischen Euphrat und Jangtse : eine Zeitreise entlang der Seidenstrasse zur Kirche des Ostens*. (Stuttgart : Urachhaus, 2005). [Enthält die Geschichte der Nestorianer]. [WC]

**Baumgarten, Alexander Gottlieb** (Berlin 1714-1762 Frankfurt a.d. Oder) : Philosoph  
Chinesische Übersetzungen und chinesische Sekundärliteratur in Worldcat unter :  
<http://firstsearch.oclc.org/WebZ/FSPrefs?entityjsdetect=:javascript=true:screenize=large:sessionid=fsapp8-44844-frt0fdtd-rby80y:entitypagenum=1:0>.

*Biographie*

1920 Cai, Yuanpei. *Mei xue de jin hua* [ID D1741].  
Liu Gangji : Cai erläutert die Geschichte der westlichen, besonders der deutschen Ästhetik und gibt einen Überblick über die Entwicklung von der klassischen griechischen Ästhetik Platons und Aristoteles' bis zur Ästhetik von David Hume und Edmund Burke. Dabei unterstreicht er die grosse Bedeutung des Buches *Aesthetica* von Alexander Gottlieb Baumgarten. Es folgt eine prägnante Erläuterung der Ästhetik Immanuel Kants und der Bedeutung der Schriften *Critik der reinen Vernunft*, *Critik der praktischen Vernunft* und *Critik der Urtheilskraft*. Dann geht Cai auf den Beitrag von Friedrich Schiller zur Weiterentwicklung von Kants Theorien ein und anschliessend gibt er einen Überblick über die Ästhetik von Friedrich Wilhelm Joseph von Schelling, George Wilhelm Friedrich Hegel und Arthur Schopenhauer. [LiuG1:S. 9-10]

**Baumgarten, Siegmund Jakob** (Wolmirstedt 1706-1757 Halle) : Theologe, Professor Halle

*Biographie*

1744-1779 *Uebersetzung der Allgemeinen Welthistorie*. Sigmund Jakob Baumgarten, Johann Christoph Gatterer, Johann Friedrich Le Bret, Johann Georg Meusel, August Ludwig von Schlözer, Johann Salomo Semler [ID D17262].

Quellen :

*An universal history* [ID D17261].

Marsy, François-Marie de. *Neuere Geschichte der Chineser, Japaner, Indianer, Persianer, Türken und Russen etc.* [ID D4613].

Guignes, Joseph de. *Histoire générale des Huns, des Turcs, des Mogols* [ID D1837].

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Sima Qian.

Im 24. und 25. Band wird vor allem die Geschichte Chinas, Koreas und Japans behandelt.

Gatterer schreibt : Der berühmte Jesuite du Halde übertreibt ohne Zweifel die Sache, wann er vorgibt, dass so gar die ganze alte Geschichte der Chineser durch gleichzeitige Schriftsteller aufgezeichnet worden. Die Chinesische Historie hat so gut ihre Kindheit als die Historie anderer alten Nationen. Reichthum an Fabeln und unerheblichen Gegebenheiten und Mangel an glaubwürdigen und interessanten Nachrichten sind die Eigenschaften der ältesten Historie der Chineser... Man kan, wie mich dünkt, die ganze Chinesische Geschichte in Ansehung des Umfangs der Materialien gar füglich in drey Zeitpuncte abtheilen. Im ersten, der von dem Ursprunge des chinesischen Reichs bis zum vierten Jahrhundert vor Christi Geburt sich erstreckt, ist die Geschichte desselben so arm, dass sie nichts, als die Folge der regierenden Personen, und eine bloße Anzeige der Begebenheiten ohne umständliche Erzählung derselben, enthält. Im zweyten Zeitpuncte, das ist im vierten und dritten Jahrhundert vor Christi Geburt, fängt zwar die Chinesische Geschichte an, umständlicher zu werden, allein man kan es ihr noch immer ansehen, dass sie kaum aus den Jahren der Kindheit getreten ist. Hingegen im dritten Zeitpuncte, der mit dem zweyten Jahrhundert vor Christi Geburt angeht, wird sie nach und nach reicher und interessanter... Die kleinen Dynastien der Könige können nicht wol mit Stillschweigen übergangen werden. Ein solcher Entwurf kan zugleich das gemeine Vorurtheil widerlegen, als wann das chinesische Reich sich stets in einem ruhigen und unveränderten Zustande erhalten hätte... Die bisher beschriebenen Geschichtsbücher der Chineser machen eine der schönsten Sammlungen von Geschichtsschreibern aus, die man nur irgend über die Historie einer Nation hat... Es würde ohne Zweifel niemand für sich selbst darauf verfallen, dass Unruhen, die in dem östlichen Theile von Asien vorgiengen, die Zerstörung des abendländischen Kaiserthums, und die jezige Gestalt der Europäischen Staaten veranlasst haben. Dieses habe ich erst vor einigen Jahren aus den Geschichtsbüchern der Morgenländer, insonderheit der Chineser gelernet. Man kan also die Geschichte und Verfassung der Reiche, die aus den Ruinen des Römischen Kaiserthums hervorgekommen sind, nicht recht verstehen, wenn man sich nicht zuvor den Zustand der asiatischen Staaten bekannt gemacht hat... Bei dem allen ist es aber sonderbar genug, dass dieser ungeheure Staatskörper, der so oft, und so gar von Ausländern zergliedert worden ist, sich bis diese Stunde erhalten, und dass er nicht das Schicksal aller der mächtigen Reiche erfahren hat, von welchen die Geschichte kaum noch einige Spuren aufweist.

Sie [Chinesen] glauben, dass die abgeschiednen Seelen der Tugendhaften bey und um den Schang-ti, das ist, bey dem höchsten Wesen, seyn werden. Diese Grundsätze der Religion, die über 2000 Jahre in China Beyfall gefunden haben, kamen bey den vielen innerlichen Kriegen, und bey der daraus entstandenen allgemeine Verderbnis der Sitten in Vergessenheit, bis sie Confucius wieder bekannt gemacht hat. Wir sezen nur noch hinzu, dass diese sogenannte Religion des Confucius noch jezo die Religion des Kaisers, der Prinzen, und aller vornehmen und gelehrten Personen in China sey : ob gleich seit vielen Jahrhunderten mehrerer Religionen in diesem Reiche aufgekommen sind. Ob es indessen für die Religion selbst vortheilhaft sey, dass die Verrichtung des äuserlichen Gottesdienstes bloß auf die Person des Kaisers eingeschränkt worden, ist eine Untersuchung die sich nicht zu unserer Absicht schickt. Diese King mus man als eine Art von symbolischen Bücher der Chinesischen Religion betrachten. Wann gleich die erste und vornehmste Absicht derselben mehr auf die Historie, als auf den Unterricht in der Religion zu gehen scheint ; so sind sie doch eigentlich

nur zu dem Ende verfertigt worden, um aus den Beispielen guter und böser Regenten die Pflichten und Wirkungen der Tugend und der Religion kätlich und reizend zu machen... Die Chineser haben seit einigen Jahrtausenden Wissenschaften und Künste getrieben, und doch keine derselben zu einiger Vollkommenheit gebracht. Es fehlt ihnen in allen Dingen an Geschmack und Critik, weil sie die vollkommenern Känntnisse der Ausländer verachten, die ihnen doch wenigstens bey der Beurtheilung der ihrigen zur Richtschnur und zum Vergleichungspuncte dienen könnten. Zumal würden ihr Kalender noch immer sehr unvollkommen sein, wenn ihn nicht die Jesuiten verbessert hätten.

Schlözer schreibt : Wie lange wollen wir, europäische Historiker, uns noch mit dem albernen Zeuge schleppen, das junge sinesische Mythologen, Romanen-Schreiber, und Stoppler, erfunden haben, und sinesische Kritiker selbst verschmähen ?, das ungelerte oder enthusiastische Missionarien geglaubt, und französische Deisten, zum Nachteile Mosis, und zum Umsturze der Religion, verbreitet haben !...Das sicherste ist, zu glauben, dass es gar keine Geschichte von Sina aus der VorWelt gebe... Die ersten Kaiser von jeder Familie waren gemeinlich brave GrossWessire ; und die letzten waren, wie natürlich, Weichlinge, an deren statt Bonzen, Verschnittene, oder Weiber, regirten... China ist zwar das grösste Reich der Erde, aber auch, da ihm Klima, Sitten, Religion, Schrift, und unmenschlicher Despotism, den Gebrauch seiner ungeheuren Kräfte, die es doch wirklich besitzt, verweren – zugleich, bei allem äussern Anschein von Cultur, das dümmste Reich von Asien, wie von Europa.

Er schreibt über das Shu jing : Dieses Buch ist alt und heilig : alle seine Charactere haben die Sineser msorethisch gezält. Es gehet bis auf den Pingwang (und also bis auf Roms Jarhundert, ist folglich doch kein Mose), und war anfänglich nur stückweise vorhanden, wie Homer und wie der Koran : erst Konfuzee um das J. 484 machte ein Buch daraus. A. 213 vernichtete es der grosse Bücher-Brand : 37 J. nachher stellte es ein 90jähriger Greis aus dem Gedächtnisse wieder her ; und noch 36 J. später fand man den alten Text, aber sehr unleserlich, in einer Mauer. Seit der Zeit gibt es unglücklicher Weise zwei Schukings [Shu jing], die von einander ganz verschieden sind. So ein Buch, das auf seiner Reise durch die Zeit so viele Fährlichkeiten ausgestanden, ich will nicht sagen für göttlich und heilig, sondern nur für eine historische Urkunde, zu halten : muss man da nicht ein Sineser seyn ?

Semler schreibt : ... dass es eben so häufige und gewaltsame Veränderungen und gottlose Ränke in dieser Geschichte gibt, als bey andern Völkern, und dass man also die so gerümete Politik und Moral der Chineser nicht in die alten Zeiten setzen, oder viel mehr davon behaupten kan, als bey andern Regierungen... Die vielen Zerrüttungen haben es wol auch gehindert, das die Chinesen so wenig Verbindung mit fremden Völkern gehabt haben.

Andreas Pigulla : Baumgarten und die anderen Herausgeber belassen es nicht bei der reinen Übersetzung. Mit umfangreichen Vorworten, ausführlichen Anmerkungen und Hinzufügungen versuchen sie ihre Vorstellungen von Geschichtswissenschaft zu vermitteln und die Chinadarstellungen auf den neuesten Stand zu bringen. Schlözer weist Mythologien für die historische Darstellung zurück und grenzt sich von der chinesischen Geschichtsschreibung vor Sima Qian ab. Gatterer konzentriert sich bei Analyse des Chinabildes auf seine erste Universalgeschichte, da sich hier die ausführlichsten Chinabeschreibungen befinden... Gatterer nimmt an, dass die 'Chineser eines der ersten Völker gewesen seyn, die sich in den ersten Jahrhunderten nach der Sündflut gebildet haben'.

Lee Eun-jeung : Gatterer beginnt mit der chinesischen Geschichte mit Noah, der sich nach der Sündflut in China angesiedelt habe. Man nenne ihn in China Fo-hi, also den ersten Kaiser in der chinesischen Geschichtsschreibung ; deshalb könne die chinesische Geschichte nicht mehr als 6000 Jahr alt sein. Man wisse nicht, 'ob die Chineser ihre Fabeln selbst ausgedacht haben, oder ob sie durch Ausländer zu ihnen gebracht worden sind. So viel ist gewiss, dass sie erst in neuern Zeiten entstanden sind, da kein altes Buch, als wie z.E. das Schu-king [Shu jing] ist, ihrer Erwähnung thut'... Für Gatterer ist Konfuzius der Gesetzgeber für die Chinesen, so wie es Moses für die Hebräer oder Zoroaster für die Perser war. Er schreibt zwar, Konfuzius sei ein chinesischer Socrates, dennoch betrachtet er den Konfuzianismus grundsätzlich als Religion, als Sekte, nicht als Philosophie. Die Gründe für das Scheitern der Mission in China sieht er in erster Linie in der Uneinigkeit der Missionare selbst und nicht etwa im chinesischen Despotismus wie Pauw ein paar Jahre später behaupten wird. Er hat starke Zweifel an den chinafreundlichen Aussagen der Jesuiten. Darüber hinaus findet er die auf der konfuzianischen Sittenlehre beruhende chinesische Verfassung höchst mangelhaft. Der Gesetzgeber Chinas trage seiner Ansicht nach nur wenig Sorge um das Wohl der Kinder, da chinesische Eltern, die von ihren Kindern strengen Gehorsam fordern, ihnen gegenüber so unmenschlich grausam sein können, dass sie sie in grosser Anzahl aussetzen 'wo sie auf den öffentlichen Gassen entweder verschmachten müssen, oder von den Hunden gefressen werden'. Die Mentalität der Chinesen charakterisiert er als 'sanft und phlegmatisch, aber doch sehr arbeitsam und zu allem geschickt, zur Verstellung und heimlichen Rache geneigt, schamhaftig und eingezogen, mäsig und vorsichtig, im Handel und Wandel eigennützig und betrügerisch'. Man könne eine ganze Million Chineser mit 'einem kleinen geübten Kriegsheere in die Flucht schlagen'. Die Tapferkeit sei nicht ihre Sache, dennoch sei ihr Nationalstolz so unerträglich, 'dass sie sich die Erfindung aller unter ihnen bekannten Künste und Wissenschaften zuschreiben'.

Schlözer meint, dass man im Mittelalter sowohl in Europa als auch in Asien schwer zu leiden gehabt habe. Der Unterschied bestände nur darin, dass die Menschen in Asien von unumschränkten monarchischen Despoten und in Europa von zuchtlosen aristokratischen Despoten bedroht worden seien. China befinde sich nach wie vor in der Despotie, die die Bevölkerung zu kindlichem Gehorsam verpflichte. China sei 'das dümmste Reich der Welt' und die Chinesen seien 'Halbmenschen'. Es steht für ihn fest, dass die chinesische Herrschaft die Despotie schlechthin ist. 'Semazjen' [Sima Qian] ist für ihn der 'Vater der sinesischen Geschichte'. Seit ihm gebe es in China eine ununterbrochene Reihe der Annalen, die zwar ausführlich aber 'trocken und untreu' seien, 'weil sie kanzleimässig unter dem Einfluss des Stats geschrieben werden'. 'Die Dummköpfe schreiben seit 105 nach Chr. auf Papier und seit 1100 drucken sie sogar'. [Pig1:S. 88-89, 104-106, 108, 111, 129-131, 133, 138-139, 145-147, LeeE1:S. 184, 187, 190-193, 202-203, 206-207]

### *Bibliographie : Autor*

- 1744-1779 *Uebersetzung der Allgemeinen Welthistorie die in England durch eine Gesellschaft von Gelehrten ausgefertigt worden.* Nebst den Anmerkungen der holländischen Uebersetzung auch vielen neuen Kupfern und Karten. Siegmund Jakob Baumgaren, Johann Christoph Gatterer, Johann Friedrich Le Bret, Johann Georg Meusel, August Ludwig von Schlözer, Johann Salomo Semler. (Halle : J.J. Gebauer, 1744-1779). Übersetzung von *An universal history, from the earliest account of time.* George Sale, George Psalmanazar, Archibald Bower, George Shelvocke, John Campbell, John Swinton. Vol. 1-65. (London : Printed for T. Osborne, 1747-1768). Bd. 2 und Bd. 4 enthalten chinesische Geschichte. [WC,Pig1]

### **Baumgarten-Crusius, Artur** (um 1913)

#### *Bibliographie : Autor*

- 1913 Baumgarten-Crusius, Artur. *Nach Ceylon, Java, China und Japan eine Erholungsreise zur See : Tagebuchblätter*. (Leipzig : Wigang, 1913).  
<http://leahlehmann.tk/download/6QSMGwAACAAJ-nach-ceylon-java-china-und-japan>. [WC]

**Baumgärtner, Adam Friedrich Gotthelf** (Schneeberg 1759-1843 Leipzig) : Buchhändler, Kunstsammler, Unternehmer

*Bibliographie : Autor*

- 1796-1806 Baumgärtner, Adam Friedrich Gotthelf. *Neues Ideen-Magazin für Liebhaber von Gärten, englischen Anlagen und für Besitzer von Landgütern*. (Leipzig : Baumgärtner, 1796-1806). [Enthält : 46 chinoise Entwürfe : Brücken, Vogel-Häuser, ein Angelpavillon, ein Parasol mit Ruhebänk, sowie Gartenmobiliar]. [WelD1]

**Baumgartner, Hans Michael** (München 1933-1999 Berg) : Philosoph

*Bibliographie : Autor*

- 1989 [Baumgartner, Hans Michael]. *Kangde „Chun cui li xing pi pan“ dao du*. Li Minghui yi. (Taipei : Liang jing chu ban shi ye gong si, 1989). Übersetzung von Baumgartner, Hans Michael. *Kants 'Kritik der reinen Vernunft' : Anleitung zur Lektüre*. (München : Alber, 1988). 康德《純粹理性批判》 [WC]

**Baumgärtner, Kaspar** (Pflaumloch 1881-1907 Heshuwan) : Missionar Basler Mission, Architekt

*Biographie*

- 1904-1907 Kaspar Baumgärtner ist Missionar der Basler Mission in China. [BM]

**Baumstark, Eduard** (Sinzheim, Baden 1807-1889 Greifswald, Vorpommern) : Jurist, Ökonom, Politiker, Professor Greifswalde

*Bibliographie : Autor*

- 1838 Baumstark, Eduard. *Volkswirtschaftliche Erläuterungen vorzüglich über David Ricardo's system*. (Leipzig : Wilh. Engelmann, 1838). [Enthält ein Kapitel über China].  
[http://books.google.ch/books?id=UIRpwtOeYRMC&pg=RA1-PA531&lpg=RA1-PA531&dq=baumstark+volkswirtschaftliche+erl%C3%A4uterungen+source=bl&ots=YdfjoOWsVL&sig=Fx8CVjHtBdTpcqX-3p3rGW7vAv0&hl=de&ei=XNPhTv\\_wNYPb4QS0vrHCBQ&sa=X&oi=book\\_result&ct=result&resnum=2&ved=0CCcQ6AEwAQ#v=onepage&q&f=false](http://books.google.ch/books?id=UIRpwtOeYRMC&pg=RA1-PA531&lpg=RA1-PA531&dq=baumstark+volkswirtschaftliche+erl%C3%A4uterungen+source=bl&ots=YdfjoOWsVL&sig=Fx8CVjHtBdTpcqX-3p3rGW7vAv0&hl=de&ei=XNPhTv_wNYPb4QS0vrHCBQ&sa=X&oi=book_result&ct=result&resnum=2&ved=0CCcQ6AEwAQ#v=onepage&q&f=false). [WC]

**Baur, Alfred** (Andelfingen 1865-1951 Pregny bei Genève) : Industrieller, Kunstsammler

*Biographie*

- 1865 Alfred Baur wird durch die Firma Volkart Winterthur nach Colombo, Ceylon versetzt. Er kauft später eine Kokosnuss Plantage in Palugaswewa. [Baur]
- 1885 Alfred Baur beginnt in der Firma Marinitsch, Colombo, Ceylon zu arbeiten. [Baur]
- 1897 Alfred Baur gründet seine eigene Firma 'A. Baur, The Ceylon Manure Works' in Colombo, Ceylon. [Baur]
- 1906 Alfred Baur geht nach Genève und vergrößert seine Firma 'A. Baur & Co'. Er beginnt japanische Kunstgegenstände zu sammeln. [Baur]

1928 Alfred Baur beginnt chinesische Keramik und Jade zu sammeln. [Baur]

*Bibliographie : erwähnt in*

1989 *Alfred Baur : pionnier et collectionneur = pioneer and collector*. In : Collections Baur (1989). [AOI]

**Baur, Friedrich** (Tianjin 1896-nach 1939) : Deutscher Ingenieur

*Biographie*

1927-1932 Friedrich Baur arbeitet für die Firma Carlowitz & Co. in Hankou und vertritt die Firma Friedrich Krupp. [Schmi2:S. 92, 182]

1932-1939 Friedrich Baur ist Leiter der Firma Carlowitz & Co. in Shanghai. [Schmi2:S. 92, 182]

**Baur, Georg** = Baur, Friedrich = Baur, Carl Georg Friedrich (Stuttgart 1859-1935 Essen-Bredeneu) : Industrie-Manager, Bauingenieur, Baurat

*Biographie*

1889-1893 Georg Baur ist Vertreter der Firma Friedrich Krupp in China. [LeutM2:S. 555]

1889-1906 Bauer, Georg. *China um 1900* [ID D35242].  
Tagebücher und Briefe von Georg Bauer 1890-1893, 1911-1913.  
Sie beschreiben die frühen Versuche industrieller Modernisierung, das Leben der Deutschen und anderer Ausländer in Tianjin sowie die Wirren der Revolutionszeit 1911 und die Anfangsjahre der 1912 gegründeten Republik China.  
Georg Bauer wechselte 1889 zum Unternehmen Krupp. Während dieser Zeit studierte er orientalische Sprachen und war anschließend bis 1893 für die Firma Krupp in China tätig. In dieser Zeit wurde er vom chinesischen Vizekönig zum obersten Inspektor der chinesischen Eisenbahnen ernannt. Zwischen 1893 und 1895 war er wieder in Essen tätig, anschließend bis zum 30. Juni 1906 erneut in China. [BaurG1]

1896-1905 Georg Baur ist Berater für Eisenbahnfragen bei Li Hongzhang in Tianjin. [LeutM2:S. 555]

1911-1913 Georg Baur ist Berater von Sun Yatsen. [LeutM2:S. 555]

*Bibliographie : Autor*

2005 Bauer, Georg. *China um 1900 : Aufzeichnungen eines Krupp-Direktors*. Hrsg. und kommentiert von Elisabeth Kaske. (Köln : Böhlau, 2005). [WC]

**Baur, Georg Friedrich** (Altona 1768-1865 Altona) : Kaufmann

*Biographie*

1817-1832 Baur's Park, Hamburg Blankensee  
Gestaltung des Baur's Park durch Georg Friedrich Bauer, ein englischer Landschaftsgarten mit chinesischen Parkbauten und einer Pagode durch Joseph Jacques Ramée. [Cham8:S. 114]

**Baus, Wolf** (um 1982)

*Bibliographie : Autor*

1981 *Blick übers Meer : chinesische Erzählungen aus Taiwan*. Hrsg. von Helmut Martin, Charlotte Dunsing und Wolf Baus. (Frankfurt a.M. : Suhrkamp, 1982). (Edition Suhrkamp ; 1129, N.F. Bd. 129).

- 1996 Can, Xue. *Dialoge im Paradies : Erzählungen aus der Volksrepublik China*. Aus dem Chinesischen und mit einem Vorw. von Wolf Baus. (Dortmund : Projekt Verlag, 1996). (Arcus-Chinatexte ; Bd. 10). Übersetzung von Kurzgeschichten aus den Zeitschriften Tian tang li de dui hua (Beijing 1988) und Wen xue yue kan ; 10 (1986). [WC]
- 1999 Huang, Chunming. *Sayonara - Auf Wiedersehen*. Aus dem Chinesischen von Wolf Baus, Charlotte Dunsing und Barbara Kauderer. (Bochum : Projekt Verlag, 1999). (Arcus-Chinatexte ; Bd. 16). Übersetzung von Huang, Chunming. *Wo ai Mali*. (Taipei Shi : Yuan jing chu ban shi ye gong si, 1975).  
我愛瑪莉 [WC]

**Bausum, Mary Elizabeth** (Penang, Malaysia 1849-1926 Shanghai) : Protestantische Missionarin China Inland Mission

*Biographie*

- 1866-1926 Mary Elizabeth Bausum ist Missionarin der China Inland Mission in Ningbo (Zhejiang), dann in Shanghai. [Prot2]

**Baverez, Nicolas** (Lyon 1961-) : Essayist, Dozent École nationale d'administration

*Bibliographie : Autor*

- 1997 [Baverez, Nicolas]. *Li shi de jian zheng : Leimeng Along zhuan*. (Beijing : Beijing da xue chu ban she, 1997). (Er shi shi ji Faguo si xiang jia ping zhuan cong shu ; 11). [Biographie von Raymond Aron].  
歷史的見證 : 雷蒙阿隆傳 [WC]

**Bax, Bonham Ward** (1837-1877 Nagasaki) : Schiffsoffizier

*Bibliographie : Autor*

- 1875 Bax, Bonham Ward. *The Eastern seas : being a narrative of the voyage of H.M.S. "Dwarf" in China, Japan and Formosa : with a description of the coast of Russian Tartary and Eastern Siberia, from the Corea to the river Amur*. (London : J. Murray, 1875).  
<https://archive.org/details/easternseasvoya00baxgoog>.

**Bax, Clifford** (Upper Tooting, London 1886-1962) : Schriftsteller, Journalist, Dramatiker, Kritiker, Dichter

*Bibliographie : Autor*

- 1910 Bax, Clifford. *Twenty Chinese poems*. Paraphrased by Clifford Bax ; with four illustrations in colour by Arthur Bowmar-Porter. (Hampstead : W. Budd, Orpheus Press, 1910). (Orpheus series ; no 3).  
<http://ia600302.us.archive.org/26/items/twentychinesepoe00baxciala/twentychinesepoe00baxciala.p>

**Bax, Jacobus** (Weelde, Belgien 1824-1895 China) : Bischof, Missionar Scheut Mission

*Biographie*

- 1871-1895 Jacobus Bax ist Missionar, dann Bischof der Scheut Mission in der Mongolei. [Int]

**Bax-Ironside, Henry** = Bax-Ironside, Henry George Outram (1859-1929) : Englischer Diplomat

*Biographie*

1897-1900 Henry Bax-Ironside ist Sekretär der britischen Gesandtschaft in Beijing. [DBD1]

**Bay, Charles A.** = Bay, Charles Alexander (Columbus, Ohio 1886-1978 Lahaska, Pa.) : Diplomat

*Biographie*

1927 Charles A. Bay ist Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

**Bay, Hermann** (Trubschachen, Kt. Bern 1884-1925 Basel) : Arzt, Missionar Basler Mission

*Biographie*

1912-1922 Hermann Bay ist als Missionar und Arzt der Basler Mission in China. [BM]

**Bay, Jane** (um 1998) : Amerikanerin

*Bibliographie : Autor*

1998 Bay, Jane. *Precious jewels of Tibet : a journey to the roof of the world : a memoir*. (Santa Fe, N.M. : Clear Light Publishers, 1998). [Bericht ihrer Reise nach Lhasa, Kloster Samye und Xigaze]. [Cla]

**Bayanty** (um 1732) : Chinesischer Diplomat

*Biographie*

1732 Deysin und Bayanty besuchen die Ermitage in St. Petersburg. [ChiRus8]

**Bayer, T.S.** = Bayer, Theophilus Siegfried = Bayer, Gottlieb Siegfried = Bayer, Theophilus Sigefredus (Königsberg 1694-1738 St. Petersburg) : Linguist, Sinologe

*Biographie*

1710-1716 T.S. Bayer studiert Theologie, Philosophie und orientalische Sprachen an den Universitäten Königsberg, Danzig, Berlin und anderen deutschen Universitäten. Er studiert chinesische Wörterbücher an der Königlichen Bibliothek in Berlin, wo er auch syrische, armenische und koptische Wörterbücher zusammenstellt. Er befasst sich da auch mit den von Christian Mentzel hinterlassenen Büchern. [Lun 2]

1716 T.S. Bayer promoviert in Theologie an der Universität Königsberg. [Lun 2]

1718-1725 T.S. Bayer ist Bibliothekar in der Stadtbibliothek Königsberg, wird dann Direktor des Gymnasiums und Privatdozent an der Universität. [Lun 2]

1723-1741 Dominique Parrenin führt eine ausgedehnte Korrespondenz mit europäischen Gelehrten und informiert sie über China. Seine Korrespondenten sind Jean-Jacques Dortous de Mairan, Theophilus Siegfried Bayer und Nicolas Fréret. Ein Teil dieser Briefe sind in den "*Lettres édifiantes...*" und im "*Welt-Bott*" enthalten.  
1734 schreibt Mairan an Parrenin, dass China eine ägyptische Kolonie sei. Parrenin kritisiert diese Ansicht mit der Begründung, dass die chinesische Religion und Sitte sich von der ägyptischen unterscheidet und dass es unmöglich sei, in einem Land, das für Fremde verschlossen war, eine Kolonie zu gründen. [BBKL, LeeE1:S. 57]

1726-1737 T.S. Bayer ist Dozent für griechische und römische Antike an der Akademie in St. Petersburg und verbringt die meiste Zeit mit chinesischen Studien. [Lun 2]

*Bibliographie : Autor*

- 1716 Bayer, T.S. *Vindiciae verborum Christi*. Diss. Univ. Königsberg, 1716. [Lun 2]
- 1718 Bayer, T.S. *De eclipsi sinica : liber singularis sinorum de eclipsi solis quae Christo in crucem acto facta esse creditur indicium examinans et momento suo ponderans. Accedunt Praeceptionum de lingua sinica duo libri eodem auctore*. (Regiomonte : M.H. Heredes, 1718). [Abhandlung über die chinesische Sonnenfinsternis und Sprache].
- 1730 Bayer, T.S. *Musevm sinicvm in quo sinicae linguae et litteraturae ratio explicatur*. Bd. 1-2. (Petropoli : Ex typographica Academiae Imperatoriae, 1730).  
Vol. 1. Praesaionem bisroricam de progressu litteraturae Sinicae in Europa, Grammaticae Sinicae duos libros, Grammaticam linguae Chincheo, Missionariorum e Tranquebare epistolam, Andreae Mulieri propositionem clavis Sinicae et epistolam ad Io Heuelium comprehendit.  
Vol. 2. Lexicon Sinicum et Diatribas Sinicas comprehendit. [Wörterbuch Chinesisch-Lateinisch und Lateinisch-Chinesisch].  
<http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Musevm%20sinicvm%20in%20quo%20sinicae%20linguae%20et%20litteraturae%20ratio%20explicatur%20duo%20libri%20eodem%20auctore> [Wal]
- 1735 Bayer, T.S. *De horis Sinicis et cyclo horario commentationes : accedit eiusdem auctoris parergon Sinicum de calendariis Sinicis ubi etiam quaedam in doctrina temporum Sinica emendantur*. (Petropoli : Typis Academiae Scientiarum, 1735).  
[https://books.google.ch/books?id=PGIoAAAAYAAJ&pg=PA364&lpg=PA364&dq=Bayer,+T.S.+De+horis+Sinicis+et+cyclo+horario&source=bl&ots=shydaqX9q5&sig=Oh4BUxsBma\\_9M9q\\_8M012UI\\_T9o&hl=de&sa=X&ved=0ahUKEwim3vzz7srPAhUBuBQKHf6rA4cQ6AEIODAE#v=onepage&q=Bayer%20T.S.%20De%20horis%20Sinicis%20et%20cyclo%20horario&f=false](https://books.google.ch/books?id=PGIoAAAAYAAJ&pg=PA364&lpg=PA364&dq=Bayer,+T.S.+De+horis+Sinicis+et+cyclo+horario&source=bl&ots=shydaqX9q5&sig=Oh4BUxsBma_9M9q_8M012UI_T9o&hl=de&sa=X&ved=0ahUKEwim3vzz7srPAhUBuBQKHf6rA4cQ6AEIODAE#v=onepage&q=Bayer%20T.S.%20De%20horis%20Sinicis%20et%20cyclo%20horario&f=false)

*Bibliographie : erwähnt in*

- 1986 Lundbaek, Knud. *T.S. Bayer (1694-1738) : pioneer sinologist*. (London : Curzon Press, 1986). (Scandinavian Institute of Asian Studies. Monograph series ; no 54). [AOI]

**Bayle, Pierre** (Carlat-Bayle, Ariège 1647-1706 Rotterdam) : Philosoph

*Biographie*

1697

Bayle, Pierre. *Dictionnaire historique et critique* [ID D1772].

Virgile Pinot : Bayle semble avoir été attiré à l'étude de la Chine, moins par l'intérêt que présentait la chronologie chinoise que par le souci qu'il avait aux environs de 1685, soit immédiatement avant, soit aussitôt après la Révocation de l'Édit de Nantes, de combattre l'intolérance de Louis XIV. Or, la Chine vint lui offrir tout à point un exemple de tolérance, puisque selon la lettre du P. Verbiest, l'empereur de Chine se déclarait prêt à accepter les missionnaires dans son empire. Il écrivait dans ses *Nouvelles de la République des Lettres* [ID D20148] : "Je ne sçai pourquoi, les Chrétiens font si peu de réflexions sur l'esprit de tolérance qui règne dans ces Rois païens que nous traitons hautement de barbares et de féroces. Voilà un empereur chinois très persuadé que la Religion des Jésuites est fausse et tout à fait opposée à celle dont lui et tous ses sujets font profession, qui ne laisse pas de souffrir des missionnaires et de les traiter fort humainement". Le ton même de cette observation marque l'étonnement de Bayle, à constater que la tolérance est possible, puisqu'elle existe. Les mois qui suivent lui fournissent des faits qui vont lui permettre d'observer le contraire de la tolérance, à savoir l'intolérance : d'abord et surtout, c'est la Révocation de l'Édit de Nantes, avec les persécutions qu'elle provoque, conversions de force et Dragonnades, ensuite l'envoi de missionnaires jésuites en Chine. Ainsi Louis XIV semble se contredire, puisqu'il réclame de l'empereur de Chine pour ses missionnaires cette tolérance qu'il refuse à ses sujets. Louis XIV en obligeant par la force ses sujets à se convertir, et en introduisant ses missionnaires en Chine, ne fait qu'obéir au même principe qui est de conquérir les âmes. Faut-il donc conseiller à l'empereur de Chine d'accepter le papisme au nom de la tolérance ? Que non pas. Ce serait le meilleur moyen de la détruire. Un souverain tolérant, et précisément parce qu'il l'est, doit examiner les religions qui veulent pénétrer dans ses États, et se montrer intolérant des religions intolérantes, c'est le premier principe et la condition d'existence de la tolérance. Bayle part de ceci que le principe essentiel du papisme est une fausse interprétation du précepte chrétien Contrain-les d'entrer. Si la mission consistait à prouver rationnellement la supériorité de la religion que l'on apporte sur les religions existantes, rien n'empêcherait les Chinois de recevoir les missionnaires chrétiens. Au cours de cette longue argumentation, où Bayle considère la tolérance non comme une résultante de l'indifférence en matière de religion, mais comme une conséquence nécessaire du christianisme, il s'élève parfois à des généralités et il s'efforce de montrer que l'intolérance de l'intolérance, c'est-à-dire la nécessité de chasser les Chrétiens de son empire, est imposée à l'empereur de Chine par un principe de conscience "loi éternelle et antérieure à toutes les religions de droit positif". L'empereur ne doit donc pas hésiter à chasser ces missionnaires, pour éviter à ses peuples la tentation presque insurmontable de commettre le plus grand de tous les crimes", l'apostasie d'une religion qu'ils croient vraie.

Mais, pense Bayle, cette croyance des Siamois ne provoque qu'une vertu mercenaire, puisque la notion pure de l'honnêteté n'en est pas le principe, de même d'ailleurs que la croyance en la Providence, sur laquelle elle a seulement l'avantage de n'être pas une duperie. Il est donc à croire que ce dogme de la rétribution des actes humains a été inventé seulement par les Lettrés siamois, qui, du moment qu'ils niaient la Providence, ont voulu la remplacer par autre chose, par utilité sociale, et pour contenir le peuple. Ils ont donc dû avoir - tout comme en Chine les sectateurs du dieu Fo - une double doctrine, l'une réservée aux philosophes et à leurs adeptes, mais qui reste secrète, l'autre faite pour le peuple, et qui se contente d'exposer quelques principes utiles à la société. Quant à la doctrine métaphysique des Lettrés chinois - Bayle ne dit pas siamois, bien que La Loubère soit toujours sa source - cette doctrine qui met un grand nombre d'âmes dans l'univers, distinctes les unes des autres, dont chacune existe par elle-même et agit par un principe intérieur et essentiel, il la croit plus acceptable que la théorie de l'éternité de la matière, qui doit nécessairement conduire à l'atomisme, car s'il peut y avoir deux êtres coéternels et indépendans quant à l'existence, il y en peut avoir cent mille millions et à l'infini.

En somme en 1697, avant le moment critique de la Querelle des Cérémonies chinoises, Bayle a peu connu la philosophie des Chinois : il ne connaît que la doctrine des Siamois d'après La Loubère, les hypothèses des disciples de Fo en Chine d'après un extrait de la préface du P. Couplet. Mais ces faits si peu nombreux et si fragmentaires qu'ils soient, l'avertissent qu'en

Extrême-Orient il y a des doctrines matérialistes, donc des doctrines athées. Cependant Bayle s'intéressait aux rivalités entre Jésuites et Missionnaires, bien qu'il ne prît pas encore définitivement parti pour les uns ou pour les autres sur le fait des cultes chinois. En 1699, il écrit à Minutoli qu'il a lu le VI<sup>e</sup> volume de la Morale pratique, qui lui semble "plus curieux que les deux précédents ; car il traite du culte qu'on rend à Confucius à la Chine et des démêlés que les Dominicains ont suscitez aux Jésuites, prétendants et soutenans par leurs subtilitez que ce culte n'est point de Religion mais civil, et en quelle manière on y peut participer sans idolâtrie". Cependant en 1701, son opinion semble se modifier, à cause de l'ouvrage de Hyde, où il trouve une confirmation des idées du P. Le Comte. Le Comte qui apportaient un argument si fort en faveur du consentement universel. Or Bayle, bien qu'il connaisse dès lors les principaux écrits des Jésuites, notamment ceux du P. Le Comte et du P. Le Gobien va se séparer de son correspondant et conclure à l'athéisme des Chinois, pour ruiner l'argument du consentement universel. Bayle qui a déjà signalé dans son Dictionnaire (1<sup>e</sup> édition, 1697) l'athéisme des Siamois et l'athéisme de la secte des Lettrés de la Chine (2<sup>e</sup> éd. du Dictionnaire, 1702) veut montrer en 1705 que l'athéisme en Chine n'est pas seulement une doctrine particulière à un petit groupe de philosophes, mais la théorie philosophique dominante. Sans doute parce qu'il ne se sent pas assez sûr de lui, n'ayant pas lu la préface du P. Couplet, qui d'ailleurs eût infirmé sa thèse au lieu de la vérifier, il jette allègrement par-dessus bord la question de l'athéisme ou du spiritualisme des disciples de Confucius : "Je ne vous dirai pas que Confucius qui a laissé d'excellens préceptes de morale était athée. Ceux qui l'affirment trouvent des contredisans ; je passe donc à des faits non contestés". Bayle trouve que la découverte de l'athéisme de ces peuples primitifs n'a qu'une importance secondaire, car ce sont des 'athées négatifs', tandis que l'exemple chinois a une importance capitale, car les Lettrés de la Chine sont des philosophes, qui ont comparé ensemble le système de l'existence de Dieu et le système opposé. Ce sont des 'athées positifs'. La Querelle des Cérémonies chinoises apporte donc à Bayle en 1706 un criterium qui lui permet de conclure à l'athéisme des Chinois.

Bayle n'a fait une étude particulière de la philosophie ou de la religion des Chinois. Il n'a même pas lu le P. Couplet, et il s'est contenté d'un criterium tout extérieur pour conclure à l'athéisme. La Chine pour lui n'a été qu'un exemple, un argument dans le débat sur la valeur du consentement universel. Mais en établissant même de cette manière détournée l'athéisme des Chinois, alors que personne ne doutait d'autre part de leur grande valeur morale, il a montré qu'il n'y avait pas antinomie entre l'athéisme et la morale, d'où il résultait, par une conséquence toute naturelle, que la morale est indépendante de la religion.

Willy Richard Berger : Einer der ersten, der in die theologische Diskussion über die chinesische Kultur eingriff war Bayle. Äusserer Anlass waren Hugenotten-Verfolgung und der Widerruf des Ediktes von Nantes. Die Freiheit, von welcher Louis XIV. wie selbstverständlich voraussetzte, dass sie in China seinen Missionaren gewährt werde, verweigerte er im eingenen Land seinen Untertanen, und jenes 'Compelle intrare', das Wort, das dazu dienen musste, die Verfolgungen, Zwangsbekehrungen und Dragonnaden zur rechtfertigen, denen sich die Hugenotten ausgesetzt sahen, war für Bayle das Losungswort der Intoleranz schlechthin, das Synonym für den inhumanen Absolutheitsanspruch des Katholizismus, dem er die chinesische Duldsamkeit als leuchtendes Gegenbeispiel entgegenhielt. Zum ersten Mal ist China nicht mehr bloss das Land, das zwar über eine staunenswerte materielle und geistige Kultur verfügt, das aber – da leider heidnisch geblieben – bekehrt werden muss ; es ist vielmehr ein Land, das den Europäern als Tugendexempel dienen kann und aus welchem sogar, da die religiöse Toleranz alles, nur nicht die Intoleranz dulden darf, das Christentum eigentlich ausgewiesen werden müsste. Bayles utopische 'Republik der Ideen', in der Wahrheit und Vernunft, Gerechtigkeit und gesunder Menschenverstand, Toleranz und natürliche Moral zu Hause sein sollten, hat gewiss von dem hypostasierten chinesischen Idealreich einiges an bekräftigender Kontur übernommen. Es handelt sich auch beim China der religiösen Toleranz um ein typisch europäisches Gedankenkonstrukt. Man hat die Missionierungsarbeit geduldet, und das 1692 von Kaiser Kangxi verkündete Toleranzedikt stellt einen bemerkenswerten Kontrapunkt zum Edikt von Fontainebleau dar und bestätigt Bayles Argumentation nachdrücklich. Nach dieser durch die aktuelle religionspolitische Situation in Frankreich motivierten Inanspruchnahme des Topos vom 'Chinois philosophe' als einer Waffe im geistigen Kampf spielt der Ferne Osten für viele Jahre in Bayles Schriften keine Rolle mehr. Im Dictionnaire historique et critique geht es wieder um ein ursprünglich theologisches Problem, um die Frage, ob es eine überall auf der Welt gültige Übereinkunft (consentement universel) im Hinblick auf die Existenz eines göttlichen Wesens gebe oder nicht. Wie die Idee der Toleranz, so hat Bayle auch dieses zentrale Thema seines Werks, den Atheismus, mit der Figur des chinesischen Philosophen verbunden.

Song Shun-ching : L'athéisme attribué à Bayle s'explique par son apologie de la tolérance et son exigence de la liberté du pensée. Voltaire et Bayle ne partagent pas la même conception au sujet de la religion. Pour Bayle, Confucius enseigne un athéisme supérieur à la croyance du peuple idolâtrique et superstitieux qui observe les préceptes religieux de bonzes débauchés et corrompus, et Bayle conclut que la civilisation chinoise est supérieure parce que le pays est gouverné par une classe de lettrés athées.

Jacques Pereira : Bayle ne s'est intéressé à la Chine, après 1685, que parce que sur le rapport de Verbiest, Kangxi ouvrait son territoire à l'évangélisation des missionnaires. Cet élément lui semblait constituer un excellent exemple de tolérance religieuse dont il entendait se servir dans sa lutte contre la politique religieuse de Louis XIV. Avant 1700, Bayle est d'ailleurs moins préoccupé des Chinois que des Siamois dont il tire des informations de Tachard et de La Loubère. Sa perspective est plus axée sur la question du rapport entre la croyance en un Providence et la vie morale. C'est par la lecture de l'ouvrage *Historia religionis* de Thomas Hyde [ID D20205] que Bayle est amené à se recentrer sur la querelle chinoise. Il choisit de conclure à l'athéisme des lettrés chinois. En effet, l'exemple d'une société qui ignore l'existence de Dieu et qui, pourtant, a su se donner des préceptes d'une haute moralité était tout trouvé pour venir conforter sa double hypothèse : et que l'athéisme n'est pas incompatible avec la moralité et la sociabilité, et que la foi n'est pas une donnée innée que viendraient contrarier la perversité ou la corruption. Bayle va s'attacher à montrer, dès 1705, que ce ne sont pas quelques Lettrés qui sont athées mais que cette philosophie occupe une position dominante dans l'ensemble de la société chinoise. Pour cela il s'appuie sur *Histoire de l'édit de l'empereur de la Chine* de Le Gobien [ID D1780], qui affirme l'athéisme des Chinois, et qui ne saurait être soupçonné de complaisance pour son ordre puisque la Compagnie avait été condamnée pour avoir nié l'athéisme en Chine. Prudent sur le cas de Confucius, Bayle est plus affirmatif sur celui des néo-confucéens. Bayle qui ne se sera qu'incidemment intéressé à la question chinoise aura cependant, par le rayonnement de son oeuvre, influencé toute une génération intellectuelle sur ce problème sensible. [Song:S. 278,Pin10:S. 242-248, 250-252,Berg:S. 59-61,Pere:S. 73-75]

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輓歌：寫給我的妻子艾瑞絲 [WC]

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#### *Biographie*

- 1964 Daniel H. Bays erhält den B.A. in History der Stanford University. [Bay]
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- 2002- Daniel H. Bays ist Professor of History und Direktor des Asian Studies Program des Calvin College, Grand Rapids, Mich. [Bay]

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[Enthält] :  
Part I. Christianity and the Dynamics of Qing Society: 1. Catholics and society in eighteenth-century Sichuan Robert E. Entenmann; 2. Catholic converts in Jiangxi province: conflict and accommodation, 1860-1900 Alan Richard Sweeten; 3. Rural religion and village organization in North China: the Catholic challenge in the late nineteenth century Charles A. Litzinger; 4. Twilight of the Gods in the Chinese countryside: Christians, Confucians and the modernizing state, 1861-1911 Roger R. Thompson; 5. Christian missionary as Confucian intellectual: Gilbert Reid (1857-1927) and the Reform Movement in the late qing Tsou Mingeth; 6. The politics of evangelism at the end of the Qing: Nanchang, 1906 Ernest P. Young;  
Part II. Christianity and Ethnicity: 7. From Barbarians to sinners: collective conversion among plains aborigines in Qing Taiwan, 1859-1895 John R. Shepherd; 8. Christianity and the Hua Miao: writing and power Norma Diamond; 9. Christianity and Hakka identity Nicole Constable. Part III. Christianity and Chinese Women: 10. Christian virgins in eighteenth-century Sichuan Robert E. Entenmann; 11. Chinese women and Protestant Christianity at the turn of the twentieth-century Kwok Pui-Lan; 12. Cradle of female talent: the McTyeire home and school for girls, 1892-1937 Heidi A. Ross; 13. An oasis in a heathen land: St. Hilda's school for girls, Wuchang, 1928-1936 Judith Liu and Donald P. Kelly; 14. Christianity, feminism, and communism: the life and times of Deng Yuzhi Emily Honig; Part IV. The Rise of an Indigenous Chinese Christianity: 15. Karl Gutzlaff's approach to indigenization: the Chinese union Jessie G. Lutz and R. Ray Lutz; 16. Contextualizing Protestant publishing in China: the Wenshe, 1924-1928 Peter Chen-Main Wang; 17. The growth of independent Christianity in China, 1900-1937 Daniel H. Bays; 18. Toward independence: Christianity in China under the Japanese occupation, 1937-1945 Timothy Brook; 19. Y. T. Wu: a Christian leader under communism Gao Wangzhi; 20. Holy spirit Taiwan: Pentecostal and charismatic Christianity in the republic of China Murray A. Rubinstein; Appendices; Index. [AOI]
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- 2012 Bays, Daniel H. *A new history of Christianity in China*. (Chichester : Wiley-Blackwell, 2012). [WC]

### **Bazin, André** (Angers 1918-1958 Nogent-sur-Marne) : Filmkritiker

#### *Bibliographie : Autor*

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电影是什么? [WC]

### **Bazin, Antoine** = Bazin, Antoine-Pierre-Louis = Bazin, M. (Saint-Brice 1799-1862 Paris) : Sinologe, Professor für Chinesisch Ecole des langues orientales vivantes

#### *Biographie*

- 1839 Antoine Bazin erhält das Diplom der Ecole de langues orientales vivantes. [Ber1]

- 1840-1843 Antoine Bazin gibt Chinesisch-Kurse an der Ecole des langues orientales vivantes. [Ber1]
- 1842 Antoine Bazin wird Mitglied des Conseil der Société asiatique. [Ber1]
- 1843-1862 Antoine Bazin ist Professor des Chaire de la langue chinoise vulgaire der Ecole des langues orientales vivantes. [Ber1]
- 1852 Antoine Bazin wird secrétaire-adjoint der Société asiatique. [Ber1]

### Bibliographie : Autor

- 1835 Cheng, Te-hui. *Tchao-Mei-hiang ; ou, Les intrigues d'une soubrette : comédie en prose et en vers*. Traduite du chinois ; précédée d'une préface et accompagnée de notes par [Antoine] Bazin Ainé. (Paris : Imprimerie royale, 1835). [Zheng, Dehui. *Zhou mei xiang bian han lin feng yue za ju*].
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Komponist

*Bibliographie : Autor*

- 1865 Bazin, François. *Le voyage en Chine : opéra-comique en 3 actes*. François Bazin, musicien ; Eugène Labiche [et al.]. (Paris : Lemoine, 1865).  
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 Bazin, François. *Die Reise nach China : komische Oper in drei Acten*. Musik von Franz Bazin ; nach dem Französischen des Eugène Labiche. (Berlin : Bote & Bock, 1867). [WC]

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- 2006 Bazin, Victoria. "Just looking" at the everyday : Marianne Moore's exotic modernism. In : Modernist cultures ; vol. 2, issue 1 (2006).  
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**Bazire, Eileen** (um 1964)

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- 1964 Bazire, Eileen. *Hudson Taylor : eine Geschichte mit Bildern*. (Thun : Verlag der China Inland Mission, 1964). [Bilder von Eileen Bazire. Erzählung von Agnes Clarke. Übers. und Bearb. von Emmi Baumann]. [WC]

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- 1883-1889 Harlan Page Beach ist als Missionar in Nord-China tätig. Er unterrichtet am Theologischen Seminar in Tongxian (Teil von Beijing = Tongzhou, Zhili = Hebei) und ist Mitbegründer der YMCA (Young Men's Christian Association). [ANB,And]
- 1890 Harlan Page Beach kehrt nach Amerika zurück. [ANB]
- 1906-1921 Harlan Page Beach ist Professor für Missionsgeschichte an der Yale Divinity School. [ANB]

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- 1899 Beach, Harlan P[age]. *Dawn on the hills of T'ang : or, missions in China*. (New York, N.Y. : Student Volunteer Movement for Foreign Missions, 1899). [Rev ed. (New York, N.Y. : Young People's Missionar Movement, 1907)].  
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*Bibliographie : Autor*

- 1869 Beach, William R. Visit of his Royal Highness the Duke of Edinburgh, K.G., K.T., G.C.M.G., to Hongkong in 1869 : compiled from the local journals and other sources. (London : Smith, Elder, 1869).  
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**Beal, Samuel** = Bi'er (Devonport, Devon 1825-1889 Greens Norton, Northamptonshire) : Anglikanischer Priester, Professor für Chinesisch, School of Oriental and African Studies, London

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- 1843-1847 Samuel Beal studiert am Trinity College, Cambridge.  
 1847 Samuel Beal erhält den B.A. des Trinity College, Cambridge.  
 1848-1850 Samuel Beal ist Direktor des Bramham College, Yorkshire.  
 1851 Anglikanische Priesterweihe von Samuel Beal.  
 1852 Samuel Beal reist als Priester der Royal Navy nach China und lernt Chinesisch.  
 1856-1858 Samuel Beal ist Marine-Dolmetscher in China.  
 1859 ?-1876 Samuel Beal ist zuerst Pfarrer der englischen Marine und später Pfarrer der Marine-Werft in Pembroke und Devonport.  
 1876 Samuel Beal erhält den Ehrendoktor of Civil Laws der University of Durham. [Pay1]  
 1877-1880 Samuel Beal ist Pfarrer in Falstone, Northcumberland.  
 1877-1889 Samuel Beal ist Professor für Chinesisch an der School of Oriental and African Studies, London [Loe1]  
 1880-1888 Samuel Beal ist Pfarrer in Wark-on-Tyne.  
 1888-1889 Samuel Beal ist Pfarrer in Greens-Norton, Towcester.

*Bibliographie : Autor*

- 1865 *Vajra-chhediká = The Kin kong king, or Diamond sūtra*. Transl. from the Chinese by S[amuel] Beal. (London : Buddhist Society, 1865).  
 1869 *Travels of Fah-hian and Sung-yun, buddhist pilgrims, from China to India (400 A.D. and 518 A.D.)*. Transl. from Chinese by Samuel Beal. (London : Trübner, 1869). [Faxian ; Song Yun].  
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 1871 Beal, Samuel. *A catena of buddhist scriptures from the Chinese*. (London : Trübner, 1871).  
 1875 *The romantic legend os Sâkya Buddha*. From the Chinese Sanscrit by Samuel Beal. (London : Trübner ; Paris : E. Leroux, 1875).  
 1876 Beal, Samuel. *The buddhist Tripitaka as it is known in China and Japan : a catalogue and compendious report*. (Devenport : Printed for the India Office by Clarke, 1876). [Da zang jing].

- 1878 *Texts from the Buddhist canon, commonly known as Dhammapada, with accompanying narratives.* Transl. from the Chinese by Samuel Beal. (London : Trübner, 1878). (Trübner's Oriental series ; 2).
- 1882 Beal, Samuel. *Abstract of four lectures on buddhist literature in China.* Delivered at University College, London. (London : Trübner & Co. ; Edinburgh : Printed by Ballantyne, Hanson and Co., 1882).
- 1883 Asvaghosa. *The Fo-sho-hing-tsan-king, a life of Buddha.* By Asvaghosa, Bodhisattva ; transl. from Sanskrit into Chinese by Dharmarsha, A.D. 420, and from Chinese into English by Samuel Beal. (Oxford : The Clarendon Press, 1883).
- 1884 Beal, Samuel. *Buddhism in China.* (London : S.P.C.K. ; New York, N.Y. : E. & J.B. Young, 1884). (Non-christian religious systems).
- 1884 Hiuen, Tsiang. *Si-yu-ki : buddhist records of the Western world.* Transl. from the Chinese of Hiuen Tsiang (A.D. 629) by Samuel Beal. Vol. 1-2. (London : Trübner, 1884). (Trübner's Oriental series). Übersetzung von Xuanzang. *Xi you ji* 玄奘西游记
- 1888 *The life of Hiuen-tsiang.* By the shamens Hwui Li and Yen-tsung ; with a preface containing an account of the works of I-tsing by Samuel Beal. (London : Trübner & Co. ; Edinburgh : Printed by Ballantyne, Hanson and Co., 1888). [Huili. *Da Tang da ci en si San Zang fa shi zhuan* ; Yanzong ; Xuanzang]. [New ed. with a pref. by L. Cranmer-Byng. (London : Kegan Paul, Trench, Trübner, 1911)].
- 1891 *Sacred books of the East.* With critical and biographical sketches by Epiphanius Wilson ; Asvaghosa ; [transl. by] Samuel Beal [et al.]. Rev. ed. (New York, N.Y. : P.F. Collier & Son, 1900).  
<http://www.gutenberg.org/files/12894/12894-h/12894-h.htm>.  
 [Enthält] : Vedic hymns, translations by F.M. Müller. Selections from the Zend-Avesta, translation by J. Darmesteter. The Dhammapada, translation by F.M. Müller. The Upanishads, translation by F.M. Müller. Selections from the Koran, translation by G. Sale. Life of Buddha, by Asvaghosha Bodhisattva, tr. from Sanscrit into Chinese, by Dharmaraksha, A.D. 420; from Chinese into English by S. Beal.
- 1892 Nâgârjuna, Siddha. *Suh-ki-li-lih-kiu : the Suhrillekha or 'friendly letter' addressed to King Sadvaha.* Written by Lung Shu (Nâgârjuna) ; transl. from the Chinese edition of I-tsing by Samuel Beal. (London : Luzac ; Shanghai : Kelly & Walsh, 1892).
- 1958-1963 Beal, Samuel. *Chinese accounts of India.* Vol. 1-4. (Calcutta : Susil Gupta, 1958-1963).

## **Beale, Daniel** (1759-1842) : Schottischer Kaufmann

### *Biographie*

- 1783-1797 Daniel Beale ist Kaufmann in Bombay, Guangzhou und Macao und preussischer Konsul in China. [Wik]

## **Beale, Louis** (1879-1971) : Englischer Diplomat

### *Biographie*

- 1932 Louis Beale ist Commercial Counsellor der britischen Botschaft in Shanghai. [Int,DBD1]

### *Bibliographie : Autor*

- 1933 Beale, Louis ; Pelham, G. Clinton. *Trade and economic conditions in China, 1931-1933 : report.* (London : H.M. Stationery Office, 1933). [WC]

**Beale, Thomas** (1775 ca.-1841) : Schottischer Kaufmann, Pflanzensammler*Biographie*

1792-1841 Thomas Beale lebt in Guangzhou und Macao. Er besitzt in Macao einen Garten mit 2'500 chinesischen Pflanzen und kauft Vögel aus dem Yangzi-Tal. Er schickt botanische und zoologische Zeichnungen an die Horticultural Society. [FanF1:S. 45]

**Beale, Thomas Chaye** (1805-1857 Shanghai) : Englischer Kaufmann, Diplomat*Biographie*

1826 Thomas Chaye Beale wird Partner der Firma Magniac & Co. in Guangzhou. [Wik]

1845 Thomas Chaye Beale wird Partner von Lancelot Dent und sie gründen die Firma Dent, Beale & Co. in Shanghai. [Wik]

1.1.1851 Thomas Chaye Beale ist Konsul des portugiesischen Konsulat in seiner Firma Dent, Beale & Co. und niederländischer Vize-Konsul in Shanghai. [Wik]

1857 Thomas Chay Beale verlässt die Firma Dent, Beale & Co. und die Firma wird wieder Dent & Co. [Wik]

**Beals, Z. Charles** = Beals, Zephaniah Charles (Clementsport, Annapolis, Md. 1861-1946 Pasadena, Calif.) : Missionar Advent Mission*Biographie*

1901 Charles Z. Beals gründet die Advent Mission in Wuhu (Anhui).

*Bibliographie : Autor*

1901 Beals, Z[ephaniah] Charles. *China and the Boxers : a short history on the Boxer outbreak, with two chapters on the sufferings of missionaries and a closing one on the outlook.* (Toronto : W. Briggs, 1901).  
<https://archive.org/details/chinaboxersshort00beal>. [WC]

**Beard, Willard Livingstone** (Huntington, Conn. 1865-1947 Jacksonville, Florida) : Missionar American Board of Commissioners for Foreign Missions*Biographie*

1894-1904 Willard Livingstone Beard ist Missionar in Fujian. [Wik]

1904-1909 Willard Livingstone Beard ist Sekretär der YMCA (Young Men's Christian Association) in Fujian. [Wik]

1912-1927 Willard Livingstone Beard ist Präsident des Fuzhou College. [Wik]

1927-1936 Willard Livingstone Beard ist Missionar in Fujian. [Wik]

**Beardsley, Aubrey** (Brighton 1892-1898 Menton) : Illustrator, Maler, Autor*Biographie*

- 1892 Thanos Kalamidas : Beardsley took a trip to Paris in 1892 and encountered Toulouse-Lautrec, an admirer and lover of Eastern art, introducing Beardsley to a style that he quickly evolved. In his drawings and illustrations you can see and feel the strokes of the ink and his emphasized grotesque approach to his characters ; you can see his fears and agonies, yet also feel his deep knowledge in Chinese ink drawings and his respect for the style. The peacock in his painting *The Peacock Skirt*, a strong element in Chinese art, can be seen from the woman's dress, the background and in the wreath. The final element of the Chinese influence can also be seen in the mystic symbolic writing in the painting's top-right corner. Beardsley is one of the best representatives of the Chinese style. All the porcelain or decorations elements are connected with this style. He was adapting the Chinese thought behind the actual ink strokes to his work. [BeaA5]
- 1923 Yu, Dafu. *Ji zhong yu 'Huang mian zhi' de ren wu* [ID D27660]. [Abhandlung über englische Autoren des *The yellow book*].  
Yu Dafu traced the rise and fall of *The yellow book* and regarded the aestheticism of Wilde as a conscious reaction against the obstinate traditions in Victorian England. He believed, that Aubrey Beardsley was responsible for the reputation of this magazine. His special beautiful technique and imagination were unprecedented and the nudes in his paintings were appealing for they carried a message of nonconformity. [WilO5]
- 1929 Lu, Xun. *Lu Xun lun mei shu*. (Dalian : Da zhong shu dian, 1948). [Lu Xun on arts].  
魯迅論美術  
Lu Xun published a catalogue of twelve paintings by Aubrey Beardsley (Biyazili hua xuan. (1929). Beardsley's paintings were introduced in an organized and focused manner, not just reproduced separately as illustrations. According to Lu Xun, Beardsley was the most widely known painter in black-and-white painting and greatly influenced Chinese modern art. Unique in the unstable society of 1890s, Beardsley was incomparable in the area of decorative arts and a pioneer of *xin de yi shu* [new art] during fin-de-siècle. In Beardsley's paintings, the folly and ugliness of the upper class and people indulging in sensual pleasures are often shown. Therefore, he was regarded as an indecent and offensive artist by some of his contemporaries. This painter, seen through the eyes of Lu Xun and others, was a talented and artistic rebel who was the spokesperson for uninhibited beauty and desires. [WC,WilO5]

### Bibliographie : Autor

- 1929 [Beardsley, Aubrey]. *Biyazilai hua xuan*. Zhao Huashe xuan yin. (Shanghai : He ji jiao yu yong pin she, 1929). (Yi yuan zhao hua ; 1, 4). [Gesammelte Malerei von Beardsley].  
比亚兹莱畫選 [WC]
- 1946 [Wilde, Oscar]. *Shalemei*. Wang'erde zhu ; Piyasilai [Aubrey Beardsley] hua ; Hu Shuangge yi. (Shanghai : Xing qun chu ban gong si, 1946). Übersetzung von Wilde, Oscar. *Salomé : drame en un acte*. (Paris : Librairie de l'art indépendant, 1893). = *Salome : a tragedy in one act*. (London : E. Mathews & John Lane ; Boston : Copeland & Day, 1894). [Uraufführung Théâtre de l'oeuvre, Paris, 1896].  
莎樂美 [WC]
- 1956 [Beardsley, Aubrey]. *Biyazilai hua ji*. Zhang Wang bian. (Shenyang : Liaoning hua bao she, 1956). [Ausgewählte Malerei von Beardsley].  
比亚兹莱装饰画 [WC]

### Bibliographie : erwähnt in

- 1923 Yu, Dafu. *Ji zhong yu 'Huang mian zhi' de ren wu*. In : *Chuang zao zhou bao* ; no 20-21 (1923). *The yellow book*. (London : E. Mathews & J. Lane, 1894-1897). [Abhandlung über englische Autoren des *The yellow book*]. [WilO5]

- 1929 Hao, Wen [Shao Xunmei]. *Biyazilü shi hua ji*. (Shanghai : Jin wu shu dian, 1929). [Poems and drawings from Aubrey Beardsley].  
琵琶词侣诗画集 [WC,WilO5]
- 1946 Ye, Lingfeng. *Du shu sui bi*. (Shanghai : Shanghai za zhi gong si, 1946). [Abhandlung über Marcel Proust, André Gide, James Joyce, John Dos Passos, Aubrey Beardsley, Oscar Wilde].  
讀書癡筆 [Prou1]
- 1988 Ma, Fenglin. *Biyazilai de yi shu shi jie*. Ma Fenglin bian zhu. (Changsha : Hunan mei shu chu ban she, 1988). [Abhandlung über die Malerei von Aubrey Beardsley].  
比亞茲萊的藝術世界 [WC]
- 2013 Kalamidas, Thanos. *Aubrey Beardsley and Chinoiserie in the West*.  
<http://gbtimes.com/life/aubrey-beardsley-and-chinoiserie-west>.

**Beardsley, Monroe** (Bridgeport, Conn. 1915-1985) : Professor of Philosophy, Temple University, Philadelphia, Pa.

*Bibliographie : Autor*

- 2004 [Wartenberg, Thomas E.]. *Lun yi shu de ben zhi : ming jia jing xuan ji*. Tangmasi Huatengboge bian zhu ; Zhang Shujun, Liu Lanyu, Wu Peien yi zhe. Vol. 1-29. (Taipei : Wu 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. 1. Yi shu ji mo fang : Bolatu = Art as imitation : Plato.  
Vol. 2. Yi shu ji ren zhi : Yalisiduode. = Art as cognition : Aristotle.  
Vol. 3. Yi shu ji zai xian zi ran : Aboti. = Art as representing nature : Leon Battista Alberti  
Vol. 4. Yi shu ji pin wei de dui xiang : Xiumo. = Art as object of taste : David Hume.  
Vol. 5. Yi shu ji ke gou tong de yu yue : Kangde. = Art as Communicable pleasure : Immanuel Kant.  
Vol. 6. Yi shu ji qi shi : Shubenhua. = Art as revelation : Arthur Schopenhauer.  
Vol. 7. Yi shu ji li xiang de dian xing : Heige'er. = Art as the ideal : G.W.F. Hegel.  
Vol. 8. Yi shu ji jiu shu : Nicai. = Art as redemption : Friedrich Nietzsche.  
Vol. 9. Yi shu ji qing gan jiao liu : Tuersitai. = Art as communication of feeling : Leo N. Tolstoy.  
Vol. 10. Yi shu ji zheng zhuang : Fuluoyide. = Art as symptom : Sigmund Freud.  
Vol. 11. Yi shu ji you yi han de xing shi : Beier. = Art as significant form : Clive Bell.  
Vol. 12. Yi shu ji biao da : Kelinwu. = Art as expression : R.G. Collingwood.  
Vol. 13. Yi shu ji jing yan : Duwei. = Art as experience : John Dewey.  
Vol. 14. Yi shu ji zhen li : Haidege. = Art as truth : Martin Heidegger.  
Vol. 15. Yi shu ji qi yun : Banyaming. = Art as auratic : Walter Benjamin.  
Vol. 16. Yi shu ji zi you : Aduonuo. = Art as liberatory : Theodor Adorno.  
Vol. 17. Yi shu ji wu ding yi : Weizi. = Art as indefinable : Morris Weitz.  
Vol. 18. Yi shu ji qi shi : Gudeman. = Art as exemplification : Nelson Goodman.  
Vol. 19. Yi shu ji li lun : Dantuo. = Art as theory : Arthur Danto.  
Vol. 20. Yi shu ji ji gou : Diqi. = Art as institution : George Dickie.  
Vol. 21. Yi shu ji mei xue chan wu : Biersili. = Art as aesthetic production : Monroe C. Beardsley.  
Vol. 22. Yi shu ji wen ben : Bate. = Art as text : Roland Barthes.  
Vol. 23. Yi shu ji lian wu : Paibo. = Art as fetish : Adrian Piper.  
Vol. 24. Yi shu ji jie gou : Dexida. = Art as deconstructable : Jacques Derrida.  
Vol. 25. Yi shu ji nü xing zhu yi : Han'en. = Art as feminism : Hilde Hein.  
Vol. 26. Yi shu ji mai luo : Jiegede. = Art as contextual : Dele Jegede.  
Vol. 27. Yi shu ji hou zhi min : Aipiya. = Art as postcolonial : Kwame Anthony Appiah.  
Vol. 28. Yi shu ji xu ni : Daiweisi. = Art as virtual : Douglas Davis.  
Vol. 29. Dao lun. = About the authors. [WC]

**Beare, Sydney George** (1896-1958) : Englischer Diplomat

**Beasley, W.G.** = Beasley, William G. = Beasley, William Gerald (1919-2006) : Englischer Professor of the History of the Far East, School of Oriental and African Studies, University of London, Japanologe

*Bibliographie : Autor*

- 1961 *Historians of China and Japan*. Ed. by W.G. Beasley and E[dwin] G. Pulleyblank.. (London : Oxford University Press, 1961). Historical writing on the peoples of Asia / School of Oriental and African Studies ; 3).

**Beato, Felice** (Venedig od. Korfu ca. 1825 od. 1830-1907 od. 1908 Burma) : Englischer Photograph

*Biographie*

1860 Felice Beato nimmt als Photograph am Feldzug der britischen Armee gegen Beijing teil. [Int]

**Beattie, Peter** = Beattie, Peter Douglas (Sydney 1952-) : Politiker Australian Labor Party, Premierminister von Queensland

*Biographie*

1998 Peter Beattie trifft chinesische Tourismus Beamte in China, sowie Jiang Zemin und Wang Guangying. [Tho2]

**Beau, Paul** = Beau, Jean-Baptiste-Paul (Bordeaux 1857-1926 Paris) : Diplomat

*Biographie*

1901-1902 Paul Beau ist bevollmächtigter Gesandter der französischen Gesandtschaft in Beijing. [Clau7]

**Beauchamp, Ivor Cuthbert** (Sichuan 1900-1971 Chelmsford, Essex) : Protestantischer Missionar China Inland Mission

*Biographie*

1929 Ivor Cuthbert Beauchamp wird Missionar der China Inland Mission in Baoning (Sichuan). [Prot2]

**Beauchamp, Montagu Harry Proctor** (1860-1939) : Missionar der British Protestant Christian Mission

*Biographie*

1885-19011 Montagu Harry Proctor Beauchamp ist Missionar der China Inland Mission in West China. 1900-1901 muss er im Opium-Krieg China verlassen. [Wik]

*Bibliographie : Autor*

1887 Beauchamp, Montagu Harry Proctor. *Days of blessing in inland China : being an account of meetings held in the province of Shan-si, &c.* (London : Morgan & Scott, 1887). <http://catalog.hathitrust.org/Record/008925658>. [WC]

**Beauclerk, William N.** = Beauclerk, William Nelthorpe (Little Grimsby Hall, Louth, Lincs 1849-1908 Lima, Peru) : Englischer Diplomat

*Biographie*

1892-1896 William N. Beauclerk ist Chargé d'affaires der britischen Gesandtschaft in Beijing. (1892, 1895-1896). [DBD1,Int]

**Beaulieux, Amédée** (Charenton-le-Pont 1904-nach 1969) : Diplomat

*Biographie*

1930-1932 Amédée Beaulieux ist Dolmetscherschüler des französischen Konsulats in Tianjin. [BensN2]

1932 Amédée Beaulieux ist Konsul des französischen Konsulats in Shenyang, kehrt dann nach Tianjin zurück. [BensN2]

1933-1934 Amédée Beaulieux is Konsul des französischen Konsulats in Shantou. [BensN2]

1934-1935 Amédée Beaulieux ist Konsul des französischen Konsulats in Tianjin. [BensN2]

- 1936-1937 Amédée Beaulieux ist Konsul des französischen Konsulats in Shenyang. [BensN2]
- 1937 Amédée Beaulieux ist Dolmetscher der französischen Botschaft in Beijing. [BensN2]
- 1938-1939 Amédée Beaulieux ist Sekretär-Dolmetscher des französischen Konsulats in Shanghai. [BensN2]
- 1940-1941 Amédée Beaulieux ist Sekretär-Dolmetscher der französischen Botschaft in Beijing. [BensN2]
- 1955-1956 Amédée Beaulieux ist Konsul des französischen Konsulats in Hong Kong. [BensN2]
- 1956-1960 Amédée Beaulieux ist Conseiller der französischen Botschaft in Taipei. [BensN2]

**Beaumarchais, Pierre Augustin Caron de** (Paris 1732-1799 Paris) : Schriftsteller, Dramatiker, Unternehmer

### *Biographie*

- 1991 Aufführung von *Le mariage de Figaro = The marriage of Figaro = Fei jia luo de hun li* von Pierre-Augustin Caron de Beaumarchais durch das Hong Kong Repertory Theatre in der Adaptation von David Hammond ; in der Übersetzung und unter der Regie von Daniel S.P. Yang.  
費加羅的婚禮 [HKRT]
- 1992 Aufführung von *Le mariage de Figaro = The marriage of Figaro = Fei jia luo de hun li* von Pierre-Augustin Caron de Beaumarchais durch das Hong Kong Repertory Theatre in der Adaptation von David Hammond ; in der Übersetzung und unter der Regie von Daniel S.P. Yang.  
費加羅的婚禮 [HKRT]

### *Bibliographie : Autor*

- 1941 [Beaumarchais, Pierre Augustin Caron de]. *Saiweile di li fa shi*. Wu Dayuan yi. (Shanghai : Wen hua sheng huo chu ban she, 1941). Übersetzung von Beaumarchais, Pierre Augustin Caron de. *Le barbier de Séville, ou La précaution inutile : comédie en 4 actes*. (Paris : Ruault, 1775). [Erstaufführung 1775, Théâtre Français, Paris].  
塞維勒的理髮師 [Cat3,WC]
- 1947 [Beaumarchais, Pierre Augustin Caron de]. *Hao shi jin*. Li Jianwu bian yi. (Shanghai : Huai zheng wen hua she, 1947). (Huai zheng wen yi cong shu ; 2). Adaptation von Beaumarchais, Pierre Augustin Caron de. *La folle journée, ou Le mariage de Figaro : comédie en cinq actes et en prose*. (Lyon : D'après la copie envoyée par l'auteur, 1785). [Erstaufführung 1784, Théâtre de l'Odéon, Paris].  
好事近 [WC]
- 1957 [Beaumarchais, Pierre Augustin Caron de]. *Feijialuo di hun yin*. Wu Daguang yi. (Beijing : Ren min wen xue chu ban she, 1957). Übersetzung von Beaumarchais, Pierre Augustin Caron de. *La folle journée, ou Le mariage de Figaro : comédie en cinq actes et en prose*. (Lyon : D'après la copie envoyée par l'auteur, 1785). [Erstaufführung 1784, Théâtre de l'Odéon, Paris].  
費加羅的婚姻 [WC]

- 1988 [Aischylos ; Beaumarchais, Pierre Augustin Caron de]. *Shi jie wen xue min zhu : er*. [Ji si shi jie min zhu bian ji zu]. (Taipei : Ji si wen hua shi ye you xian gong si, 1988). (Da lu lian huan hua cong shu).  
[Enthält] : Aischylos. *Bei fu di Puluomixiusi*. Übersetzung von Aischylos. *Prometheus*. Beaumarchais, Pierre Augustin Caron de. *Saiweile di li fa shi*. Übersetzung von Beaumarchais, Pierre Augustin Caron de. *Le barbier de Séville, ou La précaution inutile : comédie en 4 actes*. (Paris : Ruault, 1775). [Erstaufführung 1775, Théâtre Français, Paris]. Beaumarchais, Pierre Augustin Caron de. *Feijialuo di hun li*. Übersetzung von von Beaumarchais, Pierre Augustin Caron de. *La folle journée, ou Le mariage de Figaro : comédie en cinq actes et en prose*. (Lyon : D'après la copie envoyée par l'auteur, 1785). [Erstaufführung 1784, Théâtre de l'Odéon, Paris].  
世界文學名著. 二 [WC]
- 1991 [Beaumarchais, Pierre Augustin Caron de]. *Feijialuo de hun li*. Bomaxie yuan zhu ; Dawei Hanmen gai bian ; Yang Shipeng = Yang Daniel S.P. zhong yi ; Yang Shipeng dao yan. (Xianggang : Xianggang hua ju tuan, 1991). (Xianggang hua ju tuan ju ben ; 96. Xianggang hua ju tuan ju mu, 1991). Übersetzung von Beaumarchais, Pierre Augustin Caron de. *La folle journée, ou Le mariage de Figaro : comédie en cinq actes et en prose*. (Lyon : D'après la copie envoyée par l'auteur, 1785). [Erstaufführung 1784, Théâtre de l'Odéon, Paris].  
費加羅的婚禮 [WC]

### *Bibliographie : erwähnt in*

- 1954 [Wolf, Friedrich]. *Bomasche : 11 mu ju*. Liao Fushu yi. (Beijing : Zuo jia chu ban she, 1954). Übersetzung von Wolf, Friedrich. *Beaumarchais, oder, Die Geburt des Figaro : Drama in 11 Bildern*. (Moskau : Meshdunarodnaja kniga, 1941).  
博馬舍 : 十一幕劇 [WC,ZhaYi2]
- 1988 Ren, Mingyao. *Bomashe*. (Shenyang : Liaoning ren min chu ban she, 1988). (Wai guo wen xue ping jie cong shu ; 4). [Abhandlung über Pierre Augustin Caron de Beaumarchais].  
博馬舍 [WC]

### **Beaumont, Adalbert de** (Paris 1809-1869 Boulogne) : Maler, Reisender

#### *Bibliographie : Autor*

- 1883 Collinot, E. ; Beaumont, Adalbert de. *Ornements de la Chine : recueil de dessins pour l'art et l'industrie*. (Paris : Canson, 1883). (Encyclopédie des arts décoratifs de l'Orient). [WC]

### **Beaumont, Jeanne-Marie Leprince de** = Beaumont, Jeanne-Marie Leprince de (Rouen 1711-1780 Chavanod) : Schriftstellerin, Autorin von Kinder- und Jugendliteratur

#### *Bibliographie : Autor*

- 1996 [Beaumont, Jeanne-Marie Leprince de]. *Mei nü yu ye shou*. Peilu. (Xianggang : Tormont, 1996). Übersetzung von Leprince de Beaumont, Jeanne-Marie. *La belle et la bête*. In : *Magasin des enfans, ou, Dialogues entre une sage gouvernante et plusieurs de ses élèves de la première distinction...* (Londres : J. Haberkorn, 1756). [Attribué à Charles Perrault].  
美女與野獸 [WC]

### **Beaumont, Joseph** (1830-1885)

#### *Bibliographie : Autor*

- 1857 Beaumont, Joseph. *What is Lord Elgin to do? : the Canton dispute and our relations with China considered.* (London : Longman, Brown, Green, Longmans, & Roberts, 1857).  
[https://books.google.at/books/about/What\\_is\\_lord\\_Elgin\\_to\\_do\\_The\\_Canton\\_disp.html?hl=de&id=iBNcAAAAQAAJ](https://books.google.at/books/about/What_is_lord_Elgin_to_do_The_Canton_disp.html?hl=de&id=iBNcAAAAQAAJ). [WC]

### **Beaumont, Pierre de** (1910-)

#### *Bibliographie : Autor*

- 1984 [Hugo, Victor]. *Bali sheng mu yuan.* Yuguo zhu ; Bomeng [Pierre de Beaumont] gai xie ; Li Xiang yi. (Beijing : Zhongguo wen yi lian he chu ban gong si, 1984). Übersetzung von Hugo, Victor. *Notre-Dame de Paris.* Vol. 1-2. (Paris : C. Gosselin ; Paris : J. Hetzel, 1831).  
 鐘樓怪人 [WC]
- 1984 [Hugo, Victor]. *Bei can shi jie.* Yuguo zhu ; Bomeng [Pierre de Beaumont] gai xie ; Lin Xiaojing, Li Fu yi. (Beijing : Zhongguo wen yi lian he chu ban gong si, 1984). (Wai guo wen xue ming zhu suo xie ben xiao cong shu). Übersetzung von Hugo, Victor. *Les misérables.* Vol. 1-5. (Paris : Pagnerre, 1862).  
 悲惨世界 [WC]

**Beauregard, Georges-Etienne** (1913-2017 Taiwan) : Französischer Jesuit, Pastor St. Joseph's Church, Chaplain Aurora University Hospital in Shanghai

#### *Biographie*

- 1947 George-Etienne Bearuegard kommt in Beijing an. [AJC]
- 1953 Georges-Etienne Beauregard kommt in Gefangenschaft in Shanghai. [AJC]

#### *Bibliographie : Autor*

- 2010 Beauregard, Georges-Étienne Beauregard. *My Life as a missionary : from the memoirs of Georges-Étienne Beauregard, S.J.* (Manila: Kadena Press, 2010). [WC]

**Beauregard, Philippe de** (um 1986) : Jurist, Conseiller régional de Provence

#### *Bibliographie : Autor*

- 1987 Beauregard, Philippe de ; Cabestan, Jean-Pierre [et al.]. *La politique asiatique de la Chine.* (Paris : Fondation pour les études de défense nationale, 1986). (Collection Fondations).

**Beauvais, Joseph** = Beauvais, Jean Joseph (1867-1924 Villefranche de Rouergue) : Diplomat

#### *Biographie*

- 1889-1892 Joseph Beauvais ist Dolmetscherschüler der französischen Gesandtschaft in Beijing. [CorH98]
- 1892-1898 ca. Joseph Beauvais ist Dolmetscher der französischen Botschaft in Longzhou (Guangxi). [CorH98]
- 1898 Joseph Beauvais ist Konsul des französischen Konsulats in Haikou. [France2]
- 1905-1908 Joseph Beauvais ist Konsul des französischen Konsulats in Haikou. [France2]
- 1908-1923 Joseph Beauvais ist Konsul, dann Generalkonsul des französischen Konsulats in Guangzhou (Guangdong). [France2]

**Beauvais, Maurice** (1880-nach 1914) : Französischer Diplomat*Biographie*

- 1908 Maurice Beauvais ist Konsul des französischen Konsulats in Haikou. [France2]  
 1910 Maurice Beauvais ist Konsul des französischen Konsulats in Kunming. [Ses1]  
 1911-1912 Maurice Beauvais ist Konsul des französischen Konsulats in Mengzi. [Ses1]  
 1918-1920 Maurice Beauvais ist Konsul des französischen Konsulats in in Tianjin. [Ses1]  
 1924-1925 Maurice Beauvais ist Konsul des französischen Konsulats in Guangzhou. [Ses1]

**Beauvais, Vincent de** (ca. 1190-ca. 1264) : Französischer Dominikaner, Enzyklopädist*Bibliographie : Autor*

- 1250 Giovanni da Pian del Carpine. *Historia Mongalorum*. (Manuskript 1250). In : Beauvais, Vincent de *Speculum hisoriale*. (1297).  
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**Beauvoir, Ludovic de** = Beauvoir, Ludovic comte de (1846-1929) : Französischer Reisender*Bibliographie : Autor*

- 1872 Beauvoir, Ludovic de. *Voyage autour du monde*. Vol. 1-3. (Paris : Plon, 1869-1872). Vol. 2 : *Java, Siam, Canton*. (Paris : H. Plon, 1879). [Guangzhou, Guangdong]. Vol. 3 : *Pékin, Yeddo, San Francisco*. [Reise von Beauvoir und Pierre Philippe Jean Marie d'Orleans Duc de Penthièvre nach Hong Kong, Macao, Guangzhou (Guangdong), Shanghai, Tianjin und Beijing 1867].  
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**Beauvoir, Simone de** = Beauvoir, Simone Lucie-Ernestine-Marie Bertrand de (Paris 1908-1996 Paris) : Schriftstellerin*Biographie*

- 1946 Wu, Dayuan. *Jiamiu de wai ren*. [*L'étranger* de Camus]. [ID D24258].  
 Er schreibt : « Dans le milieu littéraire français est née une nouvelle école dénommée 'existentialisme'. Mais celui-ci n'est pas limité au seul domaine littéraire. La musique, la peinture et la sculpture ont aussi subi son influence, et il y a même des artistes existentialistes. Dans le milieu littéraire, il y a trois écrivains représentatifs : Jean-Paul Sartre, Simone de Beauvoir et Albert Camus. Ils sont à la fois philosophes, romanciers et dramaturges. Ils expriment leur pensée philosophique non seulement dans des oeuvres philosophiques, mais aussi dans des oeuvres romanesques et théâtrales. Parce que l'existentialisme est une philosophie de la vie, le roman et le théâtre sont donc des genres aptes à dévoiler la vie. Si l'existentialisme, selon l'explication de Sartre, est un humanisme, la nature humaine dévoilée par Camus dans *L'étranger* n'est donc point celle des gens normaux. La mentalité de Meursault n'est pas pareille à celle des gens 'normaux'. Il n'accepte pas la morale traditionnelle. Il ne partage pas sa conception du mal avec les gens normaux. Il vaut mieux pour nous ne pas dire que sa conception morale est juste ou fausse. Ce que nous pouvons dire, c'est que sa nature est incompréhensible pour les gens normaux. » [Sar1:S. 158-159]

1955

Besuch von Jean-Paul Sartre und Simone de Beauvoir in China.

Zhang Chi : Jean-Paul Sartre et Simone de Beauvoir ont été invités à visiter la Chine en 1955 en tant que 'compagnon de route' par le gouvernement chinois. Mais ce n'était pas dans le but de donner des conférences sur sa philosophie ou sa littérature ni de faire des échanges d'idées avec les intellectuels chinois. Sa visite ne faisait partie que des projets de propagande du Parti communiste chinois. Les bonnes impressions que Sartre a eues durant sa visite montrent que le PCC a atteint son objectif. Cette visite n'a pas changé l'attitude hostile des autorités chinoises vis-à-vis de la culture occidentale moderne, dont la philosophie et la littérature sartriennes font partie. Cependant, la visite de Sartre a souligné son importance en tant que philosophe et écrivain de réputation internationale. La politique culturelle radicale du PCC a conduit à la rupture des contacts littéraires entre la Chine communiste et l'Occident capitaliste. Bien que la sympathie de Sartre ait été reconnue par les autorités chinoises, la diffusion de sa pensée n'a pas été autorisée.

Très peu d'articles et d'ouvrages concernant l'existentialisme et très peu d'oeuvres de Sartre ont été publiés à cette époque. L'idéologie dominante a rendu sa pensée inaccessible et ses oeuvres indisponibles pour les lecteurs chinois. Les journaux officiels le présentaient comme une 'personnalité progressiste internationale et l'ami de la Chine nouvelle'. Par rapport à la propagande communiste, les paroles d'un intellectuel occidental sérieux et célèbre devaient plus convaincantes pour les Occidentaux. Sartre, ce 'compagnon de route', par sa célébrité internationale, était donc une personnalité idéale. Le PCC a voulu montrer à Sartre les grands changements sociaux pour influencer l'opinion publique occidentale sur la Chine communiste, que l'on refusait de reconnaître et qui subissait un embargo total de la part des pays occidentaux.

Chen Yi, le ministre des affaires étrangères de Chine leur a donné une audience. Zhou Enlai leur a invité de se présenter au banquet à l'occasion de la fête nationale. On leur a fait le grand honneur d'assister à la célébration de la fête nationale à la tribune de la place Tiananmen, réservés aux dirigeants politiques et aux invités honorables.

En tant qu'écrivains, Sartre et Simone de Beauvoir ont naturellement voulu parler avec les Chinois de leur métier. Et les autorités chinoises leur ont arrangé des rencontres. Mais les contacts ont été décourageants, au moins pour Simone de Beauvoir. Ils ignoraient le fait que, après la condamnation officielle de la littérature bourgeoise moderne et après le mouvement de la rééducation des écrivains, la littérature chinoise était très politisée. La littérature occidentale moderne était devenue un sujet sensible pour les écrivains et chercheurs chinois troublés. Aux yeux des idéologues communistes chinois, Sartre pouvait être un personnage importante sur le plan politique mais ses oeuvres littéraires et philosophiques ne comptaient pas pour eux. Depuis que Sartre est devenu un 'compagnon de route', les communistes ont évité, avec beaucoup de prudence, de parler avec lui des *Mains sales*. Mais les idéologues communistes ne lui ont jamais pardonné d'avoir 'noirci' la cause communiste par cette pièce. A l'époque où le PCC s'efforçait de construire une nouvelle culture socialiste, il était inimaginable que l'existentialisme sartrien soit encore autorisé à diffuser en Chine.

Par un arrangement officiel, une courte introduction sur *Nekrassov, Rang-Baoer Sate de xin ju ben* est publiée dans le *Zhongguo xi ju* ; no 11 (1955), le bulletin de l'association des artistes théâtraux chinois. Reconnue comme une pièce 'progressiste', *Nekrassov* est donc fait connaître aux Chinois pour coordonner avec l'accueil de Sartre par le gouvernement chinois. Les écrivains chinois citaient le titre de cette pièce pour féliciter Sartre. Mais une discussion approfondie a été impossible car aucun locuteur chinois de Sartre ne l'a lue.

Ils ont visité des villes et des villages. Ils ont été au courant des mouvements de la liquidation de l'analphabétisme, de la simplification des caractères chinois et de la rééducation des écrivains. Ils ont été informés que de nouvelles relations interpersonnelles étaient en train de s'établir. Poussés par le désir brûlant de la modernisation du pays, les communistes chinois ont appliqué leur programme de développement du pays 'avec un zèle presque religieux'. Durant la visite de Sartre, les autorités chinoises ont voulu faire quelque chose dans le domaine littéraire pour plaire à cet écrivain célèbre. 'La putain respectueuse', dont la fin avait été réécrite par les traducteurs soviétiques avec l'accord de Sartre, était considérée comme une oeuvre convenable d'être publiée en Chine. Le comité de rédaction de 'Yi wen', a décidé

d'utiliser la traduction de Luo Dagang, déjà achevée, en modifiant le titre et la fin de cette pièce selon la version soviétique. Luo Dagang a été confié d'informer Sartre de cette cécision. Sartre lui a donné son accord sans la moindre réserve. Intitulée en chinois *Lise* [ID D24267]. La publication de cette oeuvre était plutôt politique et avait un double objectif. Les autorités chinoises montraient leur respect envers Sartre et utilisaient en même temps cette pièce comme un document de propagande. La dénonciation de 'l'hypocrisie de la démocratie' des Etats-Unis par Sartre, devrait être assez convaincante pour modifier de bonnes impressions d'une partie des Chinois sur ce pays qui prenaient la tête des pays hostiles à la Chine communiste de l'époque.

Sartre a été présenté aux lecteurs chinois, d'abord et essentiellement, comme un écrivain sympathisant de la révolution chinoise et ensuite, comme un écrivain qui a hérité de la bonne tradition réaliste. Sa pensée existentialiste a été consciemment ignorée. Les lecteurs chinois étaient impossibles d'avoir une compréhension concrète sur les idées existentialistes de Sartre en lisant cette pièce. Les gens ne savaient pas ce qu'était l'existentialisme. Ils ne savaient pas non plus que *Lise* était une oeuvre existentialiste. Ils ne la lisaient que comme une pièce réaliste qui dénonçait la laideur des Etats-Unis.

A la fin de sa visite, Sartre a demandé à Luo Dagang s'il avait besoin de livres en français. Croyant que c'était un geste de politesse de la part de Sartre, Luo lui a répondu qu'il voulait toutes ses oeuvres. Sartre a noté les titres des livres que Luo avait déjà eus. A la surprise de Luo Dagang, il a reçu tous les livres manquants très peu de temps après la rentrée de Sartre en France. [Sar1:S. 195-196, 201-206, 220-222]

1957.1

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### I. *Découverte de Pékin*

... Si bien que la ville que nous voyons aujourd'hui n'est guère vieille que de deux cents ans ; mais elle se conforme à un plan dressé à des époques bien antérieures. Ce plan a été rigoureusement concerté ; il n'existe pas de ville qui soit plus artificielle que Pékin ; on a élevé à main d'homme les collines qui protègent du côté la 'Cité interdite' où résidait l'empereur ; ceinte de murs, ouverte seulement à de rares privilégiés, celle-ci occupait le centre de la capitale et leurs axes se confondaient... De la chaussée monte une odeur de terre, aigre, un peu fermentée, qui me ferait reconnaître Pékin les yeux fermés. Aucun véhicule n'y passe, sinon de loin en loin une bicyclette, et des petits enfants y jouent tranquillement. On entend parfois la clochette d'un vendeur de nouilles ou de légumes : il transporte sa marchandise dans des paniers, aux deux bouts d'un fléau, ou bien sur une espèce de poussette... J'ai visité plusieurs intérieurs pékinois, rien ne distingue extérieurement la plus luxueuse des résidences d'un pauvre logement ; au premier cas, la porte est souvent peinte d'un beau rouge sang de boeuf, et dans le second elle est grise : mais de jour, les portes sont ouvertes, on ne voit pas leur couleur. On n'aperçoit pas non plus l'intérieur de la maison ; le regard est arrêté par un écran de briques, ordinairement blanc, le 'tchao-p'ping' ; il était destiné naguère à protéger la demeure contre les mauvais esprits, et il la défend contre la curiosité des passants... Par mauvais temps, cet agencement a des inconvénients : les pièces ne communiquent pas entre elles, il faut traverser la cour pour passer de l'une à l'autre ; l'avantage, c'est que chaque famille possède un morceau de terre et de ciel à soi. Au milieu de cette espèce de patio, il y a souvent une fontaine fournissant de l'eau potable. La plus pauvre de ces demeures comportait quatre pièces : une cuisine, et trois chambres à peine meublées. La famille comprenait un ménage, une belle-mère et cinq enfants. C'était petit pour huit personnes, mais propre et ordonné... Les plus joies des maisons privées que j'ai vues – celle de Lao Che, de Ting Ling – ne comportaient qu'une seule cour. Les bâtiments sont tous construits selon la tradition antique. Le toit repose directement sur les piliers de bois ; les murs ne sont pas un soutènement, ils jouent seulement un rôle protecteur : c'est pourquoi les cloisons intérieures sont si légères ; ce sont de frêles lacs de bois dont les interstices sont comblés, dans les maisons pauvres avec de vieux journaux, dans les maisons élégantes avec du papier de riz. Le luxe se marque surtout dans les fleurs qui ornent les cours – certaines sont de vrais parterres de chrysanthèmes – et dans le mobilier.

La population de Pékin est aujourd'hui, comme autrefois, essentiellement composée de fonctionnaires, de marchands et d'artisans. Aussi les rues commerçantes y ont-elles beaucoup d'importance. A rien dire, rien n'y indique à première vue qu'on se trouve dans un pays en marche vers le socialisme : il semble au contraire qu'on ait fait un bond en arrière ; on croit se promener dans ce monde semi-féodal qu'était la Chine d'hier. Le long des avenues et des petites rues s'alignent des multitudes de boutiques, les une protégées par des vitres que décorent des caractères rouges, les autres s'ouvrant sans porte ni fenêtre sur le trottoir ; beaucoup de ces échoppes sont en même temps des ateliers où l'on fabrique à la main poteries, vêtements, souliers, meubles, cercueils, objets de vannerie, instruments de musique... Au bout de la rue, en face d'un grand magasin d'Etat en construction, un portrait de Mao Tsé-toung annonce l'entrée d'un marché ; c'est un dédale d'allées couvertes qui se croisent à angle droit et où on vend de tout : bibelots, disques, vaisselle, mercerie, bonneterie, tabac, fruits confits au vinaigre, galettes de pain d'ange fourrées de purée de pois rouge, fleurs et papillons de velours, papeterie, porcelaine, jades et laques travaillés, articles de vannerie, terres cuites et bijoux ; là aussi il y a des objets affreux, d'autres charmants. Dans une des allées s'alignent des éventaires chargés de livres d'occasion : beaucoup de livres étrangers, des récits de missionnaires, des dictionnaires et de vieux 'livres oeufs' qui contiennent plus d'images que de texte et qui sont répandus par millions dans les campagnes... Les magasins les plus jolis sont peut-être les magasins de thé ; avec leurs tiroirs en bois peint qui couvrent les trois murs, et les coffrets soigneusement étiquetés alignés derrière le comptoir, ils évoquent d'antiques pharmacies ; on y débite toute espèce de thé rouge, vert, parfumé, et même ces briques de thé solidifié que consomment les Thibétains. Les vraies pharmacies sont

de deux espèces : les unes modernes, et pareilles aux nôtres ; dans d'autres se vendent les remèdes traditionnels : à l'étalage il y a des poudres et des pilules singulières, et ces curieuses racines de gin-seng, torturées comme des racines de mandragore, qui sont censées guérir quantité de maladies et coûtent leur poids d'or...

Pour passer dans la 'ville chinoise' on franchit une porte fortifiée, Ts'ien Men... Seuls les marchands capables de payer des patentes élevées furent autorisés à s'installer aux environs de la Ville interdite ; les autres restèrent dans la 'ville chinoise'. C'est là que se trouvaient naguère les lieux de plaisir et de débauche : des théâtres, des établissements de bains, des restaurants renommés qui existent encore ; et des fumeries d'opium, des bordels qui n'existent plus...

Aujourd'hui, il n'y a plus ni odeur d'opium, ni prostituées dans ces rues : seulement des airs d'opéra, diffusés par la radio, les enseignes qui flottent, rouges et noires, au-dessus des échoppes...

La Chine est encore trop pauvre pour répudier son passé : elle l'utilise. L'originalité de son attitude, c'est que tout en le conservant, elle l'aménage. A l'intérieur des murs, Pékin n'a presque pas changé pendant ces cinq années, et pourtant il s'est transformé.

C'est cette politique à la fois active et prudente qui explique l'aspect quasi médiéval de la ville. Si les dirigeants avaient prétendu exproprier d'un trait de plume marchands et artisans, ils auraient provoqué un terrible gâchis et gravement compromis l'économie chinoise. Fidèle à une thèse qu'il avait exposée pendant des années, Mao Tsé-toung a déclaré en juillet 1949 : « Pour affronter la pression impérialiste et sortir de sa situation économique inférieure, la Chine soit utiliser tous les éléments du capitalisme urbain et rural qui constituent pour l'économie nationale un bénéfice et non un danger ». Il s'est assuré la collaboration des commerçants et des artisans en leur reconnaissant la possession de leurs fonds. En septembre 1955, le nombre des marchands opérant à titre privé s'élevait encore à sept millions et les magasins d'Etat – assez rares – alignaient leurs prix sur ceux du petit commerce afin de ne pas le ruiner...

Quant aux artisans, on les encourage à former des coopératives ; en septembre 1955 celles-ci groupaient seulement à travers la Chine entière 1.130.000 membres ; mais le mouvement allait s'accélérer ; en janvier 1956 tous les artisans de Pékin appartenaient à des coopératives. Les avantages de cette collectivisation sont multiples. Immédiatement, elle entraîne un accroissement de la productivité et la hausse des bénéfices réalisés par les ouvriers ; elle permet en effet une réduction des frais généraux et la rationalisation du travail, elle fournit la possibilité d'engager dans l'entreprise des capitaux importants. Son objectif lointain, c'est l'accomplissement de la révolution socialiste : la notion de propriété collective se substitue à celle de propriété privée, ce qui achemine les travailleurs vers l'idée de socialisation.

J'ai visité à Pékin plusieurs coopératives artisanales : entre autres une fabrique de 'cloisonné'. Une quantité de vases, potiches, coupes, cendriers sont façonnées selon cette technique qui fut importée d'Arabie au XIV<sup>e</sup> siècle...

Les avantages de la rationalisation du travail sautent ici aux yeux. Chaque étape de la fabrication réclamant un temps différent, un entrepreneur privé aura du mal à coordonner les diverses opérations des ouvriers : en particulier dans la journée du préposé à la cuisson il y aura beaucoup de temps mort. Ici au contraire, on peut répartir la main-d'oeuvre de façon à éviter les moments creux et le surmenage. Chacun touche des bénéfices beaucoup plus élevés que s'il travaillait isolément...

Les rues sont moins peuplées que je ne l'imaginai, mais – sauf la nuit – toujours animées. Ce qu'il y a de plus frappant dans la foule tranquille et gaie qu'on y coudoie, c'est son homogénéité. Il existe en Chine des différences de condition et cependant Pékin offre une parfaite image d'une société sans classe. Impossible de distinguer un intellectuel d'un ouvrier, une ménagère pauvre d'une capitaliste. Cela tient en partie à cette fameuse uniformité vestimentaire qui désole tant M. [Robert] Guillain ; les Chinois sont les premiers à en rire ; une caricature, souvent reproduite, représente une famille dont les membres se donnent la main : « Grand-père, grand-mère, papa, maman, moi, ma petite soeur », dit la légende ; tous sont identiquement habillés du classique ensemble en cotonnade bleue. On engage aujourd'hui les femmes à porter des jupes et des pull-over, ou des robes inspiées de la robe chinoise traditionnelle ; les usines textiles fabriquent des cotonnades à fleurs. Le fait est qu'à Pékin le bleu des vestes et des pantalons semble aussi inéluctable que le noirceur des cheveux... Mais

l'unité de cette foule vient de plus loin : personne ici n'est arrogant, personne n'est revendicant, personne ne se sent supérieur ni inférieur à personne ; les gens ont tous un air de dignité sans morgue, ils semblent à la fois réservés et ouverts...

Naturelle, détendue, souriante et diverse, la foule pékinoise est sage. Les Occidentaux, les Français surtout, déplorent qu'on n'y rencontre jamais d'amoureux. Si par hasard on aperçoit un bras qui enlace familièrement une épaule, il s'agit toujours de deux camarades d'un même sexe. Garçons et filles ne se touchent pas du bout des doigts ; un baiser public paraît une obscénité. Cette austérité n'est pas imputable au régime : c'est le confucianisme qui pendant des siècles a dressé entre l'homme et la femme un minutieux système de tabous...

A dix heures du matin, les employés se rassemblent devant la porte des administrations pour une séance de gymnastique. Rien de plus raisonnable que le principe : culture physique obligatoire... La plupart des Pékinois aujourd'hui savent lire et le tirage des journaux est insuffisant : on en placarde des exemplaires sur des panneaux dressés aux carrefours et sur les grandes avenues. Les passants s'arrêtent longuement pour les consulter.

Quelques panneaux plus vastes portent des affiches : ce sont des réclames de films chinois ou étrangers, ou des images illustrant les plus récents slogans : Libérons Formose – Economisons la nourriture – Vive la plan quinquennal...

Je remarque qu'on rencontre très peu d'animaux dans les rues : les chats et les chiens ont été supprimés comme porteurs de germes. D'ailleurs l'entretien en est coûteux et les Chinois n'aiment pas assez les bêtes pour leur sacrifier un peu de leur pain quotidien...

Pour établir ce qu'un Chinois gagne et dépense, il est nécessaire d'abord de définir la valeur du yen, qui est aujourd'hui l'unité monétaire... Le yen s'échange aujourd'hui dans les banques contre 150 francs français ; son pouvoir d'achat est, dit-on, d'environ 500 francs. Par mois, un ouvrier gagne de 40 à 80 yens : 40 s'il est manoeuvre, 80 s'il est qualifié, Tsai gagne comme interprète 70 yens ; c'est le salaire de beaucoup de fonctionnaires et d'employés. Un professeur d'université touche environ 140 yens. Les bénéfices des commerçants, industriels, écrivains, et. ne sont pas limités.

Un logement modeste, pour une famille, revient à 8 ou 10 yens par mois. Pour la nourriture, il faut compter de 5 à 10 yens par tête et par mois ; ce chiffre suppose une alimentation très simple : vermicelle, riz, légumes, avec un tout petit peu de viande ou de poisson qu'on mélange au plat de céréales. Une douzaine d'oeufs coûte ½ yen, un poulet 1 yen ou même ½ dans certaines régions. Un costume de cotonnade revient à 8 yens : on en use ordinairement deux par an. Une couverture en coton, matelassée, et fourrée de coton, coûte environ 20 yens. Une paire de souliers de toile, 10 yens. Beaucoup plus onéreux sont les souliers de cuir : 39 à 45 yens ; tous les objets de cuir sont d'un prix élevé ; et aussi les lainages. Un complet en toile de laine vaut 80 yens. Les stylos sont très bon marché : 7 yens. Un livre vaut 1,20 yen. Une très bonne place de théâtre : 1 yen. Une place de cinéma : 0,25. Un bon repas au restaurant : 1 yen. Une bicyclette : 150 yens...

Nous avons demandé à rendre visite à une famille de condition moyenne et on nous a emmenés chez un ménage de professeurs d'école secondaire. Ils ont trois enfants et possèdent la maison qu'ils habitent : une assez grande maison, modestement meublée. Si elle ne leur appartenait pas, elle leur reviendrait à 20 yens par mois. Ils dépensent 50 yens de nourriture : 40 yens pour le riz et la farine, 10 yens de légumes et de viande. Ils portent des vêtements de cotonnade, ils sortent peu ; ils vont parfois au cinéma, rarement au théâtre et reçoivent chaque semaine leurs parents, mais peu d'amis. Ils n'ont pas les moyens de quitter Pékin pendant les vacances...

Dans l'ensemble, les Chinois les plus riches mènent une vie presque aussi simple que les pauvres. D'abord ils n'oseraient pas faire de leur fortune un étalage qui susciterait de sévères critiques ; et beaucoup y répugnent spontanément. Et puis il est aujourd'hui peu de privilèges qu'on puisse acheter avec de l'argent. Les autos sont des instruments de travail. Il n'existe pas de lieux de plaisir. Aller souvent au théâtre, au restaurant, bien se nourrir, porter chez soi de beaux vêtements en soie, acheter des tableaux, des meubles, des bibelots : c'est le maximum de luxe qui soit accessible. D'ailleurs, les inégalités inhérentes au capitalisme sont appelées à rapidement disparaître ; et les avantages qu'assure à certains l'éventail des salaires, impliquent des contreparties...

La Ville interdite est devenue un lieu public ; les gens se promènent à loisir dans ses cours, prennent du thé sous ses portiques ; des pionniers cravatés de rouge visitent les expositions qui s'abritent dans ses halls ; certains bâtiments ont été transformés en palais de la culture, en bibliothèque ; dans un des quartiers siège le Gouvernement... Les parcs qui entourent le Palais impérial sont intimement intégrés à la vie pékinoise. Créés par les empereurs, on les entretient aujourd'hui avec soin ; les allées sont pavées, les étangs dragués, les arbres et les poissons rouges tendrement choyés... La colline qui supporte la Dagoba est entourée par le lac Pei-hai, la mer du Nord. Sur cette mer voguent des barques, au fond plat et rectangulaire, qui portent chacune une dizaine de personnes et que les hommes font avancer en godillant...

## II. *Les paysans*

... 1947 une 'Conférence agraire national' élaborera la loi qui fut édictée le 28 juin 1950. Les propriétaires fonciers qui exploitaient leur domaine sans y travailler ont été expropriés ; les biens appartenant à des temples, monastères, églises, écoles missionnaires, ont été réquisitionnés. Les paysans riches ont conservé la portion de terre qu'ils travaillaient eux-mêmes ; celle qu'ils faisaient cultiver par des salariés leur a été ôtée. Les champs des paysans moyens n'ont pas été touchés. Les terres confisquées ont été réparties entre les paysans pauvres et les ouvriers agricoles, à raison d'environ trois 'mous' par tête, les femmes et les enfants en bas âge ayant été inclus dans la distribution. On partagea aussi entre eux les instruments agricoles, bêtes de somme, meubles, bâtiments, etc., ayant appartenu aux propriétaires fonciers. Cette réforme s'est effectuée avec un minimum de violence ; seuls les fonciers qui avaient à payer une 'dette de sang' ont été exécutés, ou emprisonnés à vie... Un des aspects les plus intéressants de la réforme, c'est que les dirigeants l'ont utilisée pour éveiller chez les paysans une conscience de classe...

Les coopératives commencèrent à se développer à partir de 1951... Cependant, à la fin de 1953, le Gouvernement décida qu'une accélération de la socialisation agricole était nécessaire... Instruits par l'expérience, les cadres s'efforcèrent de ne pas effaroucher les paysans, ils les aidèrent à régler de manière plus satisfaisante le problème des indemnités et des point de travail ; d'autre part, l'augmentation du rendement, consécutive à l'organisation coopérative, était un appât convaincant... E septembre 1955 13 % de la population étaient organisés en coopératives...

J'ai visité deux villages organisés en coopératives semi-socialistes. Dans l'un et l'autre, le nombre des familles intégrées aux coopératives était très supérieur à la moyenne ; il s'agissait donc de deux cas exceptionnels : mes guides m'en ont prévenue. Ce n'est pas pour me leurrer sur la situation présent qu'ils me les ont montrés : c'est pour me faire pressentir la société de demain.

Aux environs de Pékin, un grand paysan d'une quarantaine d'années, le chef du village, et un autre qui était le chef de la coopérative nous ont reçus dans un hangar meublé d'une table et de banes de bois ; tous deux étaient d'anciens ouvriers agricoles, ne possédant naguère pas un pouce de terre. Tout en fumant des pipes au long tuyau, au fourneau minuscule, bourrées d'un tabac fortement aromatisé qu'ils râpent et mélangent eux-mêmes, ils m'ont expliqué en détail comment la collectivisation entraîne une rationalisation du travail... A présent, la récolte globale étant divisée entre tous, on peut grouper les cultures et choisir pour chacune le terrain qui lui est le plus favorable...

J'ai fait un tour dans le village. Plus un détrit, plus une mare, plus une odeur : je n'avais pas imaginé qu'un village pût être aussi propre. Tous les habitats, enfants et adultes, sont vêtus de cotonnade bleue d'une parfaite netteté. Nous entrons successivement dans deux maisons ; chacune est précédée d'une cour, qu'entour un mur de terre ; des épis de maïs sèchent sur le sol impeccablement balayé. Les habitations sont, comme toutes les maisons du nord, faites de brique mélangée de paille. Pour fabriquer les toits, on étale des plaques de boue sur une espèce de matelas en tiges de kaoliang, reposant sur des chevrons que supportent les poutre maîtresses... Des châssis garnis de papier servent de fenêtres. Je vois enfin de mes yeux ce qu'est le 'k'ang' dont parlent tous les romans paysans : une plate-forme de briques, sous laquelle courent des tuyaux ; l'hiver, le feu qui brûle dehors ou dans la cuisine réchauffe l'eau qui y circule ; on les déconnecte l'été. C'est sur cette espèce d'estrade qu'on prend ses repas, que les femmes s'installent pour coudre et travailler ; la nuit, les membres de la famille s'y étendent, enveloppés dans leurs couvertures... « Avant, nous n'avions qu'une vieille couverture rapiécée : maintenant, nous en possédons quatre, toutes neuves », nous disent nos hôtes. Ils disent aussi que maintenant enfin, ils ne connaissent plus la faim : ils mangent du sorgho ou du millet bouilli, des légumes, du vermicellet et du pain de froment, du fromage de fève et de soja ; de temps en temps, rarement, un peu de viande et des oeufs. Pas d'électricité dans les maisons, mais des postes à galène permettent de prendre Pékin. Dans un coin de la cuisine, je remarque une bicyclette : beaucoup de paysans en possèdent. On a bâti des maisons, en pierre, pour y installer les coopératives de vente, et d'autres pour reloger les paysans dont les demeures sont les plus misérables. La coopérative a acheté des pompes qui

facilitent considérablement les travaux d'irrigation. Les impôts sont peu élevés : 12 % des recettes. Les prix sont stables. En cas de besoin, l'Etat consent des prêts sans intérêt. Une caisse de secours permet d'aider les malades et les vieillards. Des soins médicaux sont dispensés gratuitement. Les paysans ne connaissent pas encore la prospérité ; du moins possèdent-ils un bien précieux et tout neuf : la sécurité.

Le second village que j'aie vu de près était situé entre Moukden et Fou-chouen, au bord d'un fleuve. Il s'appelait Kao Kan. Nous avons été accueillis par le chef de la coopérative dont le visage portait des marques de petite vérole, maladie autrefois très répandue, et par la présidente de l'association des femmes. L'agglomération comprend, nous dit-on, 160 familles, c'est-à-dire 778 habitants, cultivant 2.442 nous de terre. Les riches ont gardé une petite partie de leurs domaines ; l'ensemble des terres a été distribué aux pauvres... Au lieu d'une seule citerne, il existe à présent 53 puits. Les paysans ont en outre bâti à titre privé 65 pièces d'habitation. Chaque famille possède en privé 1 porc  $\frac{1}{2}$ , et 15 à 16 poulets. La coopérative groupe 116 familles. Les 44 'individuels' sont les anciens 'fonciers' et paysans riches, et aussi des paysans qui sont en même temps ouvriers à Fou-chen ou qui font du commerce : leur horaire ne leur permet pas de se plier au rythme du travail collectif.

Je visite la coopérative de vente, où les paysans trouvent à peu près tout ce dont ils ont besoin. Il y a deux écoles primaires à Kao Kan et peu d'analphabètes. Tous les enfants vont à l'école, et 32 à l'école secondaire, ouverte seulement, avant, à deux fils de paysans riches. Il n'y a plus personne ici qui pratique la religion : Kao Kan est à proximité d'une ville, et utilise des machines aratoires, l'esprit nouveau y règne sans conteste. Deux des habitants sont inscrits au P.C., et vingt jeunes gens sont membres des jeunesses démocratiques.

Aux environs de Hang-tcheou, j'ai vu un village où l'une des coopératives appartenait au type 'supérieur', c'est-à-dire entièrement socialiste. Le cas est encore assez rare. La différence avec la coopérative semi-socialiste, c'est que le propriétaire ne touche plus d'indemnité pour la terre qu'il concède à la communauté ; les bénéfices se calculent uniquement sur la base du travail fourni ; pour les paysans dont les champs sont étendus et de bonne qualité, la suppression de la rente entraîne une perte : mais celle-ci est compensée par l'augmentation générale du rendement. En effet, j'ai signalé les inconvénients de la coopération semi-socialiste : il y a de nombreuses contestations touchant la valeur des terres et des instruments fournis, les calculs sont compliqués ; et chaque paysan est tenté de réclamer un traitement de faveur pour le domaine qui lui appartient en propre : il veut le faire valoir tout particulièrement pour pouvoir exiger une indemnité plus élevée ; bref, il y a encore conflit entre les intérêts particuliers et l'intérêt collectif et cela rend difficile la planification. Dans la coopérative socialiste, la terre appartient encore au paysan ; il peut se retirer et reprendre son bien. Mais tant qu'il adhère à la coopérative, il n'a plus aucun rapport particulier avec cette parcelle du domaine collectif. Il s'ensuit de tels avantages qu'on espère que bientôt toutes les coopératives accéderont à ce stade.

Les paysans de ce village se consacraient essentiellement à la culture du thé : c'est celle qui rapporte les plus gros bénéfices ; chacun gagne environ 250 yens par an ; possédant sa maison, se nourrissant des produits de son jardin, le paysan qui touche une pareille somme est considéré comme à son aise...

Le village, au fond d'un vallon où verdoient les buissons de thé, est nettement plus riche que ceux que j'ai vus dans le nord. Les maisons sont plus grandes. Les jeunes filles portent des jaquettes fleuries, elles sont habillées et coiffées avec une certaine coquetterie. La communauté comprend 213 familles, soit 1,013 habitants... 96 familles ont formé deux coopératives semi-socialistes, et une coopérative socialiste... On distribue les engrais de manière que la fertilisation soit rationnelle, selon les besoins de chaque parcelle de terrain. Au lieu que chacun, au moment de la récolte, cueille son thé, tout le monde se concentre dans les zones où le thé atteint sa maturité. Les terrains sont consacrés à la culture du riz, du thé ou de céréales selon qu'ils y sont plus ou moins propices. Pour établir en chaque saison le programme du travail, on se base sur les expériences passées ; chacun propose son avis et on discute. Pour la distribution des bénéfices, on utilise le système des points de travail. Chaque groupe évalue en fin de journée le travail de chacun de ses membres, en tenant compte de la quantité et de la qualité... Le salaire est réparti selon les points obtenus...

Aujourd'hui, pour la première fois, la Chine possède dix grandes usines qui préparent le thé vert par des moyens mécaniques. Mais c'est encore peu et la plupart des villages le traitent eux-mêmes...

Le village possède une coopérative d'achat et de vente, une station sanitaire où réside en permanence une infirmière que se charge essentiellement des accouchements, de la vaccination et des maladies bénignes. Un médecin visite régulièrement le village et en cas de besoin, quelqu'un va à bicyclette le chercher. Des crèches reçoivent des enfants pendant que les mères travaillent aux champs. Il y a des cours pour les analphabètes, et d'autres pour les paysans plus instruits. Un groupe théâtral donne des représentations les jours de fête. Dans tous les villages, la campagne pour l'hygiène a transformé les conditions sanitaires. On a combattu les superstitions nuisibles et supprimé ou simplifié les coûteuses cérémonies auxquelles étaient naguère astreints les villageois...

Des agronomes étudient scientifiquement le sol, le climat, les méthodes de production. Dans plusieurs régions on a introduit la méthode soviétique de la 'plantation serrée', c'est-à-dire qu'on sème les céréales à 6 pouces de distance au lieu de 9, ce qui augmente de 20 % le rendement. De nombreux instituts de recherche agricole ont été créés, ainsi que 32 stations expérimentales et 34 collèges d'agriculture. On développe la production et l'usage des insecticides : les sauterelles, la plupart des parasites, sont à présent vaincus.

Un 'Programme du développement de l'agriculture' dresse le plan des tâches à accomplir entre 1956 et 1967 : production de charrues modernes, d'engrais chimiques, de pompes, lutte contre les maladies qui affectent les animaux et les plantes...

Mao Tsé-toung met pleinement en lumière les deux objectifs visés : enrichissement de l'Etat et des paysans, lutte contre le capitalisme. L'industrialisation socialiste ne peut pas être séparée de la coopérativisation agricole ni être entreprise isolément. Le développement accéléré des coopératives est lié à la résistance des éléments capitalistes des campagnes et à l'intensification de la lutte entre le développement capitaliste et le développement socialiste dans les districts ruraux...

### III. *La famille*

... Dans les régions libérées, les communistes avaient instauré de nouvelles lois, de nouvelles mœurs. La 'loi du mariage' promulguée en 1950 les a entérinées et codifiées. Elle affirme la liberté de l'individu au sein de la famille et la radicale égalité des sexes. Elle abolit les mariages d'enfants et interdit l'adoption des burs-enfants, elle exige le libre consentement des époux qui doivent faire enregistrer par écrit leur union, elle condamne l'infanticide, défend le concubinage, autorise le remariage des veuves, accorde à la femme comme à l'homme le droit de demander le divorce et ne reconnaît aucune prééminence au père sur la mère : le nom de l'homme ni sa famille ne sont privilégiés par rapport à ceux de la femme. En cas de divorce, l'enfant est confié, s'il est encore au berceau, à la mère, et plus tard, selon son intérêt, à la mère ou au père... Pour l'instant, le caractère 'transitoire' de la société rurale est évident. Les familles continuent à vivre sous un même toit. Cependant les ventes d'enfants et les pseudoadoptions n'existent à peu près plus ; la femme n'est plus battue par ses beaux-parents, ni par son mari : les associations de femmes, la communauté dans son ensemble ne le toléreraient pas. Meurtres et suicides sont devenus exceptionnels...

En 1955, le jour de la 'fête des femmes', le gouvernement a officiellement déclaré : « Dans beaucoup de villages, les gens en sont encore à un stade où le mariage est arrangé par l'intermédiaire d'un tiers. Il faut admettre que cela peut constituer aussi une forme de mariage volontaire, car un grand nombre de villageois n'ont pas encore une vie collective suffisante. » Le rôle d'intermédiaire est souvent joué par les Associations de femmes, par des membres du parti ou des jeunesses communistes. Il est moins utile dans les villes : étudiants, employés, ouvriers, jeunes communistes travaillent ensemble et apprennent à se connaître. Mais même dans la ville, les jeunes sont encore paralysés par la longue tradition de passivité et de pudeur qui leur a été inculquée...

Il est clair que l'indépendance économique et la liberté vont de pair. Une des raisons de la campagne d'émancipation, c'est de rendre utilisable la force de travail des femmes.

Inversement, tant que la villageoise se confine dans les corvées domestiques, elle demeure, aux yeux de la famille et aux siens propres, un demi-parasite, bien que la réforme agraire lui ait conféré sa part de terre... C'est par l'extension des coopératives que s'accomplira l'émancipation de la paysanne chinoise... Dans les villes, la majorité des femmes sont encore des ménagères ; mais celles-ci en de nombreux endroits se sont organisées...

Quant aux ouvrières, leur salaire est égal à celui des hommes ; des crèches accueillent leurs enfants et celles peuvent les y allaiter ; elles ont des congés de grossesse et touchent une retraite à partir de quarante-cinq ans...

La catégorie la plus radicalement affranchie de la vieille mentalité, c'est celle des étudiantes ; elles se sentent exactement les mêmes responsabilités, la même indépendance que les hommes, elle les assument avec aisance... Jamais en Chine les étudiantes n'envisagent d'abandonner leur travail quand elles seront mariées ; elles ont reçu de l'Etat éducation et entretien, et veulent payer leur dette... Mme Lo Ta-kang [Luo Dagang], qui est professeur à l'Université de Pékin, me dit qu'entre étudiants et étudiantes, le flirt n'existe pas : 'Ils sont très sérieux', ajoute-t-elle. 'Peut-être même un peut trop sérieux'. Il y a de nombreux mariages qui se décident à l'Université, mais ils ne sont précédés d'aucun désordre sentimental : le travail demeure l'essentiel. Quand deux étudiants ont résolu de se marier, ils en avisent l'administration qui enregistre leur décision : on s'efforcera de leur donner un poste double quand ils sortiront de l'Université... Il est certain que l'amour ne paraît pas jouer un grand rôle dans la vie des jeunes Chinois... Le régime est loin de proscrire l'amour comme manifestation d'individualisme ; l'individualisme est au contraire encouragé puisqu'on cherche à libérer les personnes des groupes dont elles étaient traditionnellement prisonnières ; du même coup, l'amour est tenu pour un sentiment progressiste. Assumer un amour, c'est répudier l'ancien conformisme, c'est faire preuve d'autonomie : quiconque en est capable apparaît comme un élément 'avancé'...

Dans les écoles, on n'inflige pas non plus de punitions. Et on inculque ces principes aux parents. La mère, affranchie des anciens, a retrouvé un rapport direct avec ses enfants. Dans les rues de Pékin, je n'ai jamais vu un adulte frapper un enfant, ni entendu un enfant crier ; tous semblent heureux... A la fin de 1954, il y avait dans les écoles primaires 51 millions

d'élèves et 3 millions et demi dans les classes secondaires. On leur fournit une abondante littérature. Depuis la libération on a publié 2.800 nouveaux ouvrages qui ont tiré à 60 millions. On a écrit pour eux des romans d'anticipation, des histoires en images, toute espèce de récits. On a traduit 850 livres et vendu 12 millions de copies de Pouchkine, Mark Twain, Andersen, etc...

Les anticommunistes accusent la Chine nouvelle à la fois d'anéantir la famille et d'annihiler l'individu : ces deux allégations sont mensongères. La famille est conservée et respectée dans la mesure où elle se fonde sur de libres relations inter-individuelles ; ce qu'on a aboli c'est l'aliénation de la personne à une institution oppressive et impérieusement sacralisée...

#### IV. *L'industrie*

... En 1955 il existait un grand nombre d'entreprises privées fabriquant des machines, des produits chimiques et pharmaceutiques, du caoutchouc, du papier, des textiles. A Shanghai, on en comptait 30.000 dont 10.000 employant plus de 16 ouvriers... On a encouragé les Chinois d'outre-mer à investir des capitaux dans les entreprises de la République chinoise... Tout en conservant le capitalisme et le profit, le régime n'en a pas moins amorcé la marche vers le socialisme ; il n'a maintenu ni la liberté d'entreprise, ni la concurrence. Le secteur privé lui-même est planifié et sévèrement contrôlé... Les profits ne sont pas fixés de façon immuable. Quand les agences commerciales de l'Etat passent des contrats avec les industries privées, les prix qu'elles offrent permettent des bénéfices de 10 à 30 % ou même davantage : ces bénéfices ont beaucoup augmenté depuis 1953. Le profit est divisé en quatre parties : 1. une part va aux impôts. 2. Une partie est versée à un fonds de réserve. 3. Une autre est consacrée au bien-être des ouvriers et au bonus. 4. Le capitaliste garde comme dividende environ 25 % du profit net, et parfois davantage. Il peut à son gré le réinvestir ou le dépenser...

Les usines textiles, qui ont toujours été la principale richesse de Shanghai, se sont beaucoup développées depuis la libération ; on en a ouvert de nouvelles, et les anciennes ont été équipées de façon moderne. Jusqu'en 1950, presque toutes les machines étaient importées ; mais on a transformé des stations de réparation en fabriques, et une grande usine de machines à tisser vient de se créer dans le Chan-si...

« Pour voir la Chine nouvelle, il faut aller en Mandchourie » m'ont dit les Chinois. La Chine a commencé à édifier à l'intérieur du pays, et en particulier dans le Sikiang, de vastes combinats. Mais pour l'instant, l'industrie lourde est presque entièrement concentrée dans le Nord-Est. J'ai donc pris un soir le train pour Chen-yang - l'ancien Moukden – capital de cette province au destin singulier. A neuf heures, je débarquais à Moukden...

Un écrivain de Moukden, une jeune secrétaire de l'Association, un photographe nous accompagnent à travers la ville... Cependant la ville me paraît bien laide ; les rues sont droites et ternes, les magasins tristes ; il y a quelques artères commerçantes, vivantes et colorées ; mais la plupart des avenues courent entre de sombres murs de brique, derrière lesquels fument des usines, entre des immeubles aux vitres noires, parfois birsées, où sont installés des bureaux. De loin en loin poussent timidement quelques arbres. Il y a un parc aux portes de la ville : des bosquets, des étangs, des lotus, de petits ponts. Les seuls monuments de Moukden, ce sont les tombeaux des premiers empereurs mandchous. L'architecte qui les a édifiés avait visité Pékin et il a imité le style des sépultures chinoises. Une large allée funéraire, plantée d'ifs et de cyprès, bordée d'éléphants de pierre, conduit à des pavillons surélevés par des terrasses, et dont l'architecture est identique à celle du palais de Pékin. Dans le dernier se trouve le tombeau impérial : mais, selon la coutume, le cadavre – afin de déjouer les mauvais esprits, et les éventuels violeurs de sépultures – a été enseveli hors de l'enceinte sacrée, dans un tumulus caché quelque part dans la montagne.

J'étais venue en Mandchourie pour voir des usines : j'en ai vu. A Chen-yang, j'ai visité une usine de machines-outils, une autre d'outils à air comprimé. Dans une micheline spécialement frêtée pour transporter une délégation de femmes allemandes, je me suis rendue à An-chan, à 120 kilomètres au sud de Chen-yang... Le 26 décembre 1953, trois grandes usines furent ouvertes : une laminerie où l'on fabrique de grandes plaques d'acier, une usine entièrement automatisée où l'on fabrique des tubes d'acier sans soudure, et les hauts fourneaux automatiques qu'on désigne sous le chiffre : No 7...

La journée la plus intéressante, ç'a été celle que j'ai passée à Fou-chouen... Fou-chouen fait un sombre contraste avec cette campagne aimable. C'est une ville fumeuse et triste, comme toutes les grandes villes industrielles. On y a bâti depuis la libération quelques cités ouvrières ; mais dans l'ensemble les quartiers d'habitation rappellent les noirs corons du nord de la France. Il y a à Fou-chouen d'importantes raffineries où on fabrique du pétrole, et diverses espèces d'usines. Mais sa plus grande richesse, ce sont les mines : les plus anciennes du pays... La grande attraction de Fou-chouen, c'est la mine ouverte : une immense faille de 500 mètres de large, 6 kilomètres de long et 200 mètres de profondeurs... Pour mieux voir la mine, on nous fait descendre par un wagon à crémaillère jusqu'à une terrasse située à peu près à

mi-hauteur : la descente, quasi verticale, est impressionnante...

Le journaliste L. m'a décrit l'usine de Tchang-tch'ouen, commencée en 1953 et qui a sorti au cours de l'année 1956 la première automobile chinoise...

Dans toutes les usines, qu'elles soient ultra-modernes ou encore inachevées, les travailleurs sont signusement protégés contre les accidents et les maladies professionnelles. Toutes les machines ont des dispositifs de sécurité... Les Chinois sont, me dit-on, d'excellents ouvriers ; ils sont adroits, ils savent travailler ; ils aiment leurs machines ; ils les démontent et les remontent volontiers, ils s'intéressent à leur fonctionnement et veulent les connaître à fond...

### *V. La culture*

...En tant que religion, le taoïsme garde droit de cité. Il existe encore des temples taoïstes, gardés par des prêtres célibataires ou mariés qui peuvent recevoir – à condition qu'elles soient modestes – des contributions des fidèles. Dans l'ensemble, la population les méprise. On trouve encore dans certains villages des sorciers que parfois la nuit des paysans vont clandestinement consulter ; mais leurs clients se font de plus en plus rares. En ce qui concerne les bonzes bouddhistes, la politique du gouvernement a été plus complexe. On a pourchassé et interdit ceux qui étaient des sorciers déguisés. Les bonzesses ont été libérées ; elles sont rentrées dans le monde et généralement s'y sont mariées. Les sectes bouddhistes ayant un caractère contre-révolutionnaire ont été dissoutes ; elles étaient moins nombreuses que les sectes taoïstes. Cependant, comme le bouddhisme est la religion pratiquée par de nombreuses minorités nationales, il a été à ce titre respecté...

La formation culturelle que, par-delà la lutte contre l'analphabétisme, on s'efforce d'assurer au peuple chinois est d'abord d'ordre politique. C'est essentiellement à la presse qu'est dévolu le rôle de faire participer les citoyens à la vie du pays... Puisqu'il n'existe pas en Chine de parti d'opposition, il est évident qu'on ne trouvera jamais dans la presse des critiques 'négatives' de la politique suivie par le régime. L'idée de 'dictature populaire' est difficilement compatible avec celle de la liberté de la presse telle que la conçoivent les démocraties bourgeoises...

... Les librairies sont nombreuses à Pékin ; dans les parcs, il y a des kiosques pleins de livres et de revues ; les gens, surtout les jeunes, les feuilletent, et parfois les lisent longuement, debout....

Il y a aujourd'hui en Chine quantité de jeunes ouvriers, soldats, paysans qui sont avides de s'exprimer, sans en avoir techniquement les moyens : dans les usines, à l'armée, des groupes d'écrivains de chargent de les instruire et de les diriger. On a créé un 'Institut central de l'ittérature' patronné par l'Association, qui permet aux débutants d'acquérir la culture qui leur manque et de développer leur taltne s'ils en ont... Quant aux écrivains de métier, l'Association n'intervient pas dans leur travail. Il n'existe pas de censure préventive. La preuve que les éditeurs et les directeurs de revue choisissent sans contrôle officiel les textes qu'ils impriment, c'est le scandale suscité par certains de ceux-ci et la sévérité des blâmes que leur ont infligés les critiques....

... A la fin de mon voyage, il y a eu au Palais impériale une grande exposition des sculptures et des fresques de Touen Houang ; je l'ai parcourue avec quelque mauvaise humeur. Je regrettais qu'on ne me montrât pas, plutôt que ces copies d'une valeur incertaine, de grandes et sûres reproductions photographiques. Mais cette réaction de citoyenne d'un pays riche était for injuste. Les Chinois n'ont pas de matériel photographique ; leur pauvreté se manifeste sur le plan culturel comme ailleurs, et là aussi l'ingéniosité pallie leur déficiences... Les collections de peinture du Musée impérial ne sont pas souvent exposées : les soies fragiles craignent la lumière du soleil ; on ne les montre que pendant quelques semaines chaque année...

Actuellement, en Chine, le problème de l'extension de la culture passe encore avant celui de son élévation : à juste titre. La valeur d'un écrivain, d'un artiste, d'un savant dépend étroitement de la qualité de la masse dont il émerge et qui constitue son audience. C'est seulement le jour où le savoir et la faculté de juger seront largement développés que la Chine pourra devenir comme l'a promis Mao Tsé-Toung 'un pays de grande culture'...

## VII. Le 1er octobre

Les visiteurs habituellement dispersés du nord au sud de la Chine se retrouvent tous à Pékin pour les fêtes du 1er octobre. J'y reviens, moi aussi, à la fin de septembre, après un voyage en Mandchourie. La physionomie de la ville a changé. L'aile neuve de l'hôtel est achevée, les échafaudages ont disparu... Tout en échangeant des renseignements, j'observe les réactions des divers visiteurs. J'ai compris qu'en Chine, plus que partout ailleurs, il y a une erreur à éviter : c'est de juger les choses comme si elles étaient arrêtées. Dans ce pays qui ne cesse pas de bouger, le présent tire son sens du passé qu'il dépasse, de l'avenir qu'il annonce...

29 septembre. Ce soir, Chou En-laï donne un banquet en l'honneur du corps diplomatique et des délégués étrangers ; il y a 2.200 convives. La moitié d'entre eux se rassemblent dans l'immense salle des fêtes aménagée pendant ces derniers mois dans l'aile neuve de l'hôtel de Pékin. Les autres se répartissent dans les halls et les pièces environnantes : tout le rez-de-chaussée est envahi. Entre la porte principale de la salle des fêtes et le petit théâtre qui en occupe le fond est dressée une longue table de cent couverts ; à droite et à gauche, il y a une centaine de tables rondes, de neuf couverts chacune... La table est chargée de nourritures froides. De chaque côté de la porte d'entrée est installé un orchestre : ils jouent à tour de rôle, l'un de la musique chinoise, l'autre de la musique occidentale. A sept heures, ils entonnent l'hymne national : Chou En-laï s'assied à un bout de la table, près de la scène ; à l'autre extrémité, prend place un des maréchaux, revêtu d'un uniforme flambant neuf, bleu vif et or... Chou En-laï prononce, sous le feu des projecteurs, un discours où il nous remercie de notre visite à la Chine : il termine en portant un toast à l'amitié des peuples et à la paix...

Pékin est illuminé ! Des lampions dessinent les arêtes et les corniches des toits, ils soulignent les façades ; les silhouettes des monuments publics et des portes fortifiées s'enlèvent, scintillantes et plates sur le ciel sombre ; cette absence de relief, cet exact dessin donnent l'impression d'un décor factice : on croirait voir briller non une vraie ville, mais les pavillons de quelque grande exposition...

1er octobre. Nous quittons l'hôtel dès 9 heures, en auto, bien que T'ien An Men soit si proche : nous nous y rendons par un chemin détourné, l'avenue étant interdite aux voitures ; nous contournerons le palais impérial ; dans les petites rues, nous voyons des chars, portant des maquettes de machines, des statues, des panneaux ; il y a aussi des groupes de gens en attente : nous sommes dans les coulisses de ce grand théâtre que constitue aujourd'hui le centre de Pékin. Nous entrons dans la Ville interdite par la porte nord, et nous traversons le parc de part en part. Le service d'ordre nous dirige vers la tribune de gauche. Sous les gradins sont aménagés de petits salons où on sert du thé, de la limonade, des sandwiches : on peut y descendre au cours du défilé pour fumer, boire, se reposer. Nous prenons place, au premier rang, car nous sommes arrivés tôt et la tribune est encore à demi vide. Derrière nous, un peu à droite, le pavillon, dressé sur la terrasse, nous domine ; le portrait de Mao Tsé-toung est suspendu juste au-dessus de la voûte d'entrée. Sur les murs rouges s'étalent en énormes caractères chinois les slogans : « Vive la République de Chine – Vive l'unité de tous les peuples – Vive le marxisme-léninisme - vive la paix »...

La tribune se remplit ; il y a douze mille personnes sur l'ensemble des gradins qui entourent la place... A dix heures, l'orchestre attaque l'hymne national ; des applaudissements éclatent : Mao Tsé-toung, accompagné de Tchou Tö, Lieou Chaa-ki, Chou En-laï, Soon Ching-ling, la veuve de Sun Yat-sen - d'autres ministres et maréchaux, apparaît sous la colonnade qui court le long de la terrasse ; il prend place juste au-dessus de son portrait. Il porte le classique costume en drap de laine d'un gris verdâtre, et une casquette, qu'il enlèvera pendant le défilé, aux acclamations de la foule... Le canon tonne, je ne sais combien de fois, avec un fracas terrible : on dirait qu'il va crever le ciel ; la place se couvre de fumée. Puis il se fait un grand silence ; deux longues autos découvertes, venant des deux côtés de l'avenue, se croisent lentement devant T'ien An Men ; dans chacune se tient debout, un homme vêtu d'un uniforme bleu et r : le maréchal P'ong Tö-houai passe rapidement les troupes en revue, puis il remonte sur la terrasse de Tien An Men d'où il lit un ordre du jour. Alors l'auto du commandant en chef s'ébranle dans hâte suivie par des soldats, des tanks, des canons : le défilé est commencé... Quelques avions à réaction passent bruyamment dans le ciel et tout de suite le défilé des civils commence. D'abord s'avance une formation de gardes d'honneur, apparentant

aux diverses minorités ; ils portent d'immenses banderoles rouges sur lesquelles se détachent en lettres d'or les slogans : 'Vive le premier plan quinquennal – Libérons Formose – Vive la Paix'. Viennent ensuite des panneaux, semblables à ceux qu'on voit dans les parades de Moscou : les portraits de Mao Tsé-toung, Chou En-laï, Sun Yat-sen, Marx, Engels, Lénine, Staline, ceux aussi de Molotov, Malenkov, Boulganine, Khrouchtchev se dressent au-dessus des têtes noires. Soudain, c'est un immense jardin qui marche vers nous : des milliers d'enfants agitent au-dessus de leurs têtes des bouquets, couleur d'aubépines en fleur ; ils arrivent devant T'ien An Men, et brusquement lâchent des nuées de colombes qui semblent sortir du chapeau d'un prestidigitateur ; elles d'envolent à tire d'ailes ; des grappes de ballons multicolores d'élèvent au-dessus de la foule, entraînant avec eux des bouquets, des drapeaux, des étendards rouges où se déploient les slogans. Le ciel se transforme en un grand champ de foire.

Les enfants sont suivis par quinze cents activistes qui viennent de clôturer leur congrès. Alors le gros du défilé commence : par rangées de quatre-vingts veronnes, divisées chacune en six ou sept groupes, et occupant toute la largeur de l'avenue, s'écoule pendant trois heures un flot ininterrompu d'hommes vêtus de cotonnade bleu sombre : les ouvriers, employés, étudiants, artisans, commerçants de Pékin et les paysans des environs... Derrière viennent les travailleurs culturels : huit mille acteurs et danseurs. C'est le clou du spectacle : le voilà le 'théâtre dans la rue' dont rêvaient les surréalistes...

Quatre heures se sont écoulées ; nous sommes tous restés debout ; et nous n'avons senti ni le temps, ni la fatigue tant était fascinant ce défilé qui commençait par une parade militaire et se terminait par un cirque...

Pendant la journée, le ciel s'est dégagé ; c'est par une soirée fraîche mais claire que nous montons à 7 h. ½ l'escalier qui conduit à la terrasse de T'ien An Men... Pékin brille de tous ses feux : les milliers de lampions scintillent, les lampadaires illuminent l'avenue. Nous nous asseyons à de petites tables couvertes de tasses à thé, de cigarettes, de fruits, de bonbons ; pendant que je cause avec Mao Touen et avec sa femme, Chou En-laï passe parmi les invités, serrant les mains avec une aimable désinvolture ; puis, sans pompe, sans escorte, Mao Tsé-toung à son tour se promène de table en table. Ce qu'il y a de sympathique, chez tous les dirigeants chinois, c'est qu'aucun d'entre eux ne joue un personnage ; ils sont habillés comme tout le monde, et leurs visages ne sont déformés ni par des tics de classe, ni par ceux qu'entraîne si souvent l'exercice du pouvoir ou le souci de représenter : par rien, ce sont des visages tout uniment et pleinement humains...

### VIII. *Villes en Chine*

J'étais curieuse de voir les trains chinois d'aujourd'hui. On met vingt heures pour aller de Pékin à Moukden, trente heures de Pékin à Nankin, trois jours de Nankin à Canton : je les ai vus. Ils comportent des classes ; les sièges, disposés des deux côtés d'un couloir central, sont soit en bois dur, soit rembourrés. Dans les trains de nuit il y a en outre différentes catégories de wagons-lits. Je dormais dans un compartiment à quatre couchettes, superposées deux par deux ; chaque voyageur installe lui-même la literie que la compagnie lui fournit : un drap qui tient lieu de sommier et une couverture de laine, protégée par une housse blanche... Dans tous les cas, les cabinets de toilette collectifs sont installés au milieu du wagon...

Je part pour Nankin vers six heures du soir et je traverse de nuit le fleuve Jaune. Je me réveille de bonne heure, au milieu d'une plaine qu'encadrent à droite et à gauche des montagnes de faible altitude. Toute la journée le train roule, l'horizon indéfiniment recule, et le même paysage se déploie : il me semble à la fois familier, et très insolite. Ni landes, ni forêts, ni rochers : pas un pouce de nature brute ; presque pas d'arbres...

[Beauvoir décrit] Nankin – Shanghai – Hang-tcheou – Canton. [Beau2]

1957.2

Beauvoir, Simone de. *La longue marche : essai sur la Chine* [ID D3679].

Sekundärliteratur

Julia Kristeva : Il convient de rappeler que Simone de Beauvoir fut parmi les premiers intellectuels occidentaux à visiter la Chine (pendant quatre semaines selon certains de ses biographes, six semaines selon l'auteur elle-même), en septembre-octobre 1955. Reportage sur le vif et essai d'explication d'un pays tout aussi mystérieux qu'en plein développement que l'auteur salue avec enthousiasme, le livre de Beauvoir est-il un « voyage en utopie », comme le dit le philosophe et politologue israélien Denis Charbit ? Le pathos de Beauvoir le laisse penser. En pleine guerre froide et animée d'un marxisme revu et corrigé par son existentialisme, Beauvoir découvre-t-elle en Chine une nouvelle terre d'élection ? Si c'était le cas, serait-ce pour ne pas désespérer Billancourt après les révélations sur l'URSS et les événements en Hongrie ? Ou est-ce parce que le cadre d'une « invitation » (par Chou Enlai lui-même !) impose à la philosophe une vision de réconciliation avec les dirigeants chinois plutôt qu'une critique franche et loyale à laquelle nous a habitué l'esprit de Beauvoir ? Aucune de ces hypothèses, qu'on n'a pas manqué d'évoquer, ne me semble correspondre ni au livre ni à la pensée de Beauvoir. En effet, l'auteur ne manque pas d'exprimer ses doutes, ses incertitudes et ses désaccords : tous cependant si savamment distillés et parfois lourdement étouffés tout au long de son voyage, que sa « Longue marche » passe encore pour un pèlerinage vers la nouvelle Terre Promise. Et l'on ne manque pas d'évoquer pêle-mêle de nombreux intellectuels qui auraient succombé, avant et après elle, à cette naïveté, séduits parait-il par l'immensité de la future grande puissance : de la figure tutélaire de la sinophilie française que fut André Malraux aux militants prochinois de 68 comme Maria-Antoinette Macciocchi. À y regarder de près cependant, c'est la spécificité de la culture (toujours énigmatique !) du continent chinois qui surprend les observateurs et qui attise aussi bien l'enthousiasme pathétique des uns que la peur panique des autres, - faute d'être soutenue par une connaissance rigoureuse de la pensée chinoise ainsi que de l'histoire culturelle, sociale et politique du pays. C'est ce manque qu'on peut reprocher aussi à Beauvoir, elle-même consciente que *La Longue Marche* est « le moins bon de ses livres », sans pour autant lui enlever ni le bénéfice de la curiosité intellectuelle, ni la finesse des observations psychologiques croquant avec bonheur portraits et caractères, ni le courage politique d'ouvrir à un Occident frileux et à son socialisme en danger d'épuisement les promesses et les risques d'une humanité différente... L'expérience anthropologique, offerte à l'intuition de l'écrivain, fait ainsi irruption à chaque page du raisonnement politique mal (parce que trop ?) assuré qui guide le voyage, de telle sorte que Beauvoir semble accomplir une troisième « longue marche », la sienne, en suivant celle de la Chine en train de se moderniser suite à la révolution communiste de 1949, après la « longue marche » de Mao de 1934-34... *La longue marche* n'est en aucun cas une de ces « dégradations » de la « mystique en politique », pour reprendre le mot de Péguy, comme certains ont pu le lui reprocher. Sans connaître le chinois, et en ne faisant que très sommairement allusion à l'histoire politique, culturelle et religieuse de la Chine, Beauvoir s'enthousiasme surtout pour le « scénario chinois d'une disparition progressive et pacifique du capitalisme », à l'opposé de la violence dictature communiste en URSS. Aujourd'hui encore, certains déchiffrent le même « scénario pacifique » dans la disparition progressive du socialisme chinois au profit du néo-capitalisme. Nouvelle utopie ? Ou, plutôt, constat d'une diversité culturelle qui reste à comprendre, dans ses contradictions, dans ses promesses et dans ses dangers ?

Séduite par les apparences de la civilité populaire et institutionnelle, Beauvoir néglige la réalité répressive, et tout particulièrement la soumission des individus à la répression intériorisée et acceptée par une culture aux longues habitudes féodales, paysannes et confucéennes. Chemin faisant, l'auteur ne manque cependant ni de « retenue », ni de « vigilance », ni de « lucidité ». Surtout lorsque son flair d'écrivain conduit l'observatrice subtile à insister par exemple sur la manière plastique et mobile qu'auraient les Chinois à effectuer étape par étape leur processus dynamique de croissance et d'expansion : Joseph Needham, l'éminent connaisseur des tours « dialectiques » propres la « pensée chinoise » en aurait été comblé ! Ce modèle plastique et mobile (mais au prix de quelles contraintes ?) ne continue-t-il pas d'intriguer aujourd'hui encore, avec son endroit et son envers, et

d'embarrasser les commentateurs soucieux de voir émerger plus vite et plus massivement des individus libres et une démocratie à la hauteur de leurs droits universels ? [BeaS1]

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### **Beauvois, Daniel** (1938-) : Professor Université de Lille

#### *Bibliographie : Autor*

- 1980 Potocki, Jan. *Voyage dans les steps [sic steppes] d'Astrakhan et du Caucase : expédition en Chine*. Introd. et notes, Daniel Beauvois. (Paris : Fayard, 1980). Darin enthalten ist der Bericht über die russische Gesandtschaftsreise von 1805-1806 unter Yuri Aleksandrovich Golovkin. [Boot]

### **Beauvossier, Antoine de** = Bo Xianshi = Andang (Provinz Aquitaine 1657-1708 bei Schiffbruch vor der Küste von Portugal) : Jesuitenmissionar

#### *Biographie*

- 1699 Antoine de Beauvossier kommt in Beijing an. [Deh 1]
- 1706 Kaiser Kangxi schickt António de Barros und Antoine de Beauvossier nach Rom. [LiW 1]
- 1707 António de Barros und Antoine de Beauvossier verlassen Guangzhou (Guangdong) und gehen nach Rom. [Deh 1]

### **Beaver, Robert Pierce** (Hamilton, Ohio 1906-1987 Tucson, Arizona) : Pfarrer Evangelical and Reformed Church (United Church of Christ), Dozent Central China Union Theological Seminary in Lingling (Hunan), Dozent Lancaster Theological Seminary, Direktor der Missionary Research Library des Union Theological Seminary

#### *Biographie*

- 1938 Robert Pierce Beaver kommt in Beijing an. [ANB]
- 1938-1939 Robert Pierce Beaver studiert Chinesisch am College of Chinese Studies in Beijing. [ANB]
- 1940-1942 Robert Pierce Beaver ist Dozent am Central China Union Theological Seminary in Lingling (Hunan). [ANB]
- 1942-1943 Robert Pierce Beaver reist aus Gesundheitsgründen nach Hong Kong und kommt in japanische Gefangenschaft. [ANB]
- 1943 Robert Pierce Beaver kehrt nach Amerika zurück. [ANB]

### **Beazley, Kim** = Beazley, Kim Christian (Perth 1948-) : Politiker, Minister for Aviation

#### *Biographie*

1984 Vereinbarung für Lufttransport zwischen China und Australien mit Kim Beazley in Beijing. [Tho2,ChiAus]

**Becanus, Martin** = Becanus, Martinus (Hilvarenbeeck, Nordbrabant, Niederlande 1563-1624 Wien) : Jesuit, Professor für Philosophie und Theologie

*Bibliographie : Autor*

1986 [Shakespeare, William ; Becanus, Martin]. *Shashibiya, Beigen yu lu*. Tang Yumei zhu bian. (Tainan : Wen guo shu ju, 1986). (Shi jie wen xue ming zhu ; 50). [Übersetzung der Zitate von Shakespeare und Becanus].  
莎士比亚培根語錄 [WC]

**Bechamp, Georges** (Saint-Germain en Laye 1886-1944 im Gefängnis Saïgon) : Diplomat, Arzt

*Biographie*

1929-1941 Georges Bechamp ist Konsul in Chengdu (Sichuan). [NC]

**Becher, Alexander Bridport** (Fareham, Hampshire 1796-1876 Dorset Square, London) : General

*Bibliographie : Autor*

1895 Becher, A[lexander] [B[ridport]. *Directions for navigating the Altantic and Indian oceans and China and Australian seas*. (London : J.D. Potter, 1859).  
=  
Becher, A[lexander] [B[ridport]. *Becher's Anweisung zur Navigation des Indischen Oceans, so wie des Chinesischen und Australischen Meeres mit deren Verbindungsstrassen. Aus dem Englischen von Lorenz Göde*. (Hamburg : Salomon, 1864). [WC]

**Becher, Johannes Robert** (München 1891-1958 Berlin) : Dichter, Politiker

*Bibliographie : Autor*

- 1955 [Becher, Johannes Robert. *Vier Gedichte*]. Liao Shangguo yi. In : Yi wen ; no 10 (1955). [Din11]
- 1958 [Becher, Johannes Robert. *Ausgewählte Gedichte*]. Huan Xianjun yi. (Beijing : Zuo jia chu ban she, 1958). Übersetzung von Becher, Johannes Robert. *Ein Mensch unserer Zeit in seinen Gedichten*. [Din10]
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**Becher, Ulrich** (Berlin 1910-1990 Basel) : Schriftsteller, Dramatiker

*Bibliographie : Autor*

- 1982 [Becher, Ulrich ; Preses, Peter. *Der Bockerer*]. (Beijing : Zhongguo xi ju chu ban she, 1982). Übersetzung von Becher, Ulrich. *Der Bockerer : dramatisches Possenspiel in drei Akten*. (Wien : A. Söxl, 1946). [WC,Din10]

**Bechert, Heinz** (München 1932-) : Professor für Indologie und Buddhismuskunde  
Universität Göttingen

*Bibliographie : Autor*

- 1945 Bechert, Heinz. *Etienne Lamotte (1903-1983)*. In : Journal of the International Association of Buddhist Studies ; vol. 8, no 2 (1985). [ZB]

**Béchimont, [ ] Dr** (um 1921) : Französischer Diplomat

*Biographie*

- 1918-1921 Dr Béchimont ist Konsul des französischen Konsulats in Beihai. [BensN2]

**Bechler, Theodor** (Herrnhuter Missionsstation, Südafrika 1862-1944 Herrnhut bei Zittau :  
Missionsschriftsteller Brüdergemeine

*Bibliographie : Autor*

- 1930 Bechler, Theodor. *Heinrich August Jäschke der geniale Sprachforscher der Mission der Brüdergemeine unter den Tibetern im westlichen Himalaya : eine Studie.* (Herrnhut : Missionsbuchhandlung, 1930). [WC]

**Bechtoldt, Heinrich** (Frankfurt a.M. 1911-1990 Gechingen) : Politikwissenschaftler,  
Professor für politische Wissenschaft

*Bibliographie : Autor*

- 1961 Bechtoldt, Heinrich. *Indien oder China : die Alternative in Asien.* (Stuttgart : Deutsche Verlags-Anstalt, 1961). [WC]
- 1967 Bechtoldt, Heinrich. *Die Allianz mit der Armut : Chinas Revolutionsstrategie gegen Russland und Amerika.* (Freiburg i.B. : Rombach, 1967). [WC]
- 1969 Bechtoldt, Heinrich. *Chinas Revolutionsstrategie : mit der Dritten Welt gegen Russland und Amerika.* (München : Deutscher Taschenbuch-Verlag, 1969). [WC]

**Beck, Jakob Sigismund** (Liessau bei Marienburg 1761-1840 Rostock) : Professor für  
Philosophie Universität Halle

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- 1923 [Driesch, Hans]. *Dulishu jiang yan lu.* Dulishu zhu ; Zhang Junmai, Qu Shiying yi ; Jiang xue she bian ji. (Shanghai : Shang wu yin shu guan, 1923). (The Driesch lectures ; no 1-8).  
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**Beck, L.** (um 1901)

*Bibliographie : Autor*

- 1901 Beck, L. *China : Krieg, Land und Leute.* (Berlin : Klinger, 1901). [WC]

**Beck, Louis J.** = Beck, Louis Joseph (1867-)

*Bibliographie : Autor*

- 1898 Beck, Louis J[oseph]. *New York's Chinatown : an historical presentation of its people and places.* (New York, N.Y. : Bohemia Publ. Co., 1898).  
<http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Beck%2C%20Louis%20J.%20%28Louis%20Joseph%29%2C%201867-.> [WC]

**Beck, Thomas** (1955-) : Akademischer Oberrat Lehrstuhl für Neuere Geschichte  
Otto-Friedrich-Universität Bamberg

*Bibliographie : Autor*

- 1999 *Überseegeschichte : Beiträge der jüngeren Forschung : Festschrift anlässlich der Gründung der Forschungsstiftung für vergleichende europäische Überseegeschichte 1999 in Bamberg.* Thomas Beck [et al.] und Roderich Ptak Hrsg. (Stuttgart : F. Steiner, 1999). (Beiträge zur Kolonial- und Überseegeschichte ; Bd. 75).

**Beck-Friis, Johan Hugo** (Stockholm 1890-1969 Nacka) : Diplomat

*Biographie*

- 1936 Johan Hugo Beck-Friis ist Generalkonsul des schwedischen Konsulats in Shanghai. [Wik]  
 1937-1939 Johan Hugo Beck-Friis ist Gesandter der schwedischen Gesandtschaft in Beijing. [Swe1,Wik]

**Becker, Carl Heinrich** (Amsterdam 1876-1933 Berlin) : Deutscher Orientalist, Politiker, Preussischer Kulturminister, Professor Lehrstuhl für Geschichte und Kultur des Vorderen Orients, Universität Hamburg

*Biographie*

- 1931 Carl Heinrich Becker ist Leiter der Erziehungskommission des Völkerbundes in China. [MartB2]

*Bibliographie : erwähnt in*

- 2004 Kuss, Susanne. *Carl Heinrich Becker in China : Reisebriefe des ehemaligen preussischen Kultusministers 1931/32.* (Münster : Lit, 2004). (Berliner China-Studien ; 4). [Bericht seiner Reise als Leiter einer Erziehungskommission des Völkerbundes 1931-1932 nach Shanghai, Nanjing, Tianjin, Beijing, Hangzhou, Wenjiayan, Wuxi, Suzhou, Hong Kong, Guangzhou]. [WC]

**Becker, Daniel** (um 1938)

*Bibliographie : Autor*

- 1938 Becker, Daniel. *Bischof Adalbert Schmiecker, der erste deutsche apostolische Vikar von Tsinanfu, China.* (Werl : Franziskus-Druckerei, 1938). [Jnan]. [WC]

**Becker, Gottfried Wilhelm** (Laipzig 1778-1854 Leipzig) : Arzt, populärwissenschaftlicher Schriftsteller

*Bibliographie : Autor*

- 1843 Becker, Gottfried Wilhelm. *Kreuz- und Querzüge in China.* (Leipzig : Hinrichs, 1843). (Reisen für die Jugend und ihre Freunde ; Th. 4). [WC]

**Becker, Hermann** (um 1934)

*Bibliographie : Autor*

- 1934 Becker, Hermann. *Was Gott getan hat : ein Räuberüberfall und andere Geschichten.* (Liebenzell : (Liebenzeller Mission, 1934). [WC]

**Becker, Rolf** (um 1950)

*Bibliographie : Autor*

- 1950 Becker, Rolf. *Beitrag zur Frage der Verbreitung und Bekämpfung von Kala-Azar "Leishmaniose" in China*. Diss. Univ. Halle, 1950. [Infektionskrankheit]. [WC]

### **Beckerath, Erich von (1891-1981)**

#### *Bibliographie : Autor*

- 1947 Beckerath, Erich von. *Balladen um Li Tai-pe*. (Lorch-Württemberg : Bürger-Verlag, 1947). [Li Bo]. [WC]

### **Beckett, Samuel = Beckett, Samuel Barclay (Dublin 1906-1989 Paris) : Irischer Schriftsteller, Dramatiker, Nobel-Preisträger**

#### *Biographie*

- 1960-2006 Samuel Becket and China : general.  
 Lin Lidan ; Zhang Helong : Beckett in the 1960s showed the monolithic tendencies of misunderstanding and rejection, his reception in the mid-1970s and 1980s took off in more diverse directions, with some scholars showing the initial signs of serious interest in Beckett. In the period 1977-1990, over fifty translations of and criticisms on Theatre of the Absurd, and over twenty criticisms on Beckett's drama were published. These translations and criticisms constituted the major trend in Beckett studies during the period. At the same time, the Theatre of the Absurd and Beckett's plays became the focus in Chinese scholars' introduction to Western modernist literature and arts.  
 Chinese academics seemed willing to affirm the aesthetic value of Beckett's experimental dramatic techniques, which they saw were mostly anti-theatre in the sense that these techniques effectively dismantled realistic dramatic techniques by eroding the teleological and logical development of plots. They continued to betray a lack of understanding regarding the themes of Beckett's plays and the relationship between the themes and the experimental techniques. The general critical trend of the period tends to lament the hopeless tone underlying Beckett's plays and to align the deplorable human conditions in his plays to those in the Western world. For many Chinese academics, Beckett's experimental techniques must be scrutinized for how they were used to dramatise the bleak human conditions in the bourgeoisie Western world.  
 The studies of Beckett's drama in the 1990s continued mainly in two directions : while some critics continued to interpret Beckett's plays along the lines of absurdity, hope, and quest thematically, as well as of anti-theatre, anti-tradition, and anti-art technically, a trend prevalent in the 1970s and 1980s, a few critics endeavoured to move beyond these established critical parameters by broadening critical perspectives and by experimenting with new approaches. Shifting the focus to language, structure, narrative, and dialogue in Beckett's plays, these critics seemed able to penetrate deeper into Beckett's artistic design and, in so doing, to reveal their aesthetic value.  
 During the early 1980s, only a small number of criticisms were published on Beckett's short fiction, and critics tended to read it as anti-fiction.  
 The 1990s saw a significant leap forward in terms of the achievements in the studies of Beckett's fiction, a leap characterized by Chinese academics' efforts to shrug off the previous influence of established concepts of literature and of the leftist ideology to gain independent voices.  
 2000- : Beckett, as the representative writer of the Theatre of the Absurd school and as Nobel laureate, became a popular object of study for both college teachers and graduate students, with a number of over two hundred essays published, of which over one hundred essays have been devoted to *Waiting for Godot*. Beckett's plays attracted more critical attention than his fiction, with *Waiting for Godot* enjoying more popularity than his other plays.  
 Chinese academics responded to Beckett's centenary celebration in 2006 with much enthusiasm and vigour. [Beck22]

- 1963 Dong Hengxun. *Xi ju yi shu de duo luo : Faguo fan xi ju pai* [ID D30771].  
Dong Hengxun mounts a poignant attack on the French anti-theatre : deviation from realist dramatic tradition ; thematic and artistic absurdity ; pessimistic outlook on life. He further labels this school 'one of the most popular decadent literary schools in the contemporary capitalist world', and one that represents not only a pessimistic outlook but also vicious 'denigration of the world's progressive forces'. Dong deems Samuel Beckett's *Waiting for Godot* a quintessential showcase of French anti-theatre. For Dong his plays in general and *Waiting for Godot* in particular 'are full of riddles, some of which Beckett himself cannot solve'. [Beck22]
- 1964 Aufführung von *Act without words I* von Samuel Beckett in der Hong Kong City Hall, unter der Regie von Jane Lai und Vicki Ooi. [Beck16]
- 1978 Zhu, Hong. *Huang dan pai xi ju shu ping* [ID D30773].  
In contrast to the traditional bourgeoisie literature that tends to place man at the centre of the universe, Beckett's play *Waiting for Godot* lays emphasis on man's vulnerability in an absurd world. The two-act play well illustrates the general philosophical attributes of absurdist plays : an agnostic world, an unpredictable destiny, man's abject conditions, meaningless behaviours, and the wish for death. [Beck22]
- 1983 Yi, Wubing. *Lüe lun Deng dai Geduo ji qi ta* [ID D30774].  
The techniques in *Waiting for Godot* successfully presented the social reality of an absurd contemporary Western society. The absurd themes and techniques are seamlessly one. However, the play was informed by the bourgeoisie philosophy, particularly its idealism and mysticism. It portrays irrational and illogical characters, and it promotes 'unconscious instincts', thus resulting in a play that is opaque and even harmful to prevent the people from knowing and reforming the world. [Beck22]
- 1983 Qu, Shijing. *Beikete de fan xiao shuo* [ID D30775].  
The first critical study of Beckett's *Trilogy*, in which Qu read the three novels in the context of anti-fiction, noting that Beckett's characters were 'dehumanized human beings thrown into existence in the world of existential philosophy, who represent the decadent and twisted ideology of the bourgeois. Beckett's methods of composition are not only irrational but abstract. [Beck22]
- 1984 Liu, Zhongde. *Cong fan xiao shuo pai zuo jia Bekaita jin zhu shi bai tan qi* [Beckett]. [ID D30776].  
Liu borrowed the concept of anti-fiction in his essay. Based on his analysis of the characters, themes, self-assertion, and unconsciousness, Liu used the story as an example to mount his biting attack on those critics who were sympathetic to modernist literature at the time. [Beck22]
- 1984 Chen, Jia. *Tan huang dan pai ju ben Deng dai Geduo* [ID D30777].  
It is precisely due to Samuel Beckett's use of unprecedented representational techniques, and, to a larger degree, to the author's portrayal of the suffering vagrants and slaves as ignorant and docile human beings that *Waiting for Godot* became highly acclaimed in the circle of Western literature. Yet, such portrayal of characters only suited the needs of Western bourgeois ; for this reason, we must not follow the footsteps of foreign critics in praising the play to the sky as a masterpiece when the play is seriously flawed by its pessimism. [Beck22]

- 1987 Aufführung von *Deng dai Geduo* = *Waiting for Godot* von Samuel Beckett im Shanghai Changjiang Theatre durch Studenten des Shanghai Drama Institute.  
Introductory notes in the printed programme :  
Deng dai Geduo, first performed during the fifties in Paris, is now more than thirty years old. The title is now a household word in the West, and the play is required reading for every college student in the humanities in the Western world. This is proof of the play's profound influence, which propelled its author Beckett to the first rank of the world's dramatists. And yet this play is a total stranger to us, since this is its first performance in our country. Why is this play considered to be the representative work of the Theatre of the Absurd ? Because it incorporates all the classic features of this literary genre : there is neither a lively plot nor an attempt at complete characterization ; there is neither a clearly delineated topic nor the use of dramatic conflict. Even the dialogue is often illogical. The one action in the play - 'Waiting' – is advanced by a combination of realistic and abstract methods ; either by ideas or through the subconscious ; my means self-contained or extended ; through life's small incidents or by philosophical reflection ; all of this through the circular movement of its simple structure. Thus the play is transformed and expanded until it achieves for 'Waiting' a goal that transcends time and space, transcends national boundaries, and even transcends timelessness itself in its artistic effect – in order to reflect mankind's shared emotions. And the two tramps in the play become mankind's 'representatives'. The effect so produced shows the great power of pure art and its classic value. This play has had over a thousand performances in the United States. Once, when the author was asked by a director, 'Who is the Godot that everyone is waiting for in the play ?' the author's reply was that he himself did not know. We can perhaps offer the following attempt at an answer : 'So long as mankind has expectations, an equivalent degree of 'waiting' will exist ; so long as that degree of 'waiting' exists, it will be matched by an equal number of 'Godots' in the world. We hope that the performance of Deng dai Geduo will help advance our understanding of the West, and, at the same time, provide a new direction for our theatrical enterprise.
- Lo Irving : The premiere of this Beckett play in China was fraught with a great deal of symbolic significance, beginning with the location of the theatre itself. The stage for the performance was sparsely but effectively set with a stunted willow tree at one end, substantial enough to have a rope thrown across the bough later. The costumes were Western, including the tight boots and the various hats. The entrances and exits for Pozzo, the elaborate gestures with the whip, the bustle with the bags and baskets were all stages in the grand manner, which, together with the music and even the appearance of dancers, betrayed an unmistakable affinity to the tradition of the Peking Opera. In this sense the Chinese Godot, while presented as a work set in the Western world, was at least partially assimilated in the Chinese cultural orbit. [Beck16,Beck20]
- 1987 Aufführung von *Happy days* von Samuel Beckett durch die Zhong ying ju tuan = Chung Ying Theatre Company in Hong Kong, in Cantonese. [Beck16]
- 1989 Aufführung von *Deng dai Geduo* = *Waiting for Godot* by Samuel Beckett als Freiluftfestspiel der Central Academy of Drama, unter der Regie von Meng Jinghui. [Beck16]
- 1990 Hong Zengliu. *Er shi shi ji de xi fo si shen hua : jian lun Beikete de "Deng dai Geduo"* [ID D30778].  
Hong argues that in *Waiting for Godot* Beckett designed a uniquely circular dramatic form in which the play's language remains aloof of external referentiality, and argument resonant of early poststructuralist readings in the West. [Beck22]

- 1991 Aufführung von *Deng dai Geduo* = *Waiting for Godot* by Samuel Beckett an der Central Academy of Drama, unter der Regie von Meng Jinghui.  
Meng Jinghui : Is there anyone in the audience truly willing to go on an adventure with us to shatter this illusory mirage, to rebuild a remembered homeland, and to capture, as far as our eyes can reach, the landscape that surrounds us ? This is what we want to know. To kindle the embers of our passion, safeguard our abode of existence, and look back with more intense candour, wakefulness and vigilance – this is what we can do. It is a pity that for various reasons we have not been able to materialize our dreams on the stage, when the mere thought of these dreams has left us quivering with thrills.  
Cao Xueping : The audience sat on the stage and watched the two 'angry young tramps', Hu Jun as Vladimir and Guo Tao as Estragon, waiting for Godot, and displaying the irrational rebellion and depression of youth. The presentation, in the words of Meng, was 'suppressed, unstilted, marked by its cruelty, poetry and violence – the violence of language and the violence of violence'. As the violence mounted, Vladimir smashed the window panes with his sizeable black umbrella and brought the performance to an end. [Beck16,Beck21]
- 1997 Shu, Xiaomei. *Shi lun Beikete xi ju zuo pin zhong di shi kong jie gou* [ID D30779].  
Shu argues that Beckett's plays surpassed the traditional temporal and spatial designs by making time opaque, circular, and disorderly, and by making the locations obscure, abstract and symbolic. [Beck22]
- 1997 Lu, Jiande. *Zi you xu kong de xin ling : Samiaer Beikete de xiao shuo chuang zuo* [ID D30780].  
Lu argues that technical innovation and self-dispossession constitute the main motifs of Beckett's fiction, which Beckett uses as an allegory and an instrument to concene an idea ; it is 'the embodiment of Tao that is empty and murky, the Tao as manifestations of ideas. [Beck22]
- 1997 Shu, Xiaomei. *Shi hua dui chen huang dan : Beikete Deng dai Geduo xi ju yu yan zhu yao te zheng* [ID D30781].  
Shu shows that the language of Beckett's plays exhibits a poetic quality and tendencies towards symmetry and absurdity. [Beck22]
- 1998 Aufführung einer Zusammenfügung von *San jie mei* = *Three sisters* von Anton Chekhov und *Deng dai Geduo* = *Waiting for Godot* von Samuel Beckett im Beijing ren yi shou du ju chang = Capital Theatre des Beijing People's Art Theatre, unter der Regie von Lin Zhaohua.  
Except for the removal of some scenes and characters, a complete act of the original *Three sisters* serves as the main body for an act of the production and, in that act, a number of fragments from *Waiting for Godot* are inserted. What the audience saw was in effect an alternation of extracts from the two plays. The idea of having Beckett's characters enter Chekhov's play, and 'vice versa', was to connect the contemporary world of *Godot* with the historical world of *Three sisters*. Apart from the actors' double characters, the set design also provided a spatial frame for the combination. Since the performing area of *Three sisters* was primarily upstage and that for *Godot* downstage, the actors playing in both generally switched characters in accordance with the performing areas they occupied. Such an arrangement of the performing areas for the two plays created a space that required the audience to literally view *Three sisters* through *Godot*. [Beck16]
- 1998 Aufführung von *Waiting for Godot* von Samuel Beckett im Zhen han ka fei ju chang = Hardhan Café Theatre in Shanghai, unter der Regie von Ren Ming des Beijing People's Art Theatre mit weiblichen Darstellern für Estragon und Vladimir.  
Ren Ming retained a radically abridged version and punctuated it with interruptions by Pozzo ; and the monologue came in the form of a voice-over as Lucky, Pozzo's tame intellectual who performs on demand, was replaced by a fashion dummy. [Beck16]

- 1998 Hou, Weirui. *Yu zhen shi yu huang dan : shi lun Saimiaoer Beikete de huang dan* [ID D30782].  
Using *Murphy*, *Watt*, and *Trilogy* as examples, Hou points out the Beckett appeals to absurd narrative forms to dramatise the real existential conditions facing Westerners in the modernist era of civilization ; that is, Beckett sheds light on the reality through the medium of absurdity. This essay became a pioneering example for the study of Beckett's fiction as absurdist. It offers a positive assessment of Beckett as a fiction writer : 'Just as the fictional works of Joyce have changed the fate of modernist fiction, the fictional works of Beckett have cast a decided influence on post-war fiction. [Beck22]
- 2002 Shu, Xiaomei. *Dian ying yu yan zai Beikete ju zuo zhong di yun yong cong zui hou yi pan lu yin dai tan qi* [ID D30783].  
Shu provides an analysis of how Beckett makes use of three montage techniques of narrative – parallel, intersection, and repetition – in order to emphasise the play as 'pure theatre' and anti-theatre. [Beck22]
- 2003 He, Chengzhou. *Beikete : xi ju dui xiao shuo de gai xie* [ID D30784].  
He explores the relationship between Beckett's plays and fiction, arguing that Beckett's use of language, characterization, and symbolism in his plays can be traced to his fiction such as *Trilogy* ; in this sense, his plays can be seen as the rewriting of his fiction. [Beck22]
- 2003 Ran, Dongping. *Tu po xian dai pai xi ju de yi shu jie xian : ping Samiaoer Beikete de jing zhi xi ju* [ID D30785].  
Ran uses the concept of silent play in the analysis of action, plot, and milieu in Beckett's plays, arguing that the absence of centre and subjectivity is symptomatic of postmodern aesthetics. [Beck22]
- 2004 He, Chengzhou. *Beikete de yuan xi ju yan jiu* [ID D30786].  
He appeals to the concept of meta-theatre in the analysis of *Waiting for Godot*, *Endgame*, and *Krapp's last tape*, focusing on Beckett's development of 'a play within a play', 'self-reflexivity', and 'commentary of the play'. [Beck22]
- 2005 Wang, Yahua. *A journey to the "ideal core of the onion" : self-exploration and formal experiment in Beckett's novels* [ID D30787].  
Wang's book investigates Beckett's five novels *Murphy*, *Watt*, *Molloy*, *Melanie dies* and *The unnameable*. Focusing on their intertextuality, Wang argues that self-exploration and formal experiment represent the dynamic progression of Beckett's fiction and its postmodern aesthetics. [Beck22]

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- 2005 Wang, Yahua. *A journey to the "ideal core of the onion" : self-exploration and formal experiment in Beckett's novels*. (Beijing : Beijing Language and Culture University Press, 2005). [Beck22]
- 2006 Wang, Yahua ; Liu, Lixia. *Nan yi ming ming y i yan yi yi zhi mi tuan : Saimiaoer Beikete xiao shuo nan yi ming ming zhi jie gou zhu yi chan shi*. In : *Wai guo wen xue ping lun* ; no 3 (2006). [Impossible to name, absurdity, and the aporia of meaning : a structuralist interpretation of *The unnameable* by Samuel Beckett].  
王雅华难以命名异延意义之谜团塞缪尔贝克特小说难以命名者之解构主义阐释 [Beck22]
- 2007 Liu, Aiying. *Saimiaoer Beikete : Jian zheng shen ti zhi zai*. Diss. Shanghai International Studies University, 2007. [Samuel Beckett : the body matters].  
塞缪尔贝克特：见证身体之在 [Beck22]

- 2009 Lie, Jianxi ; Ingham, Mike. *The reception of Samuel Beckett in China*. In : The international reception of Samuel Beckett. Ed. By Mark Nixon and Matthew Feldman. (London : Continuum, 2009). [ZB]
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<http://www.tandfonline.com/doi/full/10.1080/00138381003647608#.UmYz4RAIKqg>. [AOI]
- 2011 Lin, Lidan ; Zhang, Helong. *The Chinese response to Samuel Beckett (1906-89)*. In : Irish studies review ; vol. 19, no 4 (2011). [AOI]

### **Beckingsale, Jennie** (um 1898-1913) : Missionarin English Baptist Missionary Society

#### *Biographie*

- 1898-1913 Jennie Beckingsale ist Missionarin der English Baptist Missionary Society Xi'an (Shaanxi). [Prot2]

### **Beckmann, Johannes** (1901-1971) : Missionswissenschaftler, Professor für Kirchengeschichte und Missionswissenschaft, Missionsgesellschaft Bethlehem Immensee

#### *Biographie*

- 1935-1936 Johannes Beckmann gibt Theologie-Unterricht in Chuantaozi. [SMB]

#### *Bibliographie : Autor*

- 1931 Beckmann, Johannes. *Die katholische Missionsmethode in China in neuester Zeit (1842-1912) : geschichtliche Untersuchung über Arbeitsweisen, ihre Hindernisse und Erfolge*. (Immensee : Verlag des Missionshauses Bethlehem, 1931). [WC]
- 1932 Beckmann, Johannes. *Heilungkiang : Land, Leute, Mission*. (Immensee : Missionshaus Bethlehem, 1932). [Heilongjiang]. [WC]
- 1937 Beckmann, Johannes. *Ein spanischer Versuch zur Errichtung von Patronatsbistümern in China & Hinterindien (1778/1782)*. In : Zeitschrift für Missionswissenschaft ; Bd. 27 (1937). [WC]
- 1944 Beckmann, Johannes ; Frei, Gebhard. *Altes und neues China : vom Glanz und Schatten seiner Kultur*. (Luzern : Rüber, 1944). [WC]
- 1946 Beckmann, Johannes. *Die Lage der katholischen Missionen in China um 1815*. In : Neue Zeitschrift für Missionswissenschaft ; Jg. 2 (1946). [WC]
- 1947 Beckmann, Johannes. *Die hierarchische Neuordnung in China : ein geschichtlicher Rückblick*. In : Neue Zeitschrift für Missionswissenschaft ; Jg. 3, H. 1 (1947). [WC]
- 1956 Beckmann, Johannes. *Neuerscheinungen zur chinesischen Missionsgeschichte von 1945-1955*. In : Monumenta serica ; vol. 15, no 2 (1956).  
[https://www.jstor.org/stable/40703028?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/40703028?seq=1#metadata_info_tab_contents). [WC]
- 1959 Beckmann, Johannes. *Die China-Mission : Versuch einer kritischen Rechenschaft*. (Wien : Herder, 1959). [WC]
- 1964 Beckmann, Johannes. *China im Blickfeld der mexikanischen Bettelorden im 16. Jahrhundert*. (Schöneck/Beckenried : Administration der Neuen Zeitschrift für Missionswissenschaft, 1964). [WC]

### **Beckmann, Kurt** (um 1939)

*Bibliographie : Autor*

- 1939 Beckmann, Kurt. *Li Kang : ein Staatsmann im Kampf zwischen konfuzianischer Beamtenpflicht und politischer Aufgabe : aus den Sung-Annalen*. (Berlin-Tempelhof : Tieffenbach, 1939). Diss. Univ. Berlin, 1930. [Song Annalen, Zhu shu ji nian]. [WC]

**Becque, Henry** (Paris 1837-1899 Paris) : Dramatiker*Biographie*

- 1918 Song, Chunfang. *Jin shi ming xi bai zhong*. [One hundred well-known modern plays]. [ID D27913].  
Erwähnung von *Les corbeaux* von Henri Becque. [SongC1]

*Bibliographie : Autor*

- 1935 *Faguo ming ju si zhong*. La xin deng zhu ; Wang Weike yi. (Shanghai : Shang wu yin shu guan, 1935). (Shi jie wen xue ming zhu). Übersetzung von Racine, Jean. *Phèdre et Hyppolyte : tragédie*. (Paris : Claude Barbin, 1677). Vigny, Alfred de. *Chatteron : drame*. (Paris : H. Souverain, 1835). Becque, Henry. *Les corbeaux : pièce en 4 actes*. (Paris : Tresse, 1882). Rostand, Edmond. *La princesse lointaine : pièce en 4 actes en vers*. (Paris : G. Charpentier et E. Fasquelle, 1895).  
法國名劇四種 [KVK]

**Becquet, Jean** (Camon 1917-2003 Abbaye Saint-Martin de Ligugé) : Priester*Bibliographie : Autor*

- 1965 Jean de Plan Carpin [Giovanni da Pian del Carpini]. *Histoire des mongols*. Traduit et annoté par Jean Becquet et par Louis Hambis. (Paris : Maisonneuve, 1965). (Librairie d'Amérique et d'Orient).

**Bedard, Michael** (um 1992)*Bibliographie : Autor*

- 1996 [Bedard, Michael]. *Aimili*. Maiké Beida wén ; Babala Kuni [Barbara Cooney] tu ; Pan Renmu yi. (Taipei : Taiwan ying wen za zhi she you xian gong si, 1996). Übersetzung von Bedard, Michael. *Emily*. (New York, N.Y. Delacorte Press, 1992). [Biographie von Emily Dickinson].  
艾蜜莉 [WC]

**Beddall, David** = Beddall, David Peter (Manchester 1948-) : Australischer Politiker*Biographie*

- 1994 David Beddall besucht Beijing und Shanghai um über einen Austausch in der Kohlen-Industrie zu diskutieren. [Tho2]

**Beddoe, Robert Earl** (Dallas, Texas 1882-1952 Shawnee, Oklahoma) : Medizinischer Missionar Foreign Mission Board of the Southern Baptist Convention to China*Biographie*

- 1910-1947 Robert Earl Beddoe ist Missionar des Foreign Mission Board of the Southern Baptist Convention to China.  
1910-1919 in Yingde.  
1919-1925 in Wuzhou.  
1943-1944 in Guilin. [Shav1]
- 1934-1943 Robert Earl Beddoe ist Superintendent des Spitals in Wuzhou. [Shav1]

**Bedeau, Jules** (um 1900)

*Bibliographie : Autor*

- 1900-1901 Pavé, François. *Le journal de Jules Bedeau : un artilleur français dans le Chine des Boxers (1900-1901)*. (Paris : Ed. You-Feng, 2006).  
一个法国士兵在中国义和团运动中的日记 / [WC]

**Bedford, Nigel St John** (um 1986) : Departement of Chinese, School of Oriental and African Studies

*Bibliographie : Autor*

- 1986 Bedford, Nigel St John. *Zhang Tianyi : critical analysis of his development as a writer of fiction*. (London : University of London, 1986). [WC]

**Bedloe, Edward** (um 1890-1899) : Amerikanischer Diplomat

*Biographie*

- 1890-1893 Edward Bedloe ist Konsul des amerikanischen Konsulats in Xiamen. [PoGra]
- 1897-1899 Edward Bedloe ist Konsul des amerikanischen Konsulats in Guangzhou. [PoGra]

**Bednij, Demjan** = Bednij, Dem'ian = Pridvorov, Jefim = Pridvorov, Efim Alekseevic (1883-1945) : Russischer Dichter, Schriftsteller

*Bibliographie : Autor*

- 1928 Bednij, Demjan. *Taiming Peiteni*. Lu Xun yi. In : Ben liu ; vol. 1, no 4 (1928). Übersetzung von Bednij, Demjan. *Moskva*. (1924).  
台明•培特尼 [FiR5]

**Beebee, Thomas O.** (um 1994) : Edwin Erle Sparks Professor of Comparative Literature and German

*Bibliographie : Autor*

- 1994 Bai, Hua. *The remote country of women*. Transl. from the Chinese by Wu Qingyun and Thomas O. Beebee. (Honolulu, Hawaii : University of Hawaii Press, 1994). (Fiction from modern China). Übersetzung von Bai, Hua. *Yuan fang you ge nü er guo*. (Xianggang : Nan Yue chu ban she, 1989).  
遠方有個女兒國 [WC]

**Beecher, James C.** = Beecher, James Chaplin (Boston, Mass. 1828-1886 Selbstmord Elmira, N.Y.) : Offizier, Missionar Bethel Mission, Bruder von Harriet Beecher Stowe

*Biographie*

- 1849 James C. Beecher kommt das erste Mal als Offizier des East India Trade in China an. [Stowe2]
- 1854-1861 James C. Beecher ias als Missionar, Seaman's chaplain in Guangzhou (Guangdong) und Hong Kong. [Stowe2]

*Bibliographie : erwähnt in*

- 2010 Hong Kong's First : newspaper founded by Drug Barons : <http://hongkongfirst.blogspot.ch/2010/09/newspaper-founded-by-drug-barons.html>. [Betr. James C. Beecher].

**Beechy, Winifred Nelson** (1915-) : Amerikanische Lehrerin

*Bibliographie : Autor*

- 1982 Beechy, Winifred Nelson. *The new China*. (Scottsdale, Penn. : Herald Press, 1982). [Reise 1980 mit amerikanischen Studenten im Austauschprogramm nach Chengdu ; Einführung in chinesische Landeskunde und Gesellschaft]. [Cla]

**Beelaerts van Blokland, Frans** (Den Haag 1872-1956 Den Haag) : Diplomat

*Biographie*

- 1909 Frans Beelaerts van Blokland ist bevollmächtigter Gesandter in China. [Cou]

**Berli, Jakob** (1902-1982) : Missionar Bethlehem Mission Immensee

*Biographie*

- 1935-1936 Jakob Beerli studiert Chinesisch in Chuantaozi. [SMB]
- 1936-1937 Jakob Beerli ist Vikar in Keshan. [SMB]
- 1937-1938 Jakob Beerli ist Vikar in Gannan. [SMB]
- 1938 Jakob Beerli ist Vikar in Anda. [SMB]
- 1938-1947 Jakob Beerli ist Pfarrer in Fenglezhen. [SMB]
- 1947-1949 Jakob Beerli ist in der polnischen Kirche in Harbin tätig, dann Heimreise. [SMB]

**Beers, Clifford Whittingham** (New Haven, Ct. 1876-1943 Providence, RI) : Begründer der amerikanischen Psychiatriereform-Bewegung

*Bibliographie : Autor*

- 1936 Löwenberg, Richard Detlev. *"Eine Seele, die sich selber fand" : das Jubiläum eines Buches und seine Bedeutung für China*. (Shanghai : China Medical Agency, 1936). [Clifford Whittingham Beers].  
Betr. :  
Beers, Clifford Whittingham. *A mind that found itself*. (New York, N.Y. : Longmans, Green and Co, 1907). [WC]

*Bibliographie : erwähnt in*

- 1936 Löwenberg, Richard Detlev. *"Eine Seele, die sich selber fand" : das Jubiläum eines Buches und seine Bedeutung für China.* (Shanghai : China Medical Agency, 1936). [Clifford Whittingham Beers].  
Betr. :  
Beers, Clifford Whittingham. *A mind that found itself.* (New York, N.Y. : Longmans, Green and Co, 1907). [WC]

**Beetham, David** (um 1974) : Professor of Politics, University of Leeds, Fellow Human Rights Centre, University of Essex

*Bibliographie : Autor*

- 1989 [Beetham, David]. *Makesi Weibo yu xian dai zheng zhi li lun.* Beidun zhu ; Xu Hongbin, Xu Jinghui, Liao Liwei yi. (Hangzhou : Zhejiang ren min chu ban she, 1989). (Dang dai si chao xi lie cong shu). Übersetzung von Beetham, David. *Max Weber and the theory of modern politics.* (London : Allen & Unwin 1974).  
馬克斯韋伯與現代政治理論 [WC]

**Beethoven, Ludwig van** (Bonn 1770-1827 Wien) : Komponist

*Biographie*

- 1959 Aufführung der 9. Symphonie von Ludwig van Beethoven in Beijing. [CIC]  
1982 Feiern zum 150. Todestages von Goethe durch den Chinesischen Schriftstellerverband, die Freundschaftsgesellschaft des chinesischen Volkes mit dem Ausland, die Chinesische Forschungsgesellschaft für ausländische Literatur und das Allchinesische Pen-Zentrum. Wang Bingnan hält eine Ansprache und Feng Zhi hält den Festvortrag. Rezitate von Gedichten und Spiel des Sinfonischen Orchesters der Chinesischen Zentralphilharmonie der Ouvertüre zu Egmont von Ludwig van Beethoven und Der Zauberlehrling von Paul Dukas. Es werden Gedenkschriften in der chinesischen Presse veröffentlicht. [YanW1:S. 63]

*Bibliographie : erwähnt in*

- 1927 [Rolland, Romain]. *Beiduowen zhuan.* Luoman Luolan ; Yang Hui yi. (Shanghai : Bei xin shu ju, 1927). (Shen yu cong kan ; 3). Übersetzung von Rolland, Romain. *Beethoven.* (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven.* (Paris : Hachette, 1903).  
悲多汶传 [WC]  
1943 Rolland, Romain. *Gede yu Beiduofen.* Lomanlolan zhu ; Liang Zongdai yi. (Guilin : Ming ri wen yi she, 1943) = (Beijing : Ren min yin yue chu ban she, 1981). Übersetzung von Rolland, Romain. *Goethe et Beethoven.* Ed. originale. (Paris : Ed. du Sablier, 1903). (Oeuvres originales ; 29).  
歌德与贝多芬 [Bau2,Cat3]  
1944 [Rolland, Romain]. *Fei duo wen zhuan.* Luoman Luolan ; Chen Zhanyuan yi. (Guilin : Ming ri she, 1944). (Ming ren chuan ji cong kan). Übersetzung von Rolland, Romain. *Beethoven.* (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven.* (Paris : Hachette, 1903).  
斐多汶传 [WC]  
1946 [Rolland, Romain]. *Beiduofen zhuan.* Luoman Luolan zhu ; Fu Lei yi. (Shanghai : Luo tuo shu dian, 1946). Übersetzung von Rolland, Romain. *Beethoven.* (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven.* (Paris : Hachette, 1903).  
贝多芬传

- 1962 [Rolland, Romain]. *Wei da yi shu jia de sheng ya*. Luolan zhuan ; Feng Zuomin chong yi. (Taipei : Shi jie wen wu chu ban she, 1962 /1978). (Shi jie wen cong ; 18).  
偉大藝術家的生涯  
[Enthält] :  
[Rolland, Romain]. *Beiduofen zhuan*. Übersetzung von Rolland, Romain. *Beethoven*. (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven*. (Paris : Hachette, 1903). 貝多芬傳  
[Rolland, Romain]. *Tuo'ersitai zhuan*. Übersetzung von Rolland, Romain. *Vie de Tolstoi*. (Paris : Hachette, 1911). 托爾斯泰傳  
[Rolland, Romain]. *Migailangqi zhuan*. Übersetzung von Rolland, Romain. *Michel-Ange*. (Paris : Librairie de l'art ancien et moderne, 1905). 彌蓋朗琪羅傳 [WC]
- 1964 [Rolland, Romain]. *Beiduofen zhuan*. Luolan zhuan ; Pin Mei yi. (Taipei : Tian ren chu ban she, 1964). Übersetzung von Rolland, Romain. *Beethoven*. (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven*. (Paris : Hachette, 1903).  
貝多芬傳 [WC]
- 1968 [Rolland, Romain]. *Ju ren san zhuan*. Luolan zhuan ; Mo Ye yi. (Taipei : Le tian, 1968).  
巨人三傳  
[Enthält] :  
[Rolland, Romain]. *Beiduofen zhuan*. Übersetzung von Rolland, Romain. *Beethoven*. (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven*. (Paris : Hachette, 1903). 貝多芬傳  
[Rolland, Romain]. *Tuo'ersitai zhuan*. Übersetzung von Rolland, Romain. *Vie de Tolstoi*. (Paris : Hachette, 1911). 托爾斯泰傳  
[Rolland, Romain]. *Migailangqi zhuan*. Übersetzung von Rolland, Romain. *Michel-Ange*. (Paris : Librairie de l'art ancien et moderne, 1905). 彌蓋朗琪羅傳 [WC]
- 1975 [Rolland, Romain]. *Beiduofen zhuan*. Luolan zhuan ; He Yun yi. (Taipei : Xi nan, 1975). (Xi nan wen ku ; 15). Übersetzung von Rolland, Romain. *Beethoven*. (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven*. (Paris : Hachette, 1903).  
貝多芬傳 [WC]
- 1979 [Rolland, Romain]. *Yue sheng : Beiduofen*. Luolan zhuan ; Wei wen tu shu chu ban she yi. (Taipei : Wei wen tu shu, 1979). (Xi fang wei ren zhuan ji). Übersetzung von Rolland, Romain. *Beethoven*. (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven*. (Paris : Hachette, 1903).  
樂聖.貝多芬 [WC]
- 1998 [Rolland, Romain]. *Beiduofen : wei da de chuang zao xing nian dai*. Luoman Luolan zhu ; Chen Shi, Chen Yuan yi. (Beijing : San lian shu dian, 1998). (Ai yue cong shu). Übersetzung von Rolland, Romain. *Beethoven*. (Paris : Cahiers de la quinzaine, 1903) = *Vie de Beethoven*. (Paris : Hachette, 1903).  
貝多芬：偉大的創造性年代 [WC]

**Beg, Yakub** = Bek, Jakub (Kikand 1820-1877 Korla) : Revolutionär, Eroberer, zentralasiatischer Kriegsherr

### Biographie

- 1866 Yakub Beg besetzt Kashgar, Yengi Hissar, Yarkant und Khotan. [ChiRus1:S. 42]
- 1867 Yakub Beg regiert die Region von Kashgar, nördlich von Xinjiang und 1876 die Region von Gansu. Zuo Zongtang bekämpft ihn mit seiner Armee 1877. [Dil]
- 1872 Handels-Vertrag zwischen Russland und Yakub Beg. [ChiRus1:S. 43]
- 1873 Handels-Vertrag zwischen England und Yakub Beg. [ChiRus1:S. 43]
- 1877 Zuo Zongtang bekämpft Yakub Beg. [Dil]

**Behaghel, Georg** (um 1908) : Deutscher Ingenieur in Tianjin*Bibliographie : Autor*

- 1908 Behaghel, Georg. *Eine Reise in der chinesischen Provinz Fukien*. In : Globus ; Bd. 94, Nr. 16 (1908). [Fujian]. [WC]

**Béhagle, Philippe** (Audenarde, Belgien 1641-1705) : Kaufmann der Wandteppich-Manufaktur in Beauvais*Biographie*

- 1690 The first Tenture chinoise was woven at the manufacture Beauvais after designs created after designs by Guy-Louis Vernansal, Jean-Baptiste Monnoyer and Jean-Baptiste Belin de Fontenay, under the direction of Philippe Béhagle. Le dessin est inspiré des nombreux ouvrages parus et disponibles alors en France.  
[Enthält] : L'audience de l'empereur, L'empereur en voyage, Les astronomes, La collation, La récolte des ananas, La récolte du thé, Le retour de la chasse, L'embarquement de l'empereur, L'embarquement de l'impératrice, Le thé de l'impératrice. = The emperor's audience, The emperor on a journey, The astronomers, The collation, Pineapple picking, Gatherin tea leaves, The return from the hunt, The emperor's embarkation, The empress' embarktion. [JarrM2]

**Behler, Ernst** (1928-1997) : Professor of Comparative Literature, University of Washington, Seattle*Bibliographie : Autor*

- 2001 [Behler, Ernst]. *Nicai, Haidege'er yu Delida*. Ensite Beile'er zhu ; Li Zhaohui yi. (Beijing : She hui ke xue wen xuan chu ban she, 2001). (Nicai bai nian jie du xi lie). Übersetzung von Behler, Ernst. *Derrida – Nietzsche, Nietzsche - Derrida*. (München : Schöningh, 1988).  
[Derrida, Nietzsche, Heidegger].  
尼采, 海德格尔与德里达 [WC]

**Behme, Friedrich** (Pahlandsmühle bei Bredelem 1870-1962) : Jurist, Geologe, Photograph*Biographie*

- 1903-1904 Friedrich Behme ist Richter in Qingdao. [Int]

*Bibliographie : Autor*

- 1904 Behme, Friedrich ; Krieger, Maximilian. *Führer durch Tsingtau und Umgebung*. (Wolfenbüttel : Heckner ; Universitätsbibliothek Johann Christian Senckenberg, 1904). [Qingdao].  
= Behme, Friedrich. *Guide to Tsingtau and its surroundings*. (Wolfenbu#ttel : Heckner, 1910). [WC]
- 2019 Behme, Friedrich. *Tsingtau 1898-1903*. [Photographien Qingdao]. [Betr. : Paul Jaeschke; Otto von Diederichs; Alfred von Waldersee].  
[https://www.dhm.de/archiv/ausstellungen/tsingtau/katalog/auf1\\_14.htm](https://www.dhm.de/archiv/ausstellungen/tsingtau/katalog/auf1_14.htm). [WC]

**Behr, Wolfgang** (Göttingen 1965-) : Professor für Sinologie, Ostasiatisches Seminar, Universität Zürich*Biographie*

- 1983-1986 Wolfgang Behr studiert Sinologie, Slavistik, Indogermanistik, Vergleichende Sprachwissenschaft und Soziologie an der Johann Wolfgang Goethe-Universität Frankfurt a.M. [Behr]
- 1986-1987 Wolfgang Behr studiert moderne und klassische Sprache und Literatur an der Fakultät für Chinesisch der Liaoning-Universität in Shenyang. [Behr]
- 1987-1989 Wolfgang Behr studiert chinesische Paläographie und Archäologie an der Archäologischen Fakultät und klassische und chinesische Linguistik und Literatur an der Jilin-Universität in Changchun. [Behr]
- 1988-1989 Wolfgang Behr ist Lehrbeauftragter für Deutsch an der Jilin-Universität, Changchun. [Behr]
- 1989-1991 Wolfgang Behr studiert Sinologie, Slavistik, Indogermanistik und Vergleichende Sprachwissenschaft an der Johann Wolfgang Goethe-Universität Frankfurt a.M. [Behr]
- 1990 Wolfgang Behr studiert russische Sprache am Staatlichen Fremdspracheninstitut (Moskauer Staatliche Linguistische Universität) in Moskau und erhält das Russian Language Scholarship Course Certificate. [Behr]
- 1991 Wolfgang Behr erhält den M.A. in Sinologie der Johann Wolfgang Goethe-Universität Frankfurt a.M. [Behr]
- 1991-1996 Wolfgang Behr ist Wissenschaftlicher Mitarbeiter am Institut für Sinologie der Johann Wolfgang Goethe-Universität Frankfurt a.M. [Behr]
- 1996-1997 Wolfgang Behr ist Lehrbeauftragter für Sinologie am Institut für Sinologie der Johann Wolfgang Goethe-Universität Frankfurt a.M. [Behr]
- 1997 Wolfgang Behr promoviert in Sinologie an der Johann Wolfgang Goethe-Universität Frankfurt a.M. [Behr]
- 1998 Wolfgang Behr ist Research Fellow am International Institute for Asian Studies der Universität Leiden. [Behr]
- 1998-2008 Wolfgang Behr ist Akademischer Rat für Geschichte und Philosophie Chinas an der Fakultät für Ostasienwissenschaften der Ruhr-Universität Bochum. [Behr]
- 2001-2003 Wolfgang Behr ist Sekretär der European Association for Chinese Linguistics. [Behr]
- 2003-2007 Wolfgang Behr ist Präsident der European Association for Chinese Linguistics. [Behr]
- 2004- Wolfgang Behr ist Gründungsmitglied der European Association for the Study of Chinese Manuscripts. [Behr]
- 2005 Wolfgang Behr ist Research Fellow am Swedish Collegium for Advanced Studies in the Social Sciences, Uppsala, Schweden. [Behr]
- 2005- Wolfgang Behr ist Associate Editor des *Bulletin of Chinese linguistics*. [Behr]
- 2005- Wolfgang Behr ist Mitglied des Advisory Board des *Bulletin of the Museum of Far Eastern Antiquities*. [Behr]
- 2005- Wolfgang Behr ist Mitglied des Editorial Board der *Cahiers de linguistique d'Asie-orientale*. [Behr]
- 2005- Wolfgang Behr ist Schriftleiter der *Veröffentlichungen des Ostasieninstituts der Ruhr-Universität Bochum*. [Behr]
- 2005- Wolfgang Behr ist Mitglied des Editorial board von *Languages of Asia*. [Behr]
- 2008- Wolfgang Behr ist Professor für Sinologie am Ostasiatischen Seminar der Universität Zürich. [Behr]
- 2014 Wolfgang Behr ist Gastprofessor der Chinese University in Hong Kong. [Behr]

*Bibliographie : Autor*

- 1936 Behr, Hugo. *Die völkerrechtliche Anerkennung von Mandschukuo*. (Würzburg : K. Triltsch, 1936). Diss. Univ. Hamburg, 1936. [WC]
- 1996 Behr, Wolfgang. *Reimende Bronzeinschriften und die Entstehung der chinesischen Endreimdichtung*. (Frankfurt a.M. : Johann Wolfgang Goethe-Universität, 1996). Diss. Johann Wolfgang Goethe-Univ., 1996.
- 2005 *Komposition und Konnotation : Figuren der Kunstprosa im alten China*. Hrsg. von Wolfgang Behr. In : Bochumer Jahrbuch zur Ostasienforschung ; Bd. 29 (2005).
- 2005 Gassmann, Robert H. ; Behr, Wolfgang. *Antikchinesisch : ein Lehrbuch in drei Teilen*. 2., überarb. und erw. Aufl. Bd. 1-3. (Bern : Lang, 2005). (Schweizer asiatische Studien. Studienhefte ; Bd. 18.1-3). [WC]
- 2008 Behr, Wolfgang. *Reimende Bronzeinschriften und die Entstehung der chinesischen Endreimdichtung*. (Bochum : Projekt-Verlag, 2008). (Edition Cathay ; 55).

**Behrend, Richard C.W.** (1889-1956) : Deutscher Diplomat*Biographie*

- 1914-1917 Richard C.W. Behrend ist Dolmetscher-Aspirant der deutschen Gesandtschaft in Beijing. [Schmi2:S. 157]
- 1921-1939 Richard C.W. Behrend ist Legationssekretär der deutschen Gesandtschaft / Botschaft in Beijing, Konsul in Shanghai und in anderen Orten. [Schmi2:S. 157]
- 1933 Gründung der Chinese Alliance for the Protection of Civil Rights (Zhongguo min quan bao zhang tong meng) unter der Führung von Lu Xun, Song Qingling und Cai Yuanpei. Sie protestieren mit einer Gruppe chinesischer Schriftsteller, wie Lin Yutang, Lu Xun und Cai Yuanpei, vor dem deutschen Konsul Richard C.W. Behrend in Shanghai gegen die Verfolgung der fortschrittlichen Schriftsteller in Deutschland und überreichen dem deutschen Konsul zum Schutz der Menschenrechte ein Protestschreiben gegen die Verfolgung von Persönlichkeiten und Schriftstellern, gegen die Judenverfolgung und gegen Massenverhaftungen. [Dent2,ZhaYi1:S. 38,Schmi2:S. 293-294]

**Behrsing, Siegfried** (Bremerfeld, Estland 1903-1994 Berlin) : Sinologe, Buddhologe, Professor für moderne chinesische Geschichte und Literatur am Ostasiatischen Institut der Humboldt-Universität zu Berlin*Biographie*

- 1921-1923 Siegfried Behrsing studiert Germanistik, vergleichende Sprachwissenschaft und Sanskrit an den Universitäten Greifswald und Tübingen. [Fel 1]
- 1923 Siegfried Behrsing studiert Sanskrit und vergleichende Religionsgeschichte an der Universität Tübingen. [Fel 1]
- 1924-1929 Siegfried Behrsing studiert vergleichende Religionsgeschichte, Buddhismus auf Grundlage von Texten in Pali und Chinesisch, Sanskrit und Chinesisch an der Universität Leipzig. [Fel 1]
- 1929-1930 Siegfried Behrsing ist Mitarbeiter am Sino-Indian Research Institute in Beijing. [Fel 1]
- 1931 Siegfried Behrsing promoviert in Buddhismus an der Universität Leipzig. [Fel 1]
- 1931-1937 Siegfried Behrsing ist Assistent am Indischen Institut der Universität Leipzig. [Fel 1]

- 1937-1939 Siegfried Behrsing wird aus politischen Gründen entlassen. Er verdient sich seinen Unterhalt als Zeitungswerber, mit Übersetzungsarbeiten und durch Werkverträge mit dem Museum für Völkerkunde in Berlin. [Fel 1]
- 1939-1945 Siegfried Behrsing wird zum Zivildienst der Wehrmacht als Übersetzer verpflichtet. [Fel 1]
- 1945 Siegfried Behrsing ist Kustos der Indischen und Ostasiatischen Abteilung des Museums für Völkerkunde Berlin. [Fel 1]
- 1946-1951 Siegfried Behrsing ist Leiter des Amtes Museen und Sammlungen bei der Abteilung Volksbildung des Magistrats von Gross-Berlin. [Fel 1]
- 1951-1953 Siegfried Behrsing leitet die Abteilung Schrifttum der Sowjetunion / Russland und der Volksdemokratien bei der Akademie der Künste in Berlin. Er ist als Redakteur, Organisator von Ausstellungen, Übersetzer und Dolmetscher für Russisch und Chinesisch tätig und hält Vorträge über sowjetische Literatur und chinesische Sprache. [Fel 1]
- 1953-1959 Siegfried Behrsing hat einen Lehrauftrag am Ostasiatischen Seminar der Humboldt-Universität zu Berlin. [Fel 1]
- 1959-1969 Siegfried Behrsing ist Professor für moderne chinesische Geschichte und Literatur am Ostasiatischen Institut der Humboldt-Universität zu Berlin. [Kam]

### *Bibliographie : Autor*

- 1930 *Das Chung-tsi-king des chinesischen Dirghagama*. Übersetzung und Anmerkungen vorgelegt von Siegfried Behrsing. (Leipzig : Asia major, 1930). [Zhong ci jing]. Diss. Univ. Leipzig, 1930).
- 1953 Mao, Tse-tung [Mao, Zedong]. *Reden an die Schriftsteller und Künstler im neuen China auf der Beratung in Yen-an*. Mit einem Nachwort von Anna Seghers. [Bearbeitung] : Hermann T. Wiemann ; unter Mitwirkung von Siegfried Behrsing. (Berlin : Henschel, 1953). [Yan'an]. [KVK]
- 1953 Tschen, Bo-da [Chen, Boda]. *Mao Tse-tung über die chinesische Revolution : zum 30. Jahrestag der Kommunistischen Partei Chinas*. [Übersetzt von Siegfried Behrsing]. (Berlin : Dietz, 1953). [Mao Zedong].
- 1958 Behrsing, Siegfried. *Chinesische Transkriptionstabellen : Richtlinie für den Verlagsredakteur und Übersetzer des Dietz Verlages*. (Berlin : Dietz, 1958). [KVK]
- 1959 Fan, Wön-lan [Fan, Wenlan]. *Neue Geschichte Chinas*. Wissenschaftliche Bearbeitung auf Grund des chinesischen Originals : Siegfried Behrsing ; übersetzt aus dem Russischen : L[ydia] E. Behrsing. (Berlin : Deutscher Verlag der Wissenschaften, 1959). [Fan, Wenlan. *Zhongguo jin dei shi*. Bd. 1 (1840-1901). Fan, Wenlan. *Nornja istorijs Kitaja*.]
- 1960 Behrsing, Siegfried. *Der erste chinesische Gesandte in Berlin : Liu Hsi-hung*. In : *Forschen und Wirken : Festschrift zur 150-Jahr-Feier der HU* ; 3 (1960). [AOI]

### *Bibliographie : erwähnt in*

- 1994 Felber, Roland. *Siegfried Behrsing (9. Nov. 1903-5. April 1994)*. In : *Oriens extremus* ; Jg. 37, Nr. 1-2 (1994) [AOI]

**Behuniak, James** = Behuniak, Jim P. (um 2005) : Associate Professor of Philosophy, Department of Philosophy, University of Hawaii at Manoa, Honolulu

### *Bibliographie : Autor*

- 1998 Behuniak, Jim P. *Poem as proposition in the Analects : a Whiteheadian reading of a confucian sensibility*. In : *Asian philosophy*, vol. 8, no 3 (1998). [Lun yu]. [AOI]

- 2005 *Mengzi xin xing zhi xue = Mencius' learning of mental-nature*. Jiang Wensi [James Behuniak], An Lezhe [Roger T. Ames] bian ; Liang Xi yi. (Beijing : She hui ke xue wen xian chu ban she, 2005). (Ximalaya xue shu wen ku. Yue du Zhongguo xi lie).  
孟子心性之学
- 2005 Behuniak, James. *Symbolic reference and prognostication in the Yijing*. In : Journal of Chinese philosophy ; vol. 32, no 2 (2005). [Betr. Alfred North Whitehead]. [AOI]

### Bei, Luo (um 1998)

#### Bibliographie : Autor

- 1998 [Saint-Exupéry, Antoine de]. *Xiao wang zi*. Shengaiquesupeili ; Bei Luo, Lin Xiuqing, Jin Longge yi. (Nanning : Jie li chu ban she, 1998). Übersetzung von Saint-Exupéry, Antoine de. *Le petit prince*. Avec les dessins de l'auteur. (New York, N.Y. : Reynal & Hitchcock, 1943).  
小王子 [WC]

### Bei, Mang (um 1948)

#### Bibliographie : Autor

- 1948 [Sudermann, Hermann. *Youchou fu ren*]. Bei Mang yi. (Shanghai : Guo ji wen hua fu wu she, 1948). Übersetzung von Sudermann, Hermann. *Frau Sorge : Roman*. (Berlin : F. & P. Lehmann, 1887).  
憂愁夫人 [ZhaYi2]

### Bei, Wen (um 1998)

#### Bibliographie : Autor

- 1998 [Christie, Agatha]. *Gao'erfu qiu chang de yi yun*. Ajiasha Kelisidi zhu ; Bei Wen yi. (Guiyang : Guizhou ren min chu ban she, 1998). (Ajiasha Kelisidi zuo pin quan ji). Übersetzung von Christie, Agatha. *Murder on the links*. (London : The Bodley Head, 1923).  
高尔夫球场的疑云 [WC]

### Bei, Zhi (um 1946)

#### Bibliographie : Autor

- 1946 [Tolstoy, Leo]. *Gaojiasuo de hui yi*. Tuo'ersitai ; Bei Zhi yi. (Nanjing : Du li, 1946). Übersetzung von Tolstoy, Leo. *Kavkazskii plennik*. In : Zarja ; no 2 (1872). = (Moskva : Tip. I.D. Sytina, 1886). = Tolstoy, Leo. *A prisoner of the Caucasus*. Ed., with introd., notes and vocabulary by E.C. Underwood and Nevill Forbes. (Oxford : Clarendon Press, 1917). (Oxford Russian plain texts).  
高家索的回憶 [WC]

### Bei, Zhiquan (um 1981)

#### Bibliographie : Autor

- 1981 Bei, Zhiquan. *Ba'erzhake yan jiu zi liao mu lu*. (Nanjing : Jiangsu sheng tu shu guan xue hui, 1981). (Tu shu guan xue xiao cong shu ; 3). [Bibliographie von Honoré de Balzac].  
巴尔扎克研究资料目录 [WC]

### Beicke, Walter (um 1933)

#### Bibliographie : erwähnt in

- 1937-1938 Stresemann, Erwin. *Aves Beickianae : Beiträge zur Ornithologie von Nordwest-Kansu nach den Forschungen von Walter Beicke in den Jahren 1926-1933*. Nach den hinterlassenen Sammlungen und Tagebüchern bearb. in Verbindung mit Wilhelm Meise und Max Schönwetter von Erwin Stresemann. In : *Journal für Ornithologie* ; Bd. 85, H. 3 (1837) ; Bd. 86, H. 2 (1838). [WC]

**Beidao** = Zhao, Zhenkai (Beijing 1949-) : Dichter, Schriftsteller

*Bibliographie : Autor*

- 1983 Bei, Dao ; Gu, Cheng. *Beidao yu Gu Cheng shi xuan : stranden och det bortskamda barnet : dikter*. I tolkning av Göran Malmqvist. (Höganäs : Wiken, 1983). [Übersetzung ausgewählter Gedichte in Chinesisch und Schwedisch].  
北岛与顾城诗选 [WC]
- 1983 Beidao. *Notes from the city of the sun : poems*. Ed. and transl. by Bonnie S. McDougall. (Ithaca, N.Y. : Cornell University, China-Japan Program, 1983). (Cornell University East Asia papers ; no 34). [Rev. ed. 1984]. [WC]
- 1985 Beidao. *Waves : stories*. By Zhao Zhenkai ; ed. with an introd. by Bonnie S. McDougall ; transl. by Bonnie S. McDougall and Susette Ternent Cooke. (Hong Kong : Chinese University Press, 1985). [Rev. and expanded ed. 1986]. Übersetzung von Beidao. *Bo dong*. Zhao Zhenkai zhu. (Hong Kong : Zhong wen da xue chu ban she, Xianggang zhong wen da xue, 1985).  
波動 [WC]
- 1988 Beidao. *The August sleepwalker*. Transl. with an introd. by Bonnie S. McDougall. (London : Anvil Press Poetry, 1988). = (New York, N.Y. : New Directions Books, 1990). [Rev. and expanded ed. of *Notes from the City of the sun*]. Übersetzung von Beidao. *Beidao shi xuan*. (Xianggang : Xin shi ji chu ban she, 1986).  
北岛诗选 [WC]
- 1989 Bei, Dao. *Dagdrom*. Tolkning av Göran Malmqvist. (Stockholm : Norstedt, 1989). (Moderna poeter). [Gedichte in Chinesisch und Schwedisch]. [WC]
- 1990 Bei, Dao. *Färdskrivare : dikter*. I tolkning av Göran Malmqvist. (Stockholm : Norstedt, 1990). [Gedichte in Chinesisch und Schwedisch]. [WC]
- 1990 Beidao. *Gezeiten : ein Roman über Chinas verlorene Generation*. Aus dem Chinesischen von Irmgard E.A. Wiesel ; hrsg. und mit einem Nachw. von Helmut Martin. (Frankfurt a.M. : S. Fischer, 1990). Übersetzung von Beidao. *Bo dong*. (Hong Kong : Zhong wen da xue chu ban she, Xianggang zhong wen da xue, 1985).  
波動 [WC]
- 1991 *Quatre poètes chinois : Beidao, Gu Cheng, Mang Ke, Yang Lian*. Traduction, Chantal Chen-Andro et Annie Curien ; calligraphies, Liang Yang. (Plombières-les-Dijon : Ulysse, fin de siècle, 1991). (Cahier Ulysse, fin de siècle ; no 27-28).
- 1991 Beidao. *Notizen vom Sonnenstaat : Gedichte*. Aus dem Chinesischen und mit einem Nachwort von Wolfgang Kubin. (München : Hanser, 1991). [KVK]
- 1991 Beidao. *Old snow : poems*. Transl. by Bonnie S. McDougall and Chen Maiping. (New York, N.Y. : New Directions Books, 1991). [WC]
- 1992 Beidao. *Strasse des Glücks Nr. 13 : die Kurzgeschichten*. Übers. von Eva Klapproth [et al.]. (Bochum : N. Brockmeyer, 1992). (Chinathemen ; Bd. 71). [Enthält] : Die Heimkehr des Fremden ; In den Ruinen ; Melodie ; Kreuzwege ; Der Mond auf dem Manuskript. [WC]
- 1993 Bei, Dao. *Korridoren : dikter*. I tolkning av Göran Malmqvist. (Stockholm : Norstedts, 1993). [Übersetzung von Gedichten]. [WC]

- 1993 Beidao. *Out of the howling storm*. Ed. by Tony Barnstone. (Middletown, Conn. : Wesleyan University Press, 1993). (Wesleyan poetry). [WC]
- 1994 Bei, Dao [Beidao]. *Forms of distance*. Transl. by David Hinton. (New York, N.Y. : New Directions, 1994). [WC]
- 1994 Beidao. *Au bord du ciel : poèmes*. Traduit du chinois par Chantal Chen-Andro. (Saulxures : Circé, 1994). Übersetzung von Beidao. *Zai tian ya*. ( Xianggang : Niujin da xue chu ban she, 1993).
- 1994 Beidao. *Vagues : roman*. Traduit du chinois par Chantal Chen-Andro. (Arles : P. Picquier, 1994). Übersetzung von Beidao. *Bo dong*. In : Jin tian ; no 5 (1979).
- 1996 Bei, Dao [Beidao]. *Landscape over zero*. Transl. By David Hinton ; with Yanbing Chen. (New York, N.Y. : New Directions, 1996). [WC]
- 1997 Bei, Dao. *Landskap över nollpunkten : dikter*. I tolkning av Göran Malmqvist. (Stockholm : Norstedt, 1997). [Gedichte in Chinesisch und Schwedisch]. [WC]
- 1998 Bei, Dao [Beidao]. *Nightwatch : fifteen poems*. Transl. by David Hinton with Yanbing Chen ; Hanga woodcuts by Bill Paden ; calligraphy by Er Tai Gao. (Hopewell, N.J. : Pied Oxen Printers, 1998). [WC]
- 1999 Beidao. *13, rue du bonheur*. Traduit du chinois par Chantal Chen-Andro. (Saulxures : Circé, 1999). [Enthält : Parmi les ruines ; Un étranger de retour ; Mélodie ; La lune sur le manuscrit ; Croisement].
- 2000 Bei, Dao [Beidao]. *Unlock poems*. Transl. by Eliot Weinberger and Iona Man-Cheong. (New York, N.Y. : New Directions Publ. Corp., 2000). (New Directions paperback ; 901). [WC]
- 2000 Beidao. *Blue House*. Transl. from the Chinese by Ted [Theodore] Hutters and Feng-ying Ming. (Brookline, Mass. : Zephyr Press, 2000). Übersetzung von Beidao. *Lan fan zi*. (Taibei : Jiu ge chu ban she, 1998).  
藍房子 [WC]
- 2001 Bei, Dao. *Lek för sjalar : dikter*. I tolkning av Gören Malmqvist. (Stockholm : Norstedt, 2001). [Gedichte in Chinesisch und Schwedisch]. [WC]
- 2004 Beidao. *Paysage au-dessus de zéro : poèmes*. Traduit du chinois par Chantal Chen-Andro. (Belval : Circé, 2004). [Int]
- 2014 Bei, Dao [Beidao]. *At the sky's edge : poems 1991-1996*. Transl. by David Hinton ; foreword by Michael Palmer. (New York, N.Y. : New Directions, 2001). (New Directions book ; 934). [WC]

**Beighton, Thomas** (Ednaston, Derbyshire 1790-1844 Penang, Malaysia) : Missionar  
London Missionary Society

### Biographie

- 1821-1844 Thomas Beighton ist Missionar der London Missionary Society für die Chinesen in Malaysia. [Wik]

**Beith, Benjamin David Fleming** (Manchester 1884-1960) : Kaufmann

### Biographie

- 1907-1928 Benjamin David Fleming Beith ist Angestellter der Firma Jardine, Matheson & Co. in Hong Kong und Shanghai. [Nel11]
- 1925 Benjamin David Fleming Beith ist Mitglied der Hong Kong and Shanghai Banking Corporation. [Wik]

- 1928-1930 Benjamin David Fleming Beith ist Mitglied des Hong Kong Legislative Council. [Nell1]
- 1928-1933 Benjamin David Fleming Beith ist Manager der Firma Jardine, Matheson & Co. in Shanghai. [Nell1]
- 1932 Benjamin David Fleming Beith ist Mitglied des Shanghai Municipal Council. [Nell1]

## **Beixin** (um 1931)

### *Bibliographie : Autor*

- 1931 *Qing hua zhou kan*. Vol. 1-46. (Beijing : Guo li qing hua da xue qing hua zhou kan she, 1914-1937). Vol. 1931. Darin enthalten sind die Übersetzungen : Prolog zu Faust von Yang Bingchen ; Der Erlkönig, Der Sänger, Das Veilchen von Xi Yi. Gedichte von Li Pengzhou ; Schäferklagelied, Mailed, Neue Liebe, neues Leben von Beixin.  
青華週刊 [Yip1]

**Béja, Jean-Philippe** Directeur de recherche Centre national de la recherche scientifique, Directeur scientifique Centre d'études français sur la Chine contemporaine Hong Kong

### *Biographie*

- 1969 Jean-Philippe Béja erhält das Diplom des Institut d'études politiques de Paris. [Béja]
- 1970 Jean-Philippe Béja erhält das Chinesisch-Diplom der Universität Paris VII. [Béja]
- 1970 Jean-Philippe Béja erhält das Diplom des Centre de formation des journalistes. [Béja]
- 1973 Jean-Philippe Béja erhält die Maîtrise de chinois, promoviert in Etudes asiatiques an der Universität Paris VII, Ecole des hautes études en sciences sociales. [CCFr]
- 1976 Jean-Philippe Béja erhält das Diplom für chinesische Literatur der Universität Liaoning. [Béja]
- 1983-1985 Jean-Philippe Béja ist Mitglied des Comité de rédaction der *Etudes chinoises*. [AOI]
- 1993-1997 Jean-Philippe Béja ist Directeur scientifique des Centre d'études français sur la Chine contemporaine in Hong Kong. [Béja]
- 1995- Jean-Philippe Béja ist Mitglied des Comité de rédaction von *Perspectives chinoises = China perspectives*. [Béja]
- 1998- ? Jean-Philippe Béja ist Directeur de recherche des Centre national de la recherche scientifique. [Béja]
- 2004- Jean-Philippe Béja ist Mitglied des Redaktionskomitees von *East Asia : an international quarterly*. [Béja]
- 2004- Jean-Philippe Béja ist Mitglied des Redaktionskomitees von *Chinese cross currents*. [Béja]

### *Bibliographie : Autor*

- 1973 Béja, Jean-Philippe. *La communauté chinoise de San Francisco au XIXe siècle : étude historique*. (Paris : [s.n.], 1973). Diss. Univ. Paris 7, Ecole des hautes études en sciences sociales, 1973. [CCFr]
- 1981 *La face cachée de la Chine : nouvelles*. Textes choisies, présentés et trad. par Jean-Philippe Béja et Wojtek Zafanolli. (Paris : Ed. Pierre-Emile, 1981). [Enthält] : Liu Binyan, Liu Ke, Xu Mingxu. [Pino24]
- 1981 *La face cachée de la Chine*. Textes choisis, présentés et traduits par Jean-Philippe Béja et Wojtek Zafanolli. (Paris : Ed. Pierre-Emile, 1981). [CCFr]

- 1986 Aguirre, Louis ; Leuwen, Henri ; Béja, Jean-Philippe. *Pékin*. In : Autrement ; hors série, no 17 (avril 1986). [Beijing].
- 1986 Trolliet, Pierre ; Béja, Jean-Philippe. *L'empire du milliard : populations et sociétés en Chine*. (Paris : A. Colin, 1986). (Collection U).
- 1989 Béja, Jean-Philippe. *La crise sociale en Chine*. (Paris : Documentation française, 1989). (Problèmes politiques et sociaux. Série Extrême-Orient ; no 612).
- 1989 Liu, Binyan. *Le cauchemar des mandarins rouge : journaliste en Chine*. Présenté, annoté et traduit du chinois par Jean-Philippe Béja. (Paris : Gallimard, 1989). (Au vif du sujet).
- 1989 Liu, Binyan. *Le cauchemar des mandarins rouges : journaliste en Chine*. Présenté, annoté et trad. du chinois par Jean-Philippe Béja. (Paris : Gallimard, 1989). [Articles et discours 1956-1989]. [WC]
- 1990 Huang, San ; Pino, Angel. *Le déclin de la dynastie Deng*. Avec la collaboration de Jean-Philippe Béja. (Pris : Iztok, 1990). [Tiananmen].
- 1991 Béja, Jean-Philippe ; Bonnin, Michel ; Peyraube, Alain. *Le tremblement de terre de Pékin*. (Paris : Gallimard, 1991). (Au vif du sujet). [Beijing ; Tiananmen].
- 1993 *Chine, le grand réveil*. Guy Brossollet, Jean-Philippe Béja, Lucien Bianco [et al.]. (Genève : Centre de recherches entreprises et sociétés, 1993). (Nouveaux mondes ; no 2). [KVK]
- 1993 *Hong Kong, 1997 : fin de siècle, fin d'un monde ?* Sous la direction de Jean-Philippe Béja. (Bruxelles : Ed. complexe, 1993). (Espace international ; 8).
- 1994 *La Chine entre deux siècles*. Jean-Philippe Béja [et al.]. (Genève : Centre de recherches entreprises et sociétés, 1994). (Nouveaux mondes ; no 5).
- 1997 *Hong Kong en transition*. [Dossier constitué par] Jean-Philippe Béja. (Paris : La documentation française, 1997). (Problèmes politiques et sociaux ; no 785).
- 1999 *Chine et syndcats : actes du colloque organisé le 18 juin 1999 [Beijing] par la CGT-FO*. Jean-Philippe Béja [et al.]. (Paris : Force ouvrière, 1999).
- 2001 Béja, Jean-Philippe. *Chine : le difficile combat de la société pour la démocratie*. In : Prologues, 22-23 (summer-fall 2001). [Béja]
- 2003 *The responses of intellectuals to the challenges of the twenty-first century in China*. Ed. Béja, Jean-Philippe ; Cabestan, Jean-Pierre. In : Contemporary Chinese thought, special issues, pt. 1-2 (2003). [Béja]
- 2004 *Vint-cinq ans de réforme en Chine : révolution économique, conservatisme politique*. Ed. Jean-Philippe Béja, Jean-François Huchet. (Paris : Esprit, 2004). (Extr. de Esprit ; no 302, févr. 2004). [CCFr]
- 2004 Béja, Jean-Philippe. *A la recherche d'une ombre chinoise : le mouvement pour la démocratie en Chine, 1919-2004*. (Paris : Seuil, 2004). (L'histoire immédiate).
- 2004 Béja, Jean-Philippe. *The critical intellectuals waning role in the 21st century*. (Shanghai : Shanghai she hui ke xue yuan chu ban she, 2004). [Béja]
- 2004 Zhang, Liang. *Les archives de Tiananmen*. [Présentation et traduction] Jean-Philippe Béja. (Paris : Le Félin, 2004). [Béja]

**Bek, Alexandr** = Bek, Alexander Alfredovitch (Saratov 1903-1972 Moskau) : Sovietischer Schriftsteller

*Bibliographie : Autor*

- 1946 [Bek, Aleksandr]. *Kong ju yu wu wei : Panfeiluofushi di zhan shi zai di yi dao huo xian shang*. Bieke yuan zhu. (Zhangjiakou : Xin hua shu dian, 1946). Übersetzung von Bek, Aleksandr. *Volokolamskoe shosse*. (Moskva : Sovetski pisatel', 1946). [Narrated by Baurdzhan Momysh-Uly to Alexander Bek. 2. Weltkrieg].  
恐懼與無畏：潘菲洛夫師的戰士在第一道火線上 [WC]

## **Bélangier, François-Joseph** (Paris 1744-1818 Paris) : Architekt, Gartenarchitekt

### *Biographie*

- 1769 Charles-Joseph de Ligne donna mission à François-Joseph Bélangier de développer autour du Château de Beloeil un vaste ensemble de jardins anglo-chinois. [MarxJ1:S. 770]
- 1777 Anlage des Anglo-chinois Garten im Château de Bagatelle, Bois de Boulogne durch François-Joseph Bélangier. [Int]

## **Belcher, Edward** (Halifax, Nova Scotia, Canada 1799-1877 London) : Englischer Kapitän, Wissenschaftler, Forscher, Schriftsteller

### *Bibliographie : Autor*

- 1843 Belcher, Edward. *Narrative of a voyage round the world, performed in Her Majesty's ship Sulphur, during the years 1836-1842 ; including details of the naval operations in China, from Dec. 1840, to Nov. 1841*. (London : H. Colburn, 1843). [Bericht der Übernahme von Hong Kong].  
<https://archive.org/details/narrativeofvoyag02belc/page/n4>. [KVK]

## **Belde, Klaus** (um 1979)

### *Bibliographie : Autor*

- 1979 Belde, Klaus. *Chinesische Skizzen : ein Jahr in der Volksrepublik China*. (Bonn : Wehling, 1979). [Leut5]

## **Belden, Jack** = Belden, Alfred Goodwin (Brooklyn, New York 1910-1989 Spital Paris) : Journalist, Schriftsteller

### *Biographie*

- 1933-1939 Jack Belden reist von Hong Hong über Shanghai nach Beijing. Er wird Reporter der *Shanghai Evening Post* in Shanghai, dann der *United Press*. [ANB]
- 1939-1942 Jack Belden ist Korrespondent des *Time magazine* und hält sich in Chongqing (Sichuan) auf. [ANB]
- 1946-1947 Jack Belden hält sich in China auf um über den Bürgerkrieg zu berichten. [ANB]

### *Bibliographie : Autor*

- 1949 Belden, Jack. *China shakes the world*. (New York, N.Y. : Harper, 1949).  
=  
Belden, Jack. *China erschüttert die Welt*. Deutsche Übers. von Hans L. du Mont. (Braunschweig : O.E. Kleine, 1951). [WC]

## **Bélévitch-Stankévitch, Hélène** (um 1910)

### *Bibliographie : Autor*

- 1910 Bélévitch-Stankévitch, H[élène]. *Le goût chinois en France au temps de Louis XIV.* (Paris : Jean Schemit, 1910). = (Genève : Slatkine Reprints, 1970).  
<https://catalog.hathitrust.org/Record/000562575>. [Limited search].  
[https://books.google.ch/books?id=ycuRCIEZzRMC&pg=PA157&lpg=PA157&dq=rambouillet+cabinet+chinois&source=bl&ots=5jiH\\_zpbx5&sig=TJ6ThhgrMr1lgJU-hQTNWj8kr0M&hl=de&sa=X&ved=0ahUKEwjnuavi3rbPAhVPrRQKHZVRBDkQ6AEIHjAA#v=onepage&q=rambouillet%20cabinet%20chinois&f=false](https://books.google.ch/books?id=ycuRCIEZzRMC&pg=PA157&lpg=PA157&dq=rambouillet+cabinet+chinois&source=bl&ots=5jiH_zpbx5&sig=TJ6ThhgrMr1lgJU-hQTNWj8kr0M&hl=de&sa=X&ved=0ahUKEwjnuavi3rbPAhVPrRQKHZVRBDkQ6AEIHjAA#v=onepage&q=rambouillet%20cabinet%20chinois&f=false). [WC]

**Belilios, Emanuel Raphael** (Calcutta 1837-1905 London) : Jüdischer Geschäftsmann

*Biographie*

- 1862- Emanuel Raphael Belilios wird Kaufmann in Hong Kong und Leiter der Hong Kong und Shanghai Hotels. [Wik]
- 1876-1877 Emanuel Raphael Belilios ist Chairman der Hong Kong und Shanghai Banking Corporation. [Wik]
- 1881-1882 Emanuel Raphael Belilios ist Unofficial Member des Legislative Council of Hong Kong. [Wik]
- 1892-1900 Emanuel Raphael Belilios ist Unofficial Member des Legislative Council of Hong Kong. [Wik]

**Belilios, Raphael Aaron** (Calcutta 1873-1929 Shanghai) : Englischer Arzt

*Biographie*

- 1912-1929 Raphael Aaron Belilios ist Arzt in Shanghai. [Wik]

**Belkin, Abram Aleksandrovich** (1907-1970) : Russischer Literaturwissenschaftler

*Bibliographie : Autor*

- 1954 Belkin, A[bram] A[leksandrovich]. *Qihefu de xian shi zhu yi*. Bieerjin ; Xu Yaqian yi. (Dhanghai : Xin wen yi chu ban she, 1954). [Abhandlung über Anton Pavlovich Chekhov]. 契诃夫的现实主义 [WC]

**Belkina, N.P.** (um 1953)

*Bibliographie : Autor*

- 1954 [Mikhailovskii, B.V. ; Belkina, N.P.]. *Gao'erji*. Mihayiluofusiji, Bei'erjinnuo zhu ; Zhi Yuan yi. (Beijing : Ren min chu ban she, 1954). Übersetzung von Mikhailovskii, B.V. ; Belkina, N.P. *Maxim Gorki*. (Berlin : Aufbau-Verlag, 1953). [Russischer Titel nicht gefunden]. 高爾基 [WC]

**Bell, Alexander Dunlop** (Angus Schottland, 1873-1937 Shanghai) : Kaufmann

*Biographie*

- 1907-1930 Alexander Dunlop Bell ist Manager der Firma Barlow & Co. Imports in Shanghai. [Wik]
- 1924-1932 Alexander Dunlop Bell ist Mitglied des Shanghai Municipal Council. [Wik]
- 1932-1934 Alexander Dunlop Bell ist Chairman des Shanghai Municipal Council. [Wik]

**Bell, Alexander Graham** (Edinburgh 1847-1922 Baddeck, Nova Scotia, Kanada) :  
Sprechtherapeut, Erfinder, Industrieller

*Bibliographie : erwähnt in*

- 1936 *Jin shi da fa ming jia xiao zhuan = Biographies of modern inventors.* Dan Jushi zhi ; Tan Qinyu. (Shanghai : Shang wu yin shu guan, 1936). [Biographien von Marie Curie, Alexander Graham Bell, Alfred Nobel, Henry Ford, Thomas A. Edison, Glen H. Curtis, George Westinghouse, Isaac Merritt Singer, George Eatsman.  
近世大發明家小傳 [WC]

**Bell, Charles Alfred** (Fort William, Calcutta 1870-1945 Victoria, British Columbia) :  
Administrator in Indien, Diplomat, Tibetologe

*Biographie*

- 1908-1919 Charles Alfred Bell ist politischer Offizier in Sikkim (Indien) und gleichzeitig Diplomat für Tibet. [ODNB]
- 1920 Charles Alfred Bell reist für eine Mission nach Lhasa. Englisch-tibetische Vereinbarung ohne China (bis 1947). [ODNB]
- 1934 Charles Alfred Bell reist nach Tibet, in die Mongolei, nach Sibirien, in die Mandschurei und nach China. [ODNB]

*Bibliographie : Autor*

- 1924 Bell, Charles Alfred. *Tibet : past and present.* (London : Clarendon Press, 1924).
- 1928 Bell, Charles [Alfred]. *The people of Tibet.* (Oxford : Clarendon Press, 1928). [KVK]
- 1931 Bell, Charles Alfred. *The religion of Tibet.* (Oxford : Clarendon Press, 1913), Abhandlung über den tibetischen Buddhismus. [Cla]
- 1946 Bell, Charles Alfred. *Portrait of the Dalai Lama.* (London : Collins, 1946). [KVK]

**Bell, Clive** (East Shefford, Berkshire 1881-1964 London : Kunstkritiker

*Bibliographie : Autor*

- 2004 [Wartenberg, Thomas E.]. *Lun yi shu de ben zhi : ming jia jing xuan ji*. Tangmasi Huatengboge bian zhu ; Zhang Shujun, Liu Lanyu, Wu Peien yi zhe. Vol. 1-29. (Taipei : Wu 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. 1. Yi shu ji mo fang : Bolatu = Art as imitation : Plato.  
Vol. 2. Yi shu ji ren zhi : Yalisiduode. = Art as cognition : Aristotle.  
Vol. 3. Yi shu ji zai xian zi ran : Aboti. = Art as representing nature : Leon Battista Alberti  
Vol. 4. Yi shu ji pin wei de dui xiang : Xiumo. = Art as object of taste : David Hume.  
Vol. 5. Yi shu ji ke gou tong de yu yue : Kangde. = Art as Communicable pleasure : Immanuel Kant.  
Vol. 6. Yi shu ji qi shi : Shubenhua. = Art as revelation : Arthur Schopenhauer.  
Vol. 7. Yi shu ji li xiang de dian xing : Heige'er. = Art as the ideal : G.W.F. Hegel.  
Vol. 8. Yi shu ji jiu shu : Nicai. = Art as redemption : Friedrich Nietzsche.  
Vol. 9. Yi shu ji qing gan jiao liu : Tuersitai. = Art as communication of feeling : Leo N. Tolstoy.  
Vol. 10. Yi shu ji zheng zhuang : Fuluoyide. = Art as symptom : Sigmund Freud.  
Vol. 11. Yi shu ji you yi han de xing shi : Beier. = Art as significant form : Clive Bell.  
Vol. 12. Yi shu ji biao da : Kelinwu. = Art as expression : R.G. Collingwood.  
Vol. 13. Yi shu ji jing yan : Duwei. = Art as experience : John Dewey.  
Vol. 14. Yi shu ji zhen li : Haidege. = Art as truth : Martin Heidegger.  
Vol. 15. Yi shu ji qi yun : Banyaming. = Art as auratic : Walter Benjamin.  
Vol. 16. Yi shu ji zi you : Aduonuo. = Art as liberatory : Theodor Adorno.  
Vol. 17. Yi shu ji wu ding yi : Weizi. = Art as indefinable : Morris Weitz.  
Vol. 18. Yi shu ji qi shi : Gudeman. = Art as exemplification : Nelson Goodman.  
Vol. 19. Yi shu ji li lun : Dantuo. = Art as theory : Arthur Danto.  
Vol. 20. Yi shu ji ji gou : Diqi. = Art as institution : George Dickie.  
Vol. 21. Yi shu ji mei xue chan wu : Biersili. = Art as aesthetic production : Monroe C. Beardsley.  
Vol. 22. Yi shu ji wen ben : Bate. = Art as text : Roland Barthes.  
Vol. 23. Yi shu ji lian wu : Paibo. = Art as fetish : Adrian Piper.  
Vol. 24. Yi shu ji jie gou : Dexida. = Art as deconstructable : Jacques Derrida.  
Vol. 25. Yi shu ji nü xing zhu yi : Han'en. = Art as feminism : Hilde Hein.  
Vol. 26. Yi shu ji mai luo : Jiegede. = Art as contextual : Dele Jegede.  
Vol. 27. Yi shu ji hou zhi min : Aipiya. = Art as postcolonial : Kwame Anthony Appiah.  
Vol. 28. Yi shu ji xu ni : Daiweisi. = Art as virtual : Douglas Davis.  
Vol. 29. Dao lun. = About the authors. [WC]

## Bell, Gavin (um 1995)

### Bibliographie : Autor

- 1998 [Bell, Gavin]. *Xun zhao shuo gus hi de ren : zhui sui Shidiwensheng de nan tai ping yang zhi lu*. Gewen Beier zuo ; Bai Yucheng yi. (Taipei : Makeboluo wen hua chu ban, 1998). (Dang dai ming jia lu xing wen xue ; 7). Übersetzung von Bell, Gavi. *In search of Tusitala : travels in the Pacific after Robert Louis Stevenson*. (London : Picador, 1995).  
尋找說故事的人：追隨史蒂文生的南太平洋之旅 [WC]

## Bell, Graeme (Richmond, Victoria 1914-2012 Sydney) : Jazzpianist, Komponist

### Biographie

- 1990 Graeme Bell visited China with his jazz band. [Tho2]  
1990 Graeme Bell und seine Jazz Band reisen in China. [Tho2]

**Bell, H.D.** (um 1903)*Bibliographie : Autor*

- 1903 Nilsson, A.G.V. ; Scott, W.M. ; Bell, H.D. *A holiday on the Pei-Ho*. (Hong Kong : Cuedes, 1903). [Bei He].  
<https://catalog.hathitrust.org/Record/001871433>. [Limited search]. [WC]

**Bell, John** (Antermony, Schottland 1691-1780 Antermony) : Arzt, Chirurg, Diplomat, Reisender*Bibliographie : Autor*

- 1763 Bell, John. *Travels from St. Petersburg in Russia, to various parts of Asia*. Illustrated with maps. Vol. 1-2. (Glasgow : Printed for the author by Robert and Andrew Foulis, 1763). [Enthält : Tagebuch von Lorenz Lange sowie ein Teil von *A journey to Peking in China, through Siberia, in the years 1719, 1720, 1721*. With a map of the author's two routes between Mosco and Peking].  
<https://archive.org/details/travelsfromstpet01bell>. [Lust]

*Bibliographie : erwähnt in*

- 1996 Chen, Lianhong. *A cross-cultural dialogue : eighteenth-century British representations of China*. Diss. University of Illinois at Urbana-Champaign, 1996. [Abhandlung über Samuel Johnson, John Bell und englische Reiseberichte]. [Unpublizierte Dissertation, die nicht zugänglich war]. [WC]

**Bell, Julian** = Bell, Julian Heward (London 1908-1937 Brunete bei Madrid) : Maler, Dichter, Kunstkritiker, Neffe von Virginia Woolf*Biographie*

- 1935-1936 Bell, Julian. Letters from China.  
 1935  
 Letter from Julian Bell to Marie Mauron ;1935.  
 Really, I am falling a bit in love with China – also, platonically, yes, I assure you (for particular reasons, social and so on) with a Chinese woman [Ling Shuhua]. She is charming – the wife of the dean [Chen Yuan] of the Faculty of Letters, a highly intelligent and amiable man, one of Goldie's [G. Lowes Dickinson] students. She's the daughter of a mandarin, a painter and short story writer, one of the most famous in China. She's sensitive and delicate, intelligent, cultivated, a little malicious, loving those gossip stories, etc., that are true about everyone, very gay – in short, one of the nicest and most remarkable women I know.
- Letter from Julian Bell to Virginia Woolf ; Fall 1935.  
 It's lovely country and the Chinese are charming ; lecturing on the moderns, 1890-1914 ; 1914-36. I have to read the writers ; what is one to do : we all write too much ; I shall make the *Lighthouse* I think, a set book.
- Letter from Julian Bell to Vanessa Bell ; 23 Oct., 1935.  
 Hsu Hwa [Ling Shuhua] is an intelligent and sensitive angel. Can you imagine someone quite unaffected, very sensitive, extremely good and kind, with a sense of humour and firm hands with life ; she's darling. She comes to my Shakespeare and Modern lectures, which has the good effect of making me lecture my best : when I'm with the students I sometimes don'trouble, or treat them as schoolboys.

Letter from Julian Bell to Vanessa Bell ; 22 Nov. 1935.

Oh Nessa dear, you will have to meet her [Ling Shuhua] one of these days. She's the most charming creature I've met, and the only woman I know whou would be a possible daughter-in-law to you (she isn't, being married with a charming child and ten years too old) that she is really in our world and one of the most gifted, the nicest, most sensitive and intelligent people in it. I don't know what will happen. I think when I'm cured I shall probably get her involved : at present I'm not physically disturbed – less by her than others – but I know myself well enough to know that the parade follows the fla, etc.

Letter from Julian Bell to Vanessa Bell ; 18 Dec. 1935.

She's [Ling Shuhua] a desperately serious person, with great reserves of unhappiness : she says she's lost faith in everything, and is now working to find love, something to believe in. She's subtle, sensitive, very complicated – also torn between an introspective – analytic part and a very fragile easily-damaged sensibility. And sensible and intelligent. And also very romantic at heart. And, I should imagine, nervously and ecstatically passionate. She wouldn't let me make love to her to any extent at all last night. And she looks lovely... And inexperienced in love.

Letter from Julian Bell to Eddy Playfair ; 27 Dec. 1935.

She's [Ling Shuhua] very shy, verbally and physically. It's my oddest affair to date. She's as intense and passionate as your old enemy Helen [Soutar] is also a selftorturer and pessimist asking reassurance. And both jealous and not wanting to lose face. On the other hand, intelligent, charming ,sensitive, passionate and a malicious storyteller. And a perfect adviser on social situations : she's saved me gaffes innumerable.

Letter from Julian Bell to Vanessa Bell ; 1 Febr. 1936.

Our day in the Western Hills spent lookg at temples. Some of them are very lovely, beautifully proportioned courts of white marble : lots of bas-relief that seems to me decent decoration, and some good statues. There's a colossal sleeping Bhudda in a sort of copper-gold who I fancy distinguished statesmen sen him presents of colossal slippers. Then, as you'll see from the photos, we climbed a small mountain. I really lost my heart to the Western Hills... I really could live very happily in Peking. But I think I prefer Charleston.

Letter from Julian Bell to Eddy Playfair ; Febr. 1936.

In Sichuan there's no real culture – even faintly foreign society. And the Chinese are, I fell very different, if one wants intimacy of intellectual conversation. At least these rather stiff and provincial academics are. Peiping is utterly different ; these are genuine flexible Chinese, come intelligent foreigners mix with them.

Letter from Julian Bell to Virginia Woolf ; Fall 1936.

China's leading woman writer, my Dean's wife with whom I'm platonically in love is a passionate admirer of your work. [Woolf3,Woolf4]

1935-1937

Julian Bell ist Professor of English an der Wuhan-Universität. (Oct. 1935-Jan. 1937).

Julian Bell learned some Chinese, appreciated the langscapes and cities of China, and entered into the challenge of outdoors physical life as he did in China. He sailed the boat made for him in China across the beautiful lake near the Wohan campus, and enjoyed shooting in the wilds of Tibet. .

When Julian Bell introduces *To the lighthouse* by Virginia Woolf in English to his Chinese students, translations already exist in Chinese. In the 1930's, there are translations of *A room of one's own* and *Flush*, and Julian writes to Virginia Woolf that 'China's leading women writer, my Dean's wife [Ling Shuhua] with whom I'm platonically in love is a passionate admirer of your work'.

Julian Bell stayed in Wuhan with a whiff of scandal, having brought Bloomsbury to China in a mercurial affair with Ling Shuhua. Chen Yuan had forbidden him to write or see Shuhua after they were discovered. Julian took the risk of inviting her to join him in Beijing and then to wend their way down to Guangzhou for the Wester new year, January 1937. [Woolf3:S. 9, 63, 78,Woolf8]

1935-1937

Letters from Virginia Woolf.

Letter from Virginia Woolf to Vanessa Bell ; 17 July, 1935.

I was just sitting down to write to you last night when Julian [Bell] came in to say that he has got the Chinese professorship. You will have heard from him already. He seemed very excited, though also rather alarmed at the prospect. I wish it weren't for so long – though he says he can come back after a year. Still I suppose it's a great chance, and means that he will easily get something in England afterwards. Leonard thinks it an extraordinarily interesting job as it will mean being in the thick of Chinese politics, and Julian also felt this – what it means Chinese politics, I don't know, nor I suppose to you. We had a long talk, and he was very charming and said that he felt it was time he made a complete break.

Letter from Virginia Woolf to Julian Bell ; 14 Oct., 1935.

We are all well in health, and spry in spirit ; but rather miss you, and I wish Q. wasn't going up to the potteries, however I rather suspect we shall make a push and come to China.

Letter from Virginia Woolf to Julian Bell ; 25 Oct., 1935.

Then Leonard heard from Tyrrell, whom you had also charmed. And now you are in your official residence on the banks of the Yangtse. Its useless to ask what you're doing at the moment much though I want to know.

Letter from Virginia Woolf to Julian Bell ; 1st Dec., 1935.

P.M. We have just been to the Chinese show, about which I don't expect you want information...

Letter from Vanessa Bell to Julian Bell ; 7 Dec. 1935.

[About the first International Chinese exhibition of Art, Burlington House, London].

All London has gone Chinese... all the great dresses are going to be Chinese and no one talks of anything but Chinese art.

Letter from Virginia Woolf to Lady Ottoline Morrell ; 5 Jan., 1936.

We shall be back at the end of the week I think, and then I must go to the Chinese again – my one visit was as usual ruined by trying to dodge old friends (not you). And I've just been reading about the Chinese in some letters of Rogers [Fry] – he did all his off hand art criticism in letters, and I think it's sometimes better than the printed – so fertile, so suggestive. [Exhibition of Chinese Art, The Royal Academy].

Letter from Virginia Woolf to Julian Bell ; 2 May, 1936.

I feel instinctively that China is a little like a blue pot ; love a little flowery ; leaning a little scented.

Letter from Virginia Woolf to Julian Bell ; 31 May 1936.

[Julian Bell wrote to Virginia Woolf he wished he were in Sichuan or Peiping.]

I hope now you are not dismal ; still it's a curse, your being so far away and then expect the mitigated culture of your university is rather like skimmed milk... In fact I think you are much to be envied. I wish I had spent three years in China at your age...

Letter from Virginia Woolf to Julian Bell ; 14 Nov., 1936.

Charles [Mauron] dined with us last night, and talked about you. He says for God's sake don't leave China and come to fight in France – in which I think he is right ; but no doubt he has said so already... Yes – tell me, what your amorous entanglements are ? I swear I won't reveal them. What about the Chinese ladies ? Are you wanting to come home ? What about a book on China ? We're having a bad season ; no one buys fiction... A Chinese envelope is a very nice sight, even though your pen is – well, a great black spider.

Letter from Virginia Woolf to Vanessa Bell ; Saturday Oct., 1937.

Thank you for sending [Richard] Rees' letter. It gives me the feeling I had when Julian came back from China... [Woolf16,Woolf3]

- 1936 Letter from Julian Bell to Virginia Woolf.; Wuhan University (1936).  
It's lovely country and the Chinese are charming ; lecturing on the Moderns, 1890-1914 ; 1914-36. I have to read the writers ; what is one to do ; we all write too much ; I shall make the Lighthouse I think, a set book. [Woolf8]
- 1936 Expedition von Derek Bryan, Julian Bell, Ye Junjian und Jack B. Hanson Lowe von West Sichuan nach Tibet. [Wik]

### *Bibliographie : Autor*

- 1938 Bell, Julian. *China diary*. In : The papers of Julian Heward Bell. Cambridge University, King's College Archive Centre.  
<http://www.nationalarchives.gov.uk/a2a/records.aspx?cat=272-bell&cid=-1#-1>. [Woolf3]

### *Bibliographie : erwähnt in*

- 1997 Laurence, Patricia. *The China letters : Julian Bell, Vanessa Bell, and Ling Shu Hua*. In : South Carolina review ; Spring (1997). [Betr. auch Virginia Woolf].  
[http://www.clemson.edu/cedp/cudp/scr/articles/scr\\_29-1\\_laurence.pdf](http://www.clemson.edu/cedp/cudp/scr/articles/scr_29-1_laurence.pdf). [AOI]
- 2003 Laurence, Patricia. *Lily Briscoe's Chinese eyes : Bloomsbury, modernism, and China*. (Columbia, S.C. : University of South Carolina Press, 2003). [Betr. Virginia Woolf, Ling Shuhua, Julian Bell]. [ZB]

**Bell, L. Nelson** = Bell, Lemuel Nelson (Longdale, Va. 1894-1973 Montreat, N.C.) : Arzt, Missionar Board of foreign Missions of the Presbyterian Church in the United States

### *Biographie*

- 1916-1921 Lemuel N. Bell ist Arzt am Missions-Spital Benevolent Compassionate Healing Hall in Qingjiangpu (Jiangsu) und gelegentlich am Spital von Heizhou (Jiangsu). [BGC]
- 1916-1941 Lemuel N. Bell ist Missionar des Board of Foreign Missions of the Presbyterian Church in the United States. [BGC]
- 1923-1927 Lemuel N. Bell ist nach einem Amerika-Aufenthal Arzt am Missions-Spital Benevolent Compassionate Healing Hall in Qingjiangpu (Jiangsu) und zusätzlich Arzt des Gefängnisses. [BGC]
- 1929-1941 Lemuel N. Bell ist nach einem Amerika-Aufenthalt Arzt und Administrator des Missions-Spital Benevolent Compassionate Healing Hall in Qingjiangpu (Jiangsu). [BGC]
- 1941 Lemuel N. Bell kehrt nach Amerika zurück. [BGC]

**Bell, Lynda S.** (geb. St. Louis, Missouri ; um 2001) : Associate Professor of History, University of California, Los Angeles

### *Bibliographie : Autor*

- 2001 *Negotiating culture and human rights*. Lynda S. Bell, Andrew J. Nathan and Ilan Peleg, editors. (New York, N.Y. : Columbia University Press, 2001).

**Bell, Vanessa** = Stephen, Vanessa (London 1879-1961 Charleston Farmhouse, Sussex) : Malerin, Innenarchitektin, Schwester von Virginia Woolf

### *Biographie*

- 1940 Letter from Vanessa Bell to Ling Shuhua ; 17 March, 1940.  
[Vanessa received a letter with New Year's pictures from Ling Shuhua].  
They are lovely. Especially I think those on their paper which I suppose are those of the different gods. I had never seen anything like them before. I wonder if other people in England who know about Chinese things, such as Arthur Waley have seen things like these. I think I must try to show them to him. They are such exquisite color and drawing and we have all been looking at them again and again and thinkins how wonderful it is that such a present should have reached us her in the midst of the war, where one seems to be completely shut out from the outside world. [Woolf3:S. 308]
- 1946 Ling Shuhua left China for London with her daughter and Vanessa Bell helped her when she arrived in England. [Woolf3:S. 238]

*Bibliographie : erwähnt in*

- 1997 Laurence, Patricia. *The China letters : Julian Bell, Vanessa Bell, and Ling Shu Hua*. In : South Carolina review ; Spring (1997). [Betr. auch Virginia Woolf].  
[http://www.clemson.edu/cedp/cudp/scr/articles/scr\\_29-1\\_laurence.pdf](http://www.clemson.edu/cedp/cudp/scr/articles/scr_29-1_laurence.pdf). [AOI]

**Bellaguet, Léon** (um 1882) : Französischer Diplomat

*Biographie*

- 1881-1882 Léon Bellaguet ist Konsul des französischen Konsulats in Guangzhou. [BensN2]

**Bellamann, Henry** = Hauer, Heinrich (Fulton, Missouri 1882-1945) : Schriftsteller, Dichter, Kunstkritiker

*Bibliographie : Autor*

- 1971 [Bellamann, Henry]. *Jin shi meng*. Peng Siyan yi. (Taipei : Da Zhongguo tu shu gong si, 1971). (Shi jie wen xue ming zhu). Übersetzung von Bellamann, Henry. *Kings row*. (New York, N.Y. : Simon and Schuster, 1940).

**Bellamy, Edward** (Chicopee Falls, Mass. 1850-1898 Chicopee Falls, Mass.) : Schriftsteller

*Bibliographie : Autor*

- 1891-1892 Beilami, Aidehua [Bellamy, Edward]. *Bai nian yi jiao*. Transl. by Timothy Richard. In : Wang guo gong bao ; Dec. 1891-April 1892. Übersetzung von Bellamy, Edward. *Looking backward, 2000-1887*. (Boston : Ticknor ; Toronto : W. Bryce, 1888). [Als Buch publiziert S.l. : s.n., 1894 ; *Hui tou kan*. (Shanghai : Shang wu yin shu guan, 1913). (Shuo bu cong shu ; 12)].  
回頭看 [KVK,Fan3]

*Bibliographie : erwähnt in*

- 1935 Kang, Youwei. *Da tong shu*. Kang Youwei zhu ; Qian Anding jiao ding. (Shanghai : Zhonghua shu ju, 1935). [Das utopische Werk ist beeinflusst von Bellamy, Edward. *Looking backward, 2000-1887*. (Boston : Ticknor ; Toronto : W. Bryce, 1888).  
大同書 [Fan3]

**Bellanger, Adrien** (Toulon 1837-1936 Ollioules-Var) : Admiral

*Biographie*

1874-1875 Adrien Bellanger kommt 1874 in Shanghai an, reist nach Beijing und beobachtet ausserhalb der Stadt die Venus mit seinen Instrumenten der Académie des sciences de Paris. 1875 reist er nach Beijing und Tianjin. [BelA1]

**Bellassen, Joël** (Sidi Bel Abbès, Algerien 1950-) : Sinologe, Professor für Sinologie Institut national des langues et civilisations orientales

### *Biographie*

- 1968 Joël Bellassen erhält das baccalauréat série A. [Bel]
- 1972 Joël Bellassen erhält die Maîtrise de philosophie der Université Paris 8. [Bel]
- 1972 Joël Bellassen erhält das Licence de chinois der Université Paris 8. [Bel]
- 1973 Joël Bellassen erhält die Maîtrise de chinois der Université Paris 8. [Bel]
- 1973-1975 Joël Bellassen erhält ein Stipendium für das Studium der kulturellen Beziehungen zwischen China und Frankreich. [Bel]
- 1974 Joël Bellassen erhält das Diplom des Institut des langues Beijing. [Bel]
- 1975 Joël Bellassen erhält das Diplom der philosophischen Fakultät der Beijing-Universität. [Bel]
- 1975-1991 Joël Bellassen ist Dozent für Chinesisch am Département de chinois der Université Paris 7. [Bel]
- 1978 Joël Bellassen promoviert in Sinologie an der Université Paris 7. [Bel]
- 1987-2000 Joël Bellassen ist Präsident der Association française des professeurs de chinois. [Bel]
- 1991-2000 Joël Bellassen ist Maître de conférences für Sinologie des Département de chinois der Université Paris 7. [Bel]
- 1997 Joël Bellassen habilitiert sich in Sinologie an der Université Paris 7. [Bel]
- 1998 Joël Bellassen wird mit der Mission Inspection générale en chinois au Ministère de l'éducation nationale beauftragt. [Bel]
- 1999 Joël Bellassen ist Gastprofessor am Département de linguistique der Ecole normale supérieure de la Chine du Centre in Wuhan. [Bel]
- 1999 Joël Bellassen ist pädagogischer Berater des Centre du chinois de l'Institut de musique de Chine. [Bel]
- 1999-2000 Joël Bellassen ist Vize-Präsident der Association mondiale de l'enseignement du chinois. [Bel]
- 2000 Joël Bellassen ist Mitglied des wissenschaftlichen Komitees der Zeitschrift *Chinese teaching in the world*. [Bel]
- 2000- Joël Bellassen ist Leiter der Groupe d'experts de chinois des Conseil national des programmes, Ministère de l'éducation nationale. [Bel]
- 2001- Joël Bellassen ist Professeur des universités au département Chine des Institut national des langues et civilisations orientales. [Bel]
- 2001- Joël Bellassen ist Ehrenpräsident der Association française des professeurs de chinois. [Bel]
- 2003 Joël Bellassen ist Vize-Direktor des Centre de recherche de didactique de l'écriture chinoise der Wuhan-Universität. [Bel]
- 2004 Joël Bellassen wird Honorarprofessor der Wuhan-Universität. [Bel]
- 2004 Joël Bellassen ist Vorstandsmitglied der European Association of Chinese Studies. [Bel]

*Bibliographie : Autor*

- 1969-1972 *Histoire de la Chine*. Sous la direction de Jean Chesneaux. Vol. 1-4. (Paris : Hatier, 1969-1977). (Collection d'histoire contemporaine).  
Vol. 1 : Chesneaux, Jean ; Bastid, Marianne. *Des guerres de l'opium à la guerre franco-chinoise 1840-1885*.  
Vol. 2 : Bastid, Marianne ; Bergère, Marie-Claire ; Chesneaux, Jean. *De la guerre franco-chinoise à la fondation du parti communiste chinois 1885-1921*.  
Vol. 3 : Chesneaux, Jean ; Le Barbier, Françoise. *La marche de la révolution 1921-1949 : de la fondation du parti communiste à la libération*.  
Vol. 4 : Bellassen, J[oël] ; Chesneaux, J[ean] [et al.]. *Un nouveau communisme 1949-1976 : de la libération à la mort de Mao Zedong*. [AOI]
- 1973 Bellassen, Joël. *Philosophie et conservation des tomates : le mouvement d'étude de la philosophie en Chine contemporaine*. (Paris : L'Impensé radical, 1973). [CCFr]
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**Bellefroid, Emmanuel** (um 1980)*Bibliographie : Autor*

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**Bellemare, Pierre** (Boulogne-Billancourt 1929-) : Schriftsteller, Moderator

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**Belleville, Charles de** = Wei Jialu (Rouen 1657-1730 Bahia, Brasilien) : Jesuit, Bildhauer, Architekt, Maler

*Biographie*

- 1698 Charles de Belleville kommt in Guangzhou (Guandong) an. [Deh 1]  
1699-1707 Charles de Belleville ist als Architekt, Bildhauer und Maler in Beijing und Guangzhou (Guandong) tätig. Er baut Missionsstationen. [Deh 1]  
1704 Charles de Belleville malt religiöse Bilder für die Kirchen in Guangzhou (Guandong). [Deh 1]  
1707 Charles de Belleville kehrt nach Europa zurück. [Deh 1]

**Bellew, Henry Walter** (Nusserabad, Indien 1834-1892 Farnham Royal, Buckinghamshire) : Englischer medizinischer Offizier

*Bibliographie : Autor*

- 2014 Bellew, Henry Walter. *Kashmir and Kashghar : a narrative of the journey of the embassy to Kashghar in 1873-74*. (London : Trübner, 1875). [Xinjiang]. [Second Yarkand Mission led by Thomas Douglas Forsyth].  
<https://archive.org/details/kashmirkashgharn00bellrich/page/n5>. [WC]

**Bellezza, Paolo** (Mailand 1867-1950) : Italienischer Experte moderner Literatur

*Bibliographie : Autor*

- 1922 *Novelle cinesi*. Con una introd., un'appendice e note a cura di Paolo Bellezza. (Milano : Vallardi, 1922). (Pagine straniere). [WC]

**Bellin, Jacques Nicolas** (Paris 1703-1772 Versailles) : Kartograph, Ingenieur, Geograph

*Bibliographie : Autor*

- 1708-1717 Bellin, Jacques Nicolas ; Prévost d'Exiles, Antoine-François. *China nebst Corea und den benachbarten Laendern der Tartary aus denen Karten genommen, welche die Jesuiten von dem Jahre 1708 bis 1717 davon entworfen haben*. ca. 1749. In : Allgemeine Historie der Reisen zu Wasser und Lande [ID D16843]. [Karte]. [WC]  
1748 Bellin, Jacques Nicolas. *L'empire de la Chine : pour servir à l'histoire générale des voyages*. Par N. Bellin, ing'r ord're de la marine. (Paris : [s.n.], 1748).

- 1749-1761 Prévost d'Exiles, Antoine-François. *Histoire générale des voyages ou nouvelle collection de toutes les relations de voyages par mer et par terre, qui ont été publiées jusqu'à présent dans les différentes langues de toutes les Nations connues [etc.]*. Vol. 1-64. (Paris : Chez Didot, libraire, 1749-1761). [Enthält] : Bouvet, Joachim. *Voyage du Père Joachim Bouvet, Jésuite, de Peking à Canton, lorsqu'il fut envoyé en Europe par l'Empereur Kang-hi, en 1693*. Vol. 20. Navarrete, Domingo Fernandez de. *Voyage de Navarrete au travers de la Chine, en 1658*. Vol. 19. Fontaney, Jean de. *Voyage du Père Jean de Fontaney, Jésuite, de Peking à Kyang-cheu, dans la Province de Chansi, & de-là à Nan-king [1688]*. [Beijing, Guangzhou (Guangdong)]. [Enthält Karten von Jacques Nicolas Bellin]. [Lust]
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**Belling, Arne** (1935-2015) : Dänischer Diplomat

*Biographie*

- 1986-1991 Arne Belling ist Botschafter der daänischen Botschaft in Beijing. [Wik]

**Bellini, Giovanni** (Venedig 1437-1516 Venedig) : Maler

*Biographie*

- 1514-1529 Three fifteenth-century Chinese blue-and-white pieces are visible in the painting *The feast of the gods = Il festino degli dei*, begun by Giovanni Bellini and finished by Tizian. [ImpO1]

**Bellon, Wilhelm** (Möckmühl, Württemberg 1838-1904 Weissach

*Biographie*

- 1864-1874 Wilhelm Bellon ist Missionar der Basler Mission in China. [SunL1]

**Bellow, Saul** = Bellows, Solomon (Montreal, Canada 1915-2005 Brookline, Mass.) : Schriftsteller, Nobelpreisträger

*Biographie*

1956

Bellow, Saul. *Seize the day ; with three short stories and a one-act play*. (New York, N.Y. : Viking Press, 1956).

Hong Wu : The acceptance of existentialism is present in Saul Bellow's characterization of his protagonists in *The Adventures of Augie March* (1953), *Dangling Man* (1944), *The Victims* (1964) and *Seize the Day* (1956), nevertheless it will elicit objection from other commentators and even Bellow himself to simply label him as an existentialist writer by ignoring the profundity and plurality of Saul Bellow. His speculative ideas conveyed in all the novels inevitably take on the print of currently popular existentialism. *Seize the Day* possibly best represents his understanding of life, human nature, and individuality from the perspective of existentialism.

For a Jew, [Wilhelm] the faith in God and the belief in Judaism are of tremendous significance for his orientation in life and the sense of belonging in a society. Judaism was welded together homeless Jews all over the world, has provided courage and comfort for Jews to undergo numerous traumatic afflictions in thousands of years.

Bellow reveals a self complying with Sartre's definition and uses Sartre's idea of existence to secure a place for Wilhelm's self. He also wants to depict a man of bitterness in this story. The text itself is sodden with misery, which permeates between lines. Wilhelm's anguish goes along with his forlornness, stems from his past, and claims it self in his free choice, comforts a lost self and culminates in the futility of seeking a father.

In *Seize the Day*, Saul Bellow sketches an alienated person, Wilhelm, and exposes to us how a tortured soul grapples with his humiliating past itching in a youth belief in individual freedom, how a crippled son oscillates between two fathers, a real one and a substitute one, how an illusioned American Jew wrestles with money, yet at the brim of destruction simply survives when all his sobs, regrets, despair, and anguish melt in tears. Problems remain there, no matter whether soluble or insoluble, because life is like that—being bristling with problems at any time and any place. There is no easy and permanent resolution to life's problems which are intrinsically complicated and illogical, and further compounded by the absurdity and chaos of the modern world. *Seize the Day* fully illustrates the recurrent practice of Saul Bellow in his literary creation—he does not avoid conditions of alienation and despair; but he insists that through them the power of the imagination should reveal the greatness of man and that we are not gods, not beasts, but savages of somewhat damaged but not extinguished nobility. It is a belief of optimism in pessimism. After that doom day, Wilhelm will continue making free choices and defining himself by his series of acts. It is hinted that he will move out of New York to live in Roxbury, like Herzog's choice to live in the countryside, and will make up with Olive in the future. This kind of optimism in pessimism is true with Sartre. *Being and Nothingness* is devoted to explicating this point—man is not an entity, but an awareness, so he is destined to go outward, destined to make free choices of their action, thus existence is meaningful. *Seize the Day* metaphorically and rhetorically paraphrases what Sartre presents in esoteric philosophy about such propositions as anguish, despair, freedom, individual choice, self, and existence. Sartre says that existentialism has an optimistic toughness and it isn't trying to plunge man into despair at all, whereas it is a philosophy that makes life possible. Sartre and Saul Bellow both have defended man's dignity and found a way for people to endure and prevail in a special historical period. Their contribution for human beings' understanding of life and self has gained the recognition and the world by the Nobel Prize. [BelS2]

- 1997 Begley, Louis. *Old flames and trillionaries*. [Review of] Bellow, Saul. *The actual*. [ID D32604].  
Harry Trellman, the novella's narrator and protagonist, is in his 60's, a product of one of those lower-middle-class Jewish neighborhoods of Chicago that are Bellow's heartland, and a very odd duck indeed. His father was a carpenter, his mother an oddly elegant hypochondriac whose sojourns in American and European spas were financed by her brothers, who were rich sausage manufacturers. Although both parents were perfectly alive at the time, they put Harry in an orphanage -- for convenience. This circumstance, together with his appearance -- a face sufficiently Asiatic to let him pass in China for a native -- has reinforced his sense of having "a masked character" and made him a nihilist.  
After the Korean War and Chinese language school, Harry went to China and then, for two years, to Burma. There, he tells us, "I made important business connections. . . . Provided with a lifetime income through the Burmese operation, which had a Guatemalan branch, I returned to Chicago where my emotional roots were." [BelS1]

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**Bellows, John** = Bellows, John Thomas (Liskeard, Cornwall 1831-1902 Upton St Leonards, Gloucestershire) : Drucker, Lexikograph, Archäologe

*Bibliographie : Autor*

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**Belmont, Georges** = Pelorson, Georges (Paris 1909-2008 Paris) : Schriftsteller, Journalist, Übersetzer

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**Belov, Sergei Vladimirovich** (1936-) : Russischer Autor

*Bibliographie : Autor*

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**Belpaire, Bruno** (1885-1979) : Secrétaire Institut belge des hautes études chinoises, Bruxelles

*Bibliographie : Autor*

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- 1958 Yang-Hiong-tsé [Yang, Xiong]. *Le catéchisme philosophique*. Introd. et traduction par Bruno Belpaire. (Bruxelles : Ed. de l'Occident, 1958). (Petit traités chinois inédits ; no 1). [WC]

- 1959 *Tang kien wen tse. = Florilège de littérature des T'ang.* Bruno Belpaire. (Paris : Ed. universitaires, 1959). [*Tang ren shuo hui.* Compiled by Chen Liantang]. 唐人說薈 [WC]
- 1960 [Sunzi]. *Les plus belles pages du philosophie chinois Suen-tse.* Introd. et trad. par Bruno Belpaire. (Bruxelles : Ed. de l'Occident, 1960). (Petits traités chinois inédits ; no 2). [WC]
- 1962 [Luo, Binwang]. *Le poète chinois Lo Pin-wang.* Introd. et trad. par Bruno Belpaire. (Bruxelles : Ed. de l'Occident, 1962). [WC]
- 1963 [Hanfeizi]. *Han Fei-tse : les plus belles pages du philosophie chinois.* [Introd. et trad. du chinois par] Bruno Belpaire. (Beuxelles : Ed. de l'Occident, 1963). (Petits traités chinois peu connus ; no 4). [WC]
- 1974 [Liu, Yiqing ; Liu Xiaobiao]. *Anthologie chinoise des Ve et VI siècles : le Che-chouo-sin-yu.* Introd. et trad. par Bruno Belpaire. (Paris : Ed. universitaires, 1974). [Shi shuo xin yu]. [WC]
- 1976-1977 [Yuan, Mei]. *L'épistolier Yuen Mei (1715-1797).* Introd. et trad. par Bruno Belpaire. Vol. 1-2. (Bruxelles : Bibliothèque de l'Institut belge des hautes études chinoises, 1976-1977). (Petits traités chinois peu connus ; no 6). [WC]

**Beltchenko, Andrew T.** = Bel'chenko, Andrei Terent'evich = Belchenko, Andrey Terentyevich (Kozlova 1873-1958) : Russischer Diplomat

### *Biographie*

- 1899-1900 Andrew T. Beltchenko ist Student Interpreter der russischen Gesandtschaft in Beijing. [Belt1]
- 1901 Andrew T. Beltchenko ist Konsul des russischen Konsulats in Fuzhou. [Belt1]
- 1902-1903 Andrew T. Beltchenko ist Vize-Konsul des russischen Konsulats in Hankou. [FFC1]
- 1903 Andrew T. Beltchenko ist Assistant Secretary der russischen Gesandtschaft in Beijing. [Belt1]
- 1906 Andrew T. Beltchenko wird Konsul des russischen Konsulats in Niuchang (Mandschurei). [Belt1]
- 1910 Andrew T. Beltchenko ist Konsul des russischen Konsulats in Fuzhou. [Belt1]
- 1912 Andrew T. Beltchenko wird Konsul des russischen Konsulats in Guangzhou (Guangdong). [Belt1]
- 1914-1920 Andrew T. Beltchenko ist Generalkonsul des russischen Konsulats in Hankou. [FFC1]

### *Bibliographie : erwähnt in*

- 2014 Andrei Terent'evich Bel'chenko Papers, 1898-1962 : [http://www.oac.cdlib.org/findaid/ark:/13030/tf7779n8ts/entire\\_text/](http://www.oac.cdlib.org/findaid/ark:/13030/tf7779n8ts/entire_text/).

**Ben, She** (um 1995)

### *Bibliographie : Autor*

- 1994 [Gorky, Maksim]. *Gao'erji xiao shuo gu shi zong ji.* Ben She bian. (Shanghai : Shanghai wen yi chu ban she, 1994). [Übersetzung von Romanen und Short stories von Gorky]. 高尔基小说故事总集 [WC]
- 1995 [Shakespeare, William]. *Shashibiya xi ju gu shi : hui hua ben = The dramatic stories of Shakespeare with illustration.* Ben She bian. Vol. 1-6. (Tianjin : Xin lei chu ban she, 1995). 莎士比亚戏剧故事 : 绘画本 [WC]

- 1996 [Dostoyevsky, Fyodor]. *Tuosituoyefusiji xiao shuo gu shi zong ji*. Ben She bian ; Chen Sheng gu wen. (Shanghai : Shanghai wen yi chu ban she, 1996). (Shi jie wen xue ming jia ming zuo gu shi zong ji). [Übersetzung von Short stories von Dostoyevsky]. 陀思妥耶夫斯基小說故事總集 [WC]

## **Ben, Ye** (um 1978)

### *Bibliographie : Autor*

- 1978 *Wu si shi dai fan yi Yingguo xiao shuo xuan*. Hadai deng zhu ; Yu Dafu deng yi ; Zhou Zhaoxiang xuan ji. (Xianggang : Wei ming shu wu, 1978). [Anthologie englischer Kurzgeschichten]. 五四時代翻譯英國小說選 [Enthält] : [Hardy, Thomas]. *Er zi de jing ling*. Hadai ; Shou Juan yi. Übersetzung von Hardy, Thomas. *The son's veto*. In : The illustrated London news ; Christmas number (1891). 兒子的禁令 [Hardy, Thomas]. *Qiu qi de huan xin*. Hadai ; Ben Ye yi. Übersetzung von Hardy, Thomas. *To please his wife*. In : Black & white : a weekly illustrated record and review ; vol. 1, no 21 (1891). 求妻的歡心 *Sheng Andong guan zhu*. Simishi ; Hua Linyi yi. 聖安東館主 *Gelanmo'er di huo*. Hailike ; Pan Jiaxun yi. 格蘭莫爾的火 [Galsworthy, John]. *Fu de*. Gaosihuasui ; Jing Wen, Jin Shu yi. 婦德 *Ren xin*. Xiazhi ; Wang Jinsan yi. 忍心 *Chao shui zhang luo de di fang*. Tangshannan ; Yu Yu yi. 潮水漲落的地方 *Fu lang zhe*. Aofulahede ; Yu Dafu yi. 浮浪者 [Original-Titel nicht herausgefunden]. [WC]

## **Benaglio, Francesco** (ca. 1430-1492 Verona) : Maler

### *Biographie*

- 1460-1470 Chinese porcelain can be seen depicted in some early Italian paintings. The earliest example found is the bowl in a painting of the Virgin and child by Francesco Benaglio. [ImpO1:S. 90]

## **Benard, Theodore** = Benard, Theodore-Napoléon (Honfleur, Calvados 1808-1873 Boufariq, Algerien) : Journalist, Wirtschaftswissenschaftler

### *Bibliographie : Autor*

- 1823-1832 *Encyclopédie moderne, ou dictionnaire abrégé des sciences, des lettres et des arts ; avec l'indication des ouvrages ou les divers sujets sont développés et approfondis*. Ed. par Eustache Marie Pierre Marc Antoine Courtin. Vol. 1-24. (Paris : Ainé [et al.], 1823-1832). = *Encyclopédie moderne : dictionnaire abrégé des sciences, des lettres et des arts*. Ouvrage orné de plus de 400 planches gravées sur acier, destinées à faciliter l'intelligence des articles. Nouv. éd. sous la direction de Léon Renier. Vol. 1-27. (Paris : Firmin Didot frères, 1861-1865). [Enthält Eintragungen über China : Geographie ; Geschichte von Theodore Benard ; Sprache und Literatur von Léon Vaisse ; Philosophie und Religion von Charles Cassou]. [WC,LehG1]

## **Benas, B.L.** = Benas, Baron Louis (Liverpool 1844-1914 Liverpool) : Banker, Mitglied Literary and philosophical society of Liverpool

### *Bibliographie : Autor*

- 1890 Benas, B.L. *The ethics and poetry of the Chinese, with phases in their history*. (Liverpool : [s.n.], 1890). [WC]

**Benavente, Alvaro de** = Bai Wanluo Tairan (Salamanca, Spanien 1646-1709 Macao) : Apostolischer Vikar von Jiangxi, Titularbischof von Askalon = Ashkelon Israel, Begründer der Chinamission der Augustiner

*Biographie*

- 1680 Die ersten Augustiner Alvaro de Benavente und Nicolás de Ribera kommen nach China. [BBKL]
- 1699 Alvaro de Benavente ist als Missionar in Jiangxi tätig. Er ist Anhänger der Akkommodationsmethode. [BBKL]
- 1707 Alvaro de Benavente appelliert an den Hl. Stuhl gegen das Dekret von Charles-Thomas Maillard de Tournon. Sie ist von 24 Missionaren und João de Casal unterzeichnet, wird aber zurückgewiesen. [BBKL]

**Benavente, Jacinto** (Madrid 1866-1954 Madrid) : Dramatiker

*Bibliographie : Autor*

- 1925 [Benavente, Jacinto]. *Beinawende xi qu ji*. [Beinamiante] zhu ; Shen Yanbing [Mao Dun], Zhang Wentian he yi. (Shanghai : Shang wu yin shu guan, 1925). (Wen xue yan jiu hui cong shu). [Theaterstücke von Jacinto Benavente].  
倍那文德戲曲集

**Bendemann, Felix von** = Bendemann, Felix Eduard Robert Emil von (Dresden 1848-1915 Berlin) : Admiral

*Biographie*

- 1900-1902 Felix von Bendemann ist Chef des Ostasiatischen Kreuzergeschwaders während des Boxeraufstandes in China. [LeutM2:S. 555]

**Bender, Hans** (Mühlhausen, Kraichgau 1919-2015 Köln) : Schriftsteller

*Bibliographie : Autor*

- 1985 *Guo ji bi hui zuo pin ji : yi jiu ba liu*. Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1985). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Bachmann, Ingeborg. *Die gestundete Zeit*. Bauer, Walter. *Wenn wir erobern die Universität*. Becher, Johannes R. *Meer im Sommer ; Das Wunder*. Bender, Hans. *Iljas Tauben*. Benn, Gottfried. *Chopin*. Böll, Heinrich. *Unberechenbare Gäste*. Borchert, Wolfgang. *Das Brot*. Celan, Paul. *Todesfuge*. Domin, Hilde. *Nur eine Rose als Stütze*. Eich, Günter. *Züge im Nebel*. Goll, Yvan. *Der Regenpalast*. Grass, Günter. *Ohnmacht*. Grün, Max von der. *Rom*. Hermlin, Stephan. *In einer dunklen Welt*. Hesse, Hermann. *Flötentraum*. Kästner, Erich. *Die Entwicklung der Menschheit ; Sachliche Romanze ; Die Jugend hat das Wort*. Kant, Hermann. *Das Kennwort*. Kaschnitz, Marie Luise. *Die Füße im Feuer*. Krolow, Karl. *An den Frieden*. Lenz, Siegfried. *Freund der Regierung*. Nowak, Ernst. *Weg*. Rauner, Liselotte. *Epigramme, Lagebericht einer jungen Frau, Mahnmal*. Reding, Josef. *Fünf Gedichte*. Rinser, Luise. *Die rote Katze*. Risse, Heinz. *Gottesgericht*. Schnitzler, Arthur. *Das Tagebuch der Redegonda*. Schroers, Rolf. *Das Urteil*. Seghers, Anna. *Das Obdach*. Toller, Ernst. *An alle Gefangenen*. Walser, Martin. *Ich suchte eine Frau*. Wolf, Christa. *Blickwechsel*. Zweig, Stefan. *Die spät bezahlte Schuld*.  
国际笔会作品集：一九八六 [Din10,WC]

**Bender, Heinrich** (Hoffenheim, Baden 1832-1901 Durlach) : Missionar Basler Mission

*Biographie*

1862-1900 Heinrich Bender ist Missionar der Basler Mission in China. [SunL1]

**Bendig, Helmut** (um 1952)*Bibliographie : Autor*

1952 Bendig, Helmut. *Das Yu#n-lin-shih-p'u (des Tu Wan) : ein Beitrag zur Kulturgeschichte der Sung-Zeit*. Diss. Univ. Bonn, 1952. [Song ; Du, Wan. Yun lin hi pu. 雲林石譜] [WC]

**Bendix, Reinhard** (Berlin 1916-1991 Berkeley, Calif.) : Professor of Sociology, University of California, Berkeley*Bibliographie : Autor*

1977 Huang, Junjie. *Shi xue fang fa lun cong*. (Taipei : Taiwan xue sheng shu ju, 1977). [Westliche Historiographie]. [Enthält] : Bendix, Reinhard. *Max Weber's interpretation of conduct and history*.  
史學方法論叢 [WC]

1998 [Bendix, Reinhard]. *Weibo : si xiang yu xue shuo*. Bendikesi zhu ; Liu Beicheng [et al.] yi ; Liu Beicheng jiao ding ; Gu Zhonghua shen yue. (Taipei : Gui guan tu shu gu fen you xian gong si, 1998). (Dang dai si chao xi lie cong shu ; 100). Übersetzung von Bendix, Reinhard. *Max Weber : an intellectual portrait*. (Garden City, N.Y. : Doubleday, 1960).  
韋伯 : 思想與學說 [WC]

**Benedetti, Giovanni Battista** (Venedig 1530-1590 Turin) : Mathematiker, Physiker, Astronom, Architekt, Philosoph*Bibliographie : Autor*

1701 Tabaglio, Giuseppe Maria ; Benedetti, Giovanni Battista. *Il Disinganno contraposto da un religioso dell' Ordine de' Predicatori alla Difesa de' missionarj cinesi della Compagnia di Giesù, et ad un' altro libricciuolo giesuitico, intitolato l' Esame dell' Autorità &c. : parte seconda, conchiusione dell' opera e scoprimento degl' inganni principali*. (Colonia : per il Berges, 1701).  
[https://archive.org/details/bub\\_gb\\_ZX\\_\\_WZVH6zsC](https://archive.org/details/bub_gb_ZX__WZVH6zsC). [WC]

**Benedikt XI.** = Boccasini, Nikolaus (Treviso 1240-1304 Perugia) : Papst seit 1303*Biographie*

1304 Jahballaha III. sendet ein Glaubensbekenntnis an Benedikt XI., in dem er den Primat des Papstes anerkennt. [BBKL]

**Benedikt XII.** = Fournier, Jacques (Saverdun, Languedoc ca. 1285-1342 Avignon) : Papst seit 1342*Biographie*

1342 Die Franziskaner Giovanni da Marignolli und Nicholas Bonet kommen im Auftrag von Papst Benedikt XII. in Khanbaliq (Beijing) an und werden von Kaiser Shundi ehrenvoll empfangen. In den chinesischen Annalen findet aber nur das geschenkte europäische Pferd Beachtung. [BBKL]

**Benedikt XIII.** = Orsini, Pietro Francesco (Gravina bei Bari 1649-1730 Rom) : Papst von 1724-1730

*Biographie*

- 1725 Dritte päpstliche Gesandtschaft unter Ildefonso a Nativitate und Gotthard a Santa Maria, geschickt von Papst Benedikt XIII zu Kaiser Yongzheng. Sie scheitert. [Col]
- 1823 Papst Benedikt XIII. schickt Kaiser Yongzheng Geschenke für seine Thronbesteigung : Emaille, Glas aus Venedig, Spiegel, Schnupftabakdosen. [Curt1]

**Benedikt XIV.** = Lambertini, Prospero (Bologna 1675-1758 Rom) : Papst seit 1740

*Biographie*

- 1742 *Ex quo singulari*, Bulle von Papst Benedikt XIV., ein endgültiges Verbot der Teilnahme der chinesischen Christen an den chinesischen Riten. [Deh,BBKL]
- 1744 *Omnium sollicitudinum*, Bulle von Papst Benedikt XIV. gegen die jesuitische Missionspraxis in China, die den Chrsiten erlaubt heidnische Bräuche beizubehalten. [BBKL]

**Benedikt XV.** = Della Chiesa, Giacomo (Genua 1854-1922 Rom) : Papst seit 1914

*Biographie*

- 1919 *Maximum illud*, Bulle von Papst Benedikt XV. [And]

**Benedikter, Martin** (Sand im Taufers, Pustertal 1908-1969 Brixen) : Professore Università degli studi di Padova, Docente Università degli studi di Napoli "L'Orientale"

*Biographie*

- 1934-1945 Martin Benedikter erhält das Diplom für modernes Chinesisch des Istituto universitario orientale di Napoli, wird Assistent der chinesischen Abteilung und ist Professor für Deutsch in Nola und Neapel. [BeM1,BenM]
- 1945-1962 Università degli studi di Padova ist Direktor des Lyzeum in Brixen und gibt chinesische Vorlesungen an der Università degli studi di Napoli. [BenM]
- 1952 Martin Benedikter studiert Sinologie an der University of California, Berkeley. [BenM]
- 1954 Martin Benedikter promoviert an der Università di Padua. [BenM]
- 1957 Lionello Lanciotti, Martin Benedikter und Alberto Giuganino reisen von Tokyo nach Beijing, Yungang (Sichuan), Guangzhou (Guangdong), Shanghai, Korea, Hong Kong, Macao, Singapore, Thailand. [Lanc,BeM1]
- 1957 Das Istituto italiano per il Medio ed Estremo Oriente lädt Alberto Giuganino, Martin Benedikter und Lionello Lanciotti nach China ein. Die Mission soll eine kulturelle Verbindung zwischen China und Italien fördern. [Tuc36]
- 1967-1969 Martin Benedikter ist Professore der Università degli studi di Padova. [BenM]

*Bibliographie : Autor*

- 1954 *Venti "quartine brevi" cinesi del periodo T'ang*. A cura di Martin Benedikter. (Firenze : Ed. Fussi, Casa ed. Sansoni, 1954). (Il melagrano ; 116-117). [WC]
- 1956 Shi Nai'an ; Luo Guanzhong. *I briganti : antico romanzo cinese*. A cura di Franz Kuhn ; pref. di Martin Benedikter ; trad. di Clara Bovero. (Torino : Einaudi, 1956). (I millenni). Übersetzung von Shi, Nai'an. *Shui hu zhuan*. 水浒传 [WC]

- 1956 Wang, Wei ; P'ei, Ti. *Poesie del fiume Wang*. Trad. dal Cinese di Martin Benedikter. (Torino : Einaudi, 1956). (Nuova collana di poeti tradotti con test a fronte ; 8). [Wang chuang ji ; Pei Di]. [WC]
- 1961 *Le trecento poesie T'ang*. Versioni dal Cinese e introduzione di Martin Benedikter. (Milano : G. Einaudi, 1961). [Tang shi san bai shou]. [WC]

*Bibliographie : erwähnt in*

- 1969 Lanciotti, Lionello. *Martin Benedikter (1908-1969)*. In : East and West ; vol. 19, no 3-4 (1969). [AOI]
- 1970 Fuchs, Walter. *Martin Benedikter in memoriam*. In : Oriens extremus ; 17 (1970). [AOI]

**Benét, Stephen Vincent** (Bethlehem, Penn. 1898-1943 New York, N.Y.) : Schriftsteller

*Bibliographie : Autor*

- 1974 *Duan pian xiao shuo xuan du. = The art of the short story*. (Xianggang : Jin ri shi jie chu ban she, 1974). (Xiao si juan zeng cang pin).  
Vol. 1  
*Zhuo gui ji*. Bannaite zhu ; Tang Xinmei yi. Übersetzung von Benet, Stephen Vincent. *The devil and Daniel Webster*. 捉鬼記  
*Mu yang nü*. Saluoyang zhu ; Qiu Peihua yi. Übersetzung von Saroyan, William. *The shepherd's daughter*. 牧羊女  
*Xiao he qiao shang*. Baiyashi zhu ; Dai Tian yi. Übersetzung von Bierce, Ambrose. *An occurrence at owl creek bridge*. 梟河橋上  
Vol. 2 :  
*Li ke zai sheng*. Lu Li yi. Übersetzung von Calisher, Hortense. *The rehabilitation of Ginevra Leake*. 黎克再生記  
*Sen lin ye zong hui*. Lu Li yi. Übersetzung von Calisher, Hortense. *The night club in the woods*. 森林夜總會  
Vol. 3  
*Fa shi de yan qing*. Wen Jianliu yi. Übersetzung von Nemerov, Howard. *The sorcerer's eye*. 法師的眼情  
*Yu meng ji*. Wen Jianliu yi. Übersetzung von Nemerov, Howard. *Commodity of dreams*. 鬻夢記  
*Kuai le shi guang*. Dong Qiao yi. Übersetzung von Coates, Robert. *The happy hour*. 快樂時光  
Vol. 4  
*Wo zhi dao wo ai shui*. Lü Qishi yi. Übersetzung von Jackson, Shirley. *I know who I love*. 我知道我愛誰  
*Mei li de mo sheng ren*. Lü Qishi yi. Übersetzung von Jackson, Shirley. *The beautiful stranger*. 美麗的陌生人  
*Xi. Li Guowei yi*. Übersetzung von Cady, Jack. *Play like I'm sheriff*. 戲 [WC]

**Benewick, Robert** (um 2003) : Research Professor, International Relations & Politics, University of Sussex, Brighton

*Bibliographie : Autor*

- 2003 *Asian politics in development : essays in honour of Gordon White*. Ed., Robert Benewick, Marc Blecher, Sarah Cook. (London : F. Cass, 2003). [WC]

**Bengtsson, Tommy** (um 2004) : Professor in Demography and Economic History, Lund University

*Bibliographie : Autor*

- 2004 *Life under pressure : mortality and living standards in Europe and Asia, 1700-1900.* Tommy Bengtsson, Cameron Campbell, James Z. Lee [et al.]. (Cambridge, Mass. : M.I.T. Press, 2004). (MIT Press Eurasian population and family history).

**Benjamin Ben Jonah** (Tudela, Navarra 1127-1175 Castille, Navarra) : Rabbiner, Historiker*Bibliographie : erwähnt in*

- 1830 Bergeron, Pierre de. *Voyages de Benjamin de Tudelle, autour du monde, commencé l'an 1173. De Jean du Plan Carpin, en Tartarie. Du frère Ascelin et de ses compagnons vers la Tartarie. De Guillaume de Rubruquin, en Tartarie et en Chine, en 1253. Suivis des additions de Vincent de Beauvais et de l'histoire de Guillaume de Nangis, pour l'éclaircissement des précédents voyages.* (Paris : Imprimé aux frais du gouvernement, 1830). [Benjamin ben Jonah, Giovanni da Pian del Carpin, Niccolo Ascelin, Willem van Ruysbroek].

**Benjamin of Tudela** (um 1159-um 1173) : Spaischer Forscher, Reisender*Bibliographie : Autor*

- 1734 Benjamin of Tudela. *Voyages de Rabbi Benjamin fils de jona de Tudele, en Europe, en Asie & en Afrique, depuis l'Espagne jusqu'à la Chine. Où l'on trouve plusieurs choses remarquables concernant l'histoire & la géographie & particulièrement l'état des Juifs au douzième siècle.* Tr. de l'Hebreu & enrichi de notes & de dissertations historiques & critiques sur ces voyages. Par J[ean] P[hilippe] Baratier. (Amsterdam : Aux dépens de la Compagnie, 1734).  
<https://books.google.ch/books?id=aAs4AQAAMAAJ&pg=RA1-PA4&lpg=RA1-PA4&dq=Benjamin+of+Tudela.+Voyages+de+Rabbi+Benjamin+fils+de+jona+de+Tudele&source=bl&ots=GjTeXUbQP0&sig=tCRiRKAzboEUMXTg8T8XPdmEx8&hl=de&sa=X&ved=0ahUKEwjBgZ-qgMbQAhVEWhoKHcM0CgsQ6AEINDAE#v=onepage&q=Benjamin%20of%20Tudela.%20Voyages%20de%20Rabbi%20Benjamin%20fils%20de%20jona%20de%20Tudele&f=false>.  
 =  
*Travels of Rabbi Benjamin, son of Jonah, of Tudela : through Europe, Asia, and Africa : from the ancient Kingdom of Navarre, to the frontiers of China. Faithfully translated from the original Hebrew ; And enriched with a dissertation, and notes, critical, historical, and geographical...* (London : Printed for the translator ; And sold by Messrs. Robson, 1784).  
<https://archive.org/details/McGillLibrary-97870-79>. [WC]

**Benjamin, Walter** = Benjamin, Walter Bendix Schönflies (Berlin 1892-1940 Port Bou, Selbstmord) : Philosoph, Literaturkritiker, Übersetzer*Biographie*

- 1911 Ku, Hung-ming [Gu Hongming]. *Chinas Verteidigung gegen europäische Ideen* [ID D11435]. Er schreibt : Der Engländer kann nicht durch die gelbe Haut hindurch das Innere sehen, das moralische Wesen und den geistigen Wert des Chinesen. Wenn er es könnte, so würde er sehen, was für eine Feenwelt tatsächlich im Innern des Chinesen mit Zopf und gelber Haut verborgen ist. Er würde unter anderen Dingen den Taoismus erblicken, mit Bildern von Feen und Genien, die den Göttern des alten Griechenlandes nichts nachleben : er würde den Buddhismus finden und seinen Sang von unendlichem Leid, Mitleid und Gnade, so süß und traurig und tief wie der mystische unendliche Gesang des Dante. Und schliesslich würde er den Konfuzianismus finden mit seinem Weg des „Edlen“...

Hermann Hesse schreibt eine Rezension über das Buch. Daraus erfährt er etwas über die chinesische Geschichte des 19. Jahrhunderts, den Boxeraufstand und den Opiumkrieg. Er schreibt : Man erfährt daraus viel über die massgebenden politischen Persönlichkeiten Chinas, speziell über die Ära von Li-Hung-Tschang [Li Hongzhang], und darunter manches Erstaunliche. Der sympatische Autor ist, ohne sonderlich originall zu sein, ein feiner, gescheiter Vertreter der alten chinesischen Kultur und Moral, die einer Verteidigung gegen Europa freilich sehr bedarf. Im letzten Grunde hat er Recht : Wir Europäer haben den Chinesen wenig Gutes und viel Schlechtes ins Land gebracht.

Wu Xiaoqiao : Gu Hongming verfasste dieses Werk um zu zeigen, wie seit der Ankunft der Europäer in China wir Chinesen versucht haben, die zerstörenden Kräfte der materialistischen Zivilisation Europas zu bekämpfen und verhindern, dass dadurch Schaden geschehe an der Sache der guten Regierung und wahren Kultur. Er schreibt : "Wir Chinesen als Nationa haben uns bisher dieser echten Macht innerhalb der chinesischen Kultur noch wenig bedient, um die Kräfte der modernen Zivilisation Europas zu bekämpfen". Er versucht den Geist, oder die Seele der chinesischen Zivilisation zu erklären und ihren Wert zu zeigen. Das Buch gilt als eine Erklärung an die europäische Welt und erweist sich als heftige Verteidigung der traditionellen chinesischen Kultur gegen die militärischen und materialistischen Tendenzen der modernen europäischen Zivilisation sowie als Kritik gegen den Gedanken der "Pöbelverehrung". Seiner Ansicht nach führte diese Rücksichtnahme auf die Masse des Volkes auch zum Weltkrieg. Was die Ähnlichkeiten der verschiedenen Kulturen betrifft, meint Gu : "Wenn man in der Tat die  $a+b=c$  Gleichung richtig gelöst hat, wird man finden, dass nur ein geringer Unterschied zwischen dem Osten des Konfuzius und dem Westen Shakespeares und Goethes besteht..."

Gu übte heftige Kritik an der Übertragung von klassischen chinesischen Werken, die seiner Meinung nach zum falschen Verständnis der chinesischen Kultur in Europa beigetragen haben.

Walter Benjamin schreibt an einen Freund über das Buch : Es ist im einzelnen bei meiner völligen Unkenntnis der chinesischen Politik nicht anschaulich gewesen ; doch es überrascht, unter ganz fernen Verhältnissen einen so radikalen Kulturwillen zu bemerken, wie Gu Hongming ihn bewährt. Er steht jenseits der Parteipolitik, beurteilt die führenden Persönlichkeiten rücksichtslos nach ihrer moralischen Dignität und sieht für das heutige China mit Schrecken die Gefahr, dass es vom zynischen industrialistischen Geist Europas vergewaltigt werden kann.

Im Vorwort wird erwähnt, dass Gu Hongming in Weimar war und Goethe kannte. Er schreibt, dass die Aufklärung ihre "wirksamsten Ideen" dem Studium chinesischer Ideen und chinesischer Einrichtungen zu verdanken hat. [Aur1,YanW1,KuHu1,Eich4:S. 94,Hes2:S. 77-78]

1921

Rosenzweig, Franz. *Stern der Erlösung* [ID D15435].

Hans-Georg Möller : Franz Rosenzweigs *Stern der Erlösung* entfaltet einen geschlossenen Grundriss des chinesischen Geistes, der gerade durch seine Kürze und logische Notwendigkeit innerhalb des philosophischen Musters seines Buches von einer derartigen Kräftigkeit ist, dass es nur einem kleinkarierten Sinologen einfallen wird, dem Verfasser mit schulmeisterlicher Besserwisseri eine chinesische historische "Faktizität" entgegenzuhalten. China spielt nur im ersten Teil des Buches eine Rolle, wo die frühen, noch statischen, philosophischen Versuche als die "Elemente" der geistigen Konstitution der Kulturkreise geschildert werden, deren Hervorbringungen sie sind und als eine "immerwährende Vorwelt" Sinn und Verstehen bedingen...

Die Gestalt Gottes entsteht nicht durch sein Streben nach Entäusserung, sondern sie erwächst aus der Minimierung dieses Strebens, aus dem Wunsch nach Umhüllung : Gott ist hier eine seelenlos umfassende Konstante : "nirgends wird der anschauliche Sinn des Immanenzgedankens so deutlich wie bei diesem chinesischen Vergöttern der Himmelswölbung, ausser der – Nichts ist". Rückbildungen ins Elementare sind die Vorstellungen göttlicher Macht, und die Rückbildung wird radikal, wenn der Daoismus, der bei Rosenzweig den Konfuzianismus immer noch um einen Schritt überholt, schliesslich das Nichts selbst vergöttert...

Ein Mangel an Entschlossenheit zur Grenzüberschreitung kennzeichnet auch die Erkenntniswelt des Konfuzianismus, des "metaphysikfreisten aller national-ethnischen Systeme. Das Geistige, insofern es noch eine Rolle spielt, wird zu Geistern". Der "primitive Phänomenalismus" erreicht in der daoistischen Lehre den Nullpunkt, indem die Abkehr vom Wissen, von Fülle und Vielzahl als ein Versinken inmitten des Geschehens gepriesen wird. In völliger Ruhe und Untätigkeit entsteht eine Leere, die um sich herum das Geschehen lässt. Es entsteht ein "Eintauchen" in die Welt, weil "der Mut zur Weltschau fehlt".

Die Idelisierung der Mutlosigkeit kann natürlich keinen Helden hervorbringen. Der chinesische Mensch bleibt „untragisch“. Der Konfuzianer gibt sich weder als Held, noch der Lächerlichkeit preis. Wo sich kein Charakter bildet, wird der "Durchschnittsmensch" zum Ideal, derjenige, der alle Übertretungen des rechten Masses, alle Verletzungen der Mittelmässigkeit zu vermeiden vermag. Aber „es mag zur Ehre des Menschengeschlechts gesagt sein, dass wohl nirgends als nur hier in China ein so langweiliger Mensch wie Kongfutse zum klassischen Musterbild des Menschlichen hat werden können.

In Walter Benjamins feinnerviger und ebenso beziehungsreicher wie spielerisch-selbstbewusster Aufnahme der Bildlichkeit der Literatur Kafkas taucht als ein Kontrapunkt, als ein Gegengewicht, von dem her Kafkas Figuren und Figurationen einen Ort erhalten, eine Vorstellung von China auf, wie sie einerseits aus dem Werk des Dichters selbst entnommen ist und wie sie Benjamin andererseits aus der Lektüre des philosophischen Werkes Franz Rosenzweigs, dem *Stern der Erlösung* bezogen hat.

Kafkas literarische Verwendung einer Vorstellung von China ergänzt Benjamin durch die philosophisch-theologische China-Skizze Rosenkranz, welche in scharfen Worten eine chinesische "Weltanschauung" konstruiert, um ein Gegenbild zur Geisteswelt des Griechen- und Judentums zu gewinnen. Benjamin, der weder Rosenzweig, noch gar China, und eigentlich auch nicht Kafka "interpretieren" will, montiert die beiden Visionen ineinander, und zwar zurecht, denn die Operationen gleichen sich : ein schweres Gegengewicht ist China sowohl für Kafka als auch für Rosenzweig, eine fremde Welt, die nicht wirklich Gegenstand wird, sondern die Balance der eigenen Konstruktion aufrechterhält.

Benjamin entzieht der Skizze Rosenzweigs zwei Details, die er in der Literatur Kafkas wieder aufbaut. Es ist die Geisterfülle der chinesischen Religion – eine Fülle, die aus der völligen Eingliederung der "andern Welt" in die alltäglichen Belange entsteht – die Benjamin in Kafkas Erzählungen wiederfindet... Geister und Tiergeister sind das nicht entrückte Jenseitige, das in körperlicher Anwesenheit die Schwächen der Handlungsmöglichkeiten offenbart. Das Handeln wird Achtsamkeit darauf, nicht gegen schwer lastende, aber eigentlich unbekannte Anforderungen zu verstossen. Der Instinkt ist im Geist, im Tier, Wesen geworden. Der Instinkt, der dem Menschen bleibt, ist die Furcht, die Ehrfurcht wird. Undurchdringliche Konstanten fassen die schmale Welt des einzelnen ein ; Mahnungen und Bedrohungen lauern. Die Strategie, die übrigbleibt, das Dao, ist die Aufgabe und der Rückzug, das Unauffälligbleiben, die Vermeidung der falschen Bewegung, das Abmagern... [Ben27]

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Vol. 12. Yi shu ji biao da : Kelinwu. = Art as expression : R.G. Collingwood.  
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Chap. 5.

Then the parents died in middle age: one daughter married in the North, another in the South; a third went to China as a missionary and died of fever; the eldest son died; the second had vanished into Canada and was reported a scapegrace; the third was a sea-captain...

Chap. 8.

The large whitewashed place was occupied by ungainly machines and receptacles through which the four sorts of clay used in the common 'body'--ball clay, China clay, flint clay and stone clay—were compelled to pass before they became a white putty-like mixture meet for shaping by human hands...

Chap. 12.

At one end of the table, which glittered with silver, glass, and Longshaw china, was a fowl which had been boiled for four hours; at the other, a hot pork-pie, islanded in liquor, which might have satisfied a regiment...

1904

Bennett, Arnold. *A great man, a frolic*. (London : Chatto & Windus, 1904).

Chap. 15

There was to be an important tea-meeting at the Munster Park Chapel on the next Saturday afternoon but one, and tea was to be on the tables at six o'clock. The gathering had some connection with an attempt on the part of the Wesleyan Connexion to destroy the vogue of Confucius in China...

Chap. 25

I've broken the bank at Monte Carlo! If he had succeeded to the imperial throne of China, he would have felt much the same as he felt then...

1905

Bennett, Arnold. *Tales of the five towns*. (London : Chatto and Windus, 1905).

Mary with the high hand.

Mark was at present the manager of a small china manufactory at Longshaw, the farthest of the Five Towns in Staffordshire, and five miles from Bursley...

A letter home.

Well, five of these gay little dolls wanted to go to Hong Kong, and they arranged with the Chinese sailors to stow away; I believe their friends paid those cold-blooded fiends something to pass them down food on the voyage, and give them an airing at nights... The Chinese had never troubled their heads about them at all, although they must have known it meant death...

1906

Bennett, Arnold. *Hugo : a fantasia on modern themes*. (London : Chatto & Windus, 1906).

Chap. 4.

Camilla.

He seized the weapon, and impetuously aimed at a heavy Chinese gong across the room, and pulled the trigger several times. The revolver spoke noisily, and the gong sounded and swung...

1907

Bennett, Arnold. *The ghost : a modern fantasy*. (London : Chatto & Windus, 1907).

Occasionally a smooth-gliding carriage, or a bicyclist flitting by with a Chinese lantern at the head of his machine--that was all...

1907

Bennett, Arnold. *The grim smile of the five towns*. (London : Chapman and Hall, 1907).

The murder of the mandarin

I

'Listen here,' proceeded Woodruff, who read variously and enjoyed philosophical speculation. 'Supposing that by just taking thought, by just wishing it, an Englishman could kill a mandarin in China and make himself rich for life, without anybody knowing anything about it! How many mandarins do you suppose there would be left in China at the end of a week!'... 'But an Englishman COULDN'T kill a mandarin in China by just wishing it,' said Vera, looking up...

II

And she returned to mandarins. She got herself into a very morbid and two-o'clock-in-the-morning state of mind. Suppose it was a dodge that DID work. (Of course, she was extremely superstitious; we all are.) She began to reflect seriously upon China. She remembered having heard that Chinese mandarins were very corrupt; that they ground the faces of the poor, and put innocent victims to the torture; in short, that they were sinful and horrid persons, scoundrels unfit for mercy. Then she pondered upon the remotest parts of China, regions where Europeans never could penetrate. No doubt there was some unimportant mandarin, somewhere in these regions, to whose district his death would be a decided blessing, to kill whom would indeed be an act of humanity. Probably a mandarin without wife or family; a bachelor mandarin whom no relative would regret; or, in the alternative, a mandarin with many wives, whose disgusting polygamy merited severe punishment! An old mandarin already pretty nearly dead; or, in the alternative, a young one just commencing a career of infamy!... She purchased the Signal with well-feigned calm, opened it and read: 'Stop-press news. Peking. Li Hung Chang, the celebrated Chinese statesman, died at two o'clock this morning.--Reuter.'...

III

The death of Li Hung Chang was heavy on her soul... To receive a paltry sovereign for murdering the greatest statesman of the Eastern hemisphere was simply grotesque. Moreover, she had most distinctly not wanted to deprive China of a distinguished man. She had expressly stipulated for an inferior and insignificant mandarin, one that could be spared and that was unknown to Reuter. She supposed she ought to have looked up China at the Wedgwood Institution and selected a definite mandarin with a definite place of residence. But could she be expected to go about a murder deliberately like that?...

1908

Bennett, Arnold. *Buried alive : a tale of thesedays*. (London : Chapman and Hall, 1908).

Chap. 5.

There were theatre, music-hall, assembly-rooms, concert hall, market, brewery, library, and an afternoon tea shop exactly like Regent Street (not that Mrs. Challice cared for their alleged China tea); also churches and chapels; and Barnes Common if you walked one way, and Wimbledon Common if you walked another... Thus justified of the clock, in they went, and sat down in the same seats which they had occupied at the commencement of the adventure in the main lounge. Priam discovered a bell-push, and commanded China tea and muffins... And in the pause, while he was preparing to be gay, attractive, and in fact his true self, she, calmly stirring China tea, shot a bolt which made him see stars... She sipped China tea, holding each finger wide apart from the others...

Chap. 8.

Silver ornamented the spread, and Alice's two tea-pots (for she would never allow even Chinese tea to remain on the leaves for more than five minutes) and Alice's water-jug with the patent balanced lid, occupied a tray off the cloth... Alice went to the sideboard where she kept her best china, and took out three extra cups and saucers...

1908

Bennett, Arnold. *The old wives' tale : a novel.* (London : Chapman & Hall, 1908).

Chap. 1.

It was of a piece with the deep green "flock" wall paper, and the tea-urn, and the rocking-chairs with their antimacassars, and the harmonium in rosewood with a Chinese paper-mache tea-caddy on the top of it; even with the carpet, certainly the most curious parlour carpet that ever was, being made of lengths of the stair-carpet sewn together side by side...

Chap. 6.

Ah, the monstrous Chinese cruelty of youth!... He thought of women as the Occidental thinks of the Chinese, as a race apart, mysterious but capable of being infallibly comprehended by the application of a few leading principles of psychology...

1910

Bennett, Arnold. *Clayhanger.* (London : Methuen, 1910).

Chap. 4.

With its exact perpendiculars and horizontals, its geometric regularities, and its Chinese preciseness of fitting, a house had always seemed to him--again in the vagueness of his mind—as something superhuman... He crossed the damp grass, and felt the breeze and the sun. The sky was a moving medley of Chinese white and Prussian blue, that harmonised admirably with the Indian red architecture which framed it on all sides...

Chap. 5.

Mr Enoch Peake was as mysterious to Edwin as, say, a Chinese mandarin!...

1910

Bennett, Arnold. *Helen with the high hand.* (London : Chapman & Hall, 1910).

Chap. 7.

The new cook.

He had an extravagant taste in tea. He fancied China tea; and he fancied China tea that cost five shillings a pound. He was the last person to leave China tea at five shillings a pound to the economic prudence of a Mrs. Butt. Every day Mrs. Butt brought to him the teapot (warmed) and a teaspoon, and he unlocked the tea-caddy, dispensed the right quantity of tea, and relocked the tea-caddy...

Chap. 8.

Omelette.

"What!" she cried again. "You think yourself a great authority on China tea, and yet you don't know that milk ought to be poured in first! Why, it makes quite a different taste!"... How in the name of Confucius did she know that he thought himself a great authority on China tea?... There could be no doubt; it was his special China tea. It had a peculiar flavour (owing, perhaps, to the precedence given to milk), but it was incontestably his guarded and locked tea. How had she got it? "Where didst find this tea, lass?" he asked. "In the little corner cupboard in the scullery," she said. "I'd no idea that people drank such good China tea in Bursley." "Ah!" he observed, concealing his concern under a mask of irony, "China tea was drunk i' Bursley afore your time."... And he explained to Helen all his elaborate precautions for the preservation of his China tea... She was cold, prim, cut off like China from human intercourse by a wall... In the midst of the lawn was Mrs. Prockter's famous weeping willow, on whose branches Chinese lanterns had been hung by a reluctant gardener, who held to the proper gardener's axiom that lawns are made to be seen and not hurt. The moon aided these lanterns to the best of her power...

1910

Bennett, Arnold. *How to live on 24 hours a day.* (New York, N.Y. : George H. Doran, 1910).

Chap. 4.

And this inner day, a Chinese box in a larger Chinese box, must begin at 6 p.m. and end at 10 a.m. ...

1911

Bennett, Arnold. *The card : a story of adventure in the five towns*. (London : Methuen, 1911).  
Chap. 2.

She [Countess of Chell] was young and pretty. She had travelled in China and written a book about China...

Chap. 5.

In September, when the moon was red and full, and the sea glassy, he announced a series of nocturnal "Rocket Fetes." The lifeboat, hung with Chinese lanterns, put out in the evening (charge five shillings) and, followed by half the harbour's fleet of rowing-boats and cutters, proceeded to the neighbourhood of the strip of beach, where a rocket apparatus had been installed by the help of the Lifeboat Secretary... The Countess had a passion for tea. "They have splendid China tea," said Denry... And she just said: "I like this balustrade knob being of black china."...

Chap. 6.

When Denry entered the dining-room of the Beau-Site, which had been cleared for the ball, his costume drew attention not so much by its splendour or ingenuity as by its peculiarity. He wore a short Chinese-shaped jacket, which his wife had made out of blue linen, and a flat Chinese hat to match, which they had constructed together on a basis of cardboard. But his thighs were enclosed in a pair of absurdly ample riding-breeches of an impressive check and cut to a comic exaggeration of the English pattern. He had bought the cloth for these at the tailor's in Montreux. Below them were very tight leggings, also English. In reply to a question as to what or whom he supposed himself to represent, he replied: "A Captain of Chinese cavalry, of course." Nevertheless, the dance was a remarkable success, and little by little even the sternest adherents of the absent Captain Deverax deigned to be amused by Denry's Chinese gestures...

1912

Bennett, Arnold. *The matador oft he five towns and other stories*. (London : Methuen, 1912).

Mimi

Vaillac, a widower with two young children, Mimi and Jean, was a Frenchman, and a great authority on the decoration of egg-shell china, who had settled in the Five Towns as expert partner in one of the classic china firms at Longshaw...

The glimpse.

It may be imagined that I resented death at so early an age, and being cut off in my career, and prevented from getting the full benefit of the new china-firing oven that I had patented...

Externally I am the successful earthenware manufacturer, happily married, getting rich on a china-firing oven, employing a couple of hundred workmen, etcetera, who was once given up for dead. But I am more than that. I have seen God...

Under the clock.

And then the public balls, with those delicious tables in corners, lighted by Chinese lanterns, where you sat down and drew strange liquids up straws... The widow of the balcony. It stopped the reckless waltzing of the piano in the drawing-room; it stopped the cackle incident to cork-pool in the billiard-room; it even stopped a good deal of the whispering under the Chinese lanterns beneath the stairs and in the alcove at the top of the stairs...

The tight hand.

Moreover, she was forced to employ a charwoman--a charwoman who had made a fine art of breaking china, of losing silver teaspoons down sinks, and of going home of a night with vast pockets full of things that belonged to her by only nine-tenths of the law...

Hot potatoes.

Men who had never heard of Wagner, men who could not have told the difference between a sonata and a sonnet to save their souls, men who spent all their lives in manufacturing tea-cups or china door-knobs, were invited to guarantee five pounds a-piece against possible loss on the festival; and they bravely and blindly did so...

The blue suit.

We installed ourselves in one of the alcoves, with supplies of China tea and multitudinous cakes, and grew piquantly intimate, and then she explained her visit to my tailor's...

1912

Bennett, Arnold. *The matador oft he five towns and other stories*. (London : Methuen, 1912).

Vaillac, a widower with two young children, Mimi and Jean, was a Frenchman, and a great authority on the decoration of egg-shell china, who had settled in the Five Towns as expert partner in one of the classic china firms at Longshaw...

1912

Bennett, Arnold. *Your United States : impressions of a first vist.* (New York, N.Y. ; London : Harper & Bros., 1912).

II Streets

Much of what I have said of the streets of New York applies, in my superficial opinion, for instance, to the streets of Chicago. It is well known that to the Chinaman all Westerners look alike. No tourist on his first visit to a country so astonishing as the United States is very different from a Chinaman; the tourist should reconcile himself to that deep truth. It is desolating to think that a second visit will reveal to me the blindness, the distortions, and the wrong-headedness of my first. But even as a Chinaman I did notice subtle differences between New York and Chicago...

IV Some organizations.

I saw a packer deal with a collected order, and in this order were a number of tiny cookery utensils, a four-cent curling-iron, a brush, and two incredibly ugly pink china mugs, inscribed in cheap gilt respectively with the words "Father" and "Mother."...

VII Education and art.

I do believe that I even liked the singular sight of a Chinaman tabulating from the world's press, in the modern-history laboratory, a history of the world day by day...

VIII Citizens.

We even saw Chinatown, and the wagonettes of tourists stationary in its streets. I had suspected that Chinatown was largely a show for tourists. When I asked how it existed, I was told that the two thousand Chinese of Chinatown lived on the ten thousand Chinese who came into it from all quarters on Sundays, and I understood. As a show it lacked convincingness—except the delicatessen-shop, whose sights and odors silenced criticism. It had the further disadvantage, by reason of its tawdry appeals of color and light, of making one feel like a tourist. Above a certain level of culture, no man who is a tourist has the intellectual honesty to admit to himself that he is a tourist. Such honesty is found only on the lower levels. The detective saved our pride from time to time by introducing us to sights which the despicable ordinary tourists cannot see. It was a proud moment for us when we assisted at a conspiratorial interview between our detective and the "captain of the precincts." And it was a proud moment when in an inconceivable retreat we were permitted to talk with an aged Chinese actor and view his collection of flowery hats. It was a still prouder (and also a subtly humiliating) moment when we were led through courtyards and beheld in their cloistral aloofness the American legitimate wives of wealthy China-men, sitting gorgeous, with the quiescence of odalisques, in gorgeous uncurtained interiors. I was glad when one of the ladies defied the detective by abruptly swishing down her blind...

1913

Bennett, Arnold. *The great adventure : a play of fancy in 4 acts.* (London : Methuen, 1913). [Erstaufführung Kingsway Theatre, London 1913].

HONORIA. There's one question I should so like to ask you, Mr. Shawn. In watercolours did Mr. Carve use Chinese white freely or did he stick to transparent colour, like the old English school? I wonder if you understand me?

CARVE. (Interested.) He used Chinese white like anything.

HONORIA. Oh! I'm so glad. You remember that charming water-colour of the Venetian gondolier in the Luxembourg. We had a great argument after we got home last Easter as to whether the oar was put in with Chinese white--or just 'left out,' you know!

CARVE. Chinese white, of course. My notion is that it doesn't matter a fig how you get effects so long as you do get them.

HONORIA. I'm so glad. I'm so glad. I knew I was right about Chinese white. Oh, Anselm, do let him be buried in the Abbey! Do let me suggest to uncle----

LOOE. My dear girl, ask your conscience. Enthusiasm for art I can comprehend; I can even sympathize with it. But if this grave national question is to be decided by considerations of Chinese white----...

1913

Bennett, Arnold. *The plain man and his wife*. (London : Hodder and Stoughton, 1913).

II

The taste for pleasure.

Can it not be got by simply sitting down in a chair and yielding to a mood? And yet this knowledge is just about as difficult to acquire as a knowledge of Chinese...

1913

Bennett, Arnold. *The regent : a five towns story of adventure in London*. (London : Methuen, 1913).

Chap. 5.

He had not been so flattered since the Countess of Chell had permitted him to offer her China tea, meringues, and Berlin pancakes at the Sub Rosa tea-rooms in Hanbridge--and that was a very long time ago...

Chap. 6.

It's worse than carrying about a china vase all the time on a slippery floor!...

Chap. 7.

Sir John, with the assistance of a young Chinaman and a fox-terrier, who flitted around him, was indeed eating and drinking... The Chinaman's eyes were closed while his face still grinned. Snip was asleep on the parquet...

1914

Bennett, Arnold. *The price of love*. (London : Methuen, 1914).

Chap. 1.

He sat down in a chair by the table, drew off his loose black gloves, and after letting them hover irresolutely over the encumbered table deposited them for safety in the china slop-basin...

1916

Bennett, Arnold. *The lion's share*. (London : Cassell, 1916).

Chap. 1.

They heard a servant moving about at the foot of the stairs, and a capped head could be seen through the interstices of the white Chinese balustrade... "Yes, I know," said Audrey. "He ought to keep me in the china cupboard."...

Chap. 10

Chinese lanterns, electrically illuminated, were strung across the studio at a convenient height so that athletic dancers could prodigiously leap up and make them swing...

Chap. 31.

The deck awning had been rolled up to the centre, and at the four corners of its frame had been hung four temporary electric lights within Chinese lanterns...

Chap. 33.

Then she noticed that all the dust sheets had been removed from the furniture, that the carpet had been laid, that a table had been set for tea, that there were flowers and china and a teapot and bread-and-butter and a kettle and a spirit-lamp on the table... She had caught him at last. There were two cups and saucers--the best ancient blue-and-white china, out of the glass-fronted china cupboard in that very room!...

Chap. 34.

"Have my tea, and do sit down, Winnie, and remember you're an Essex woman!" Audrey adjured her, going to the china cupboard to get more cups... Jane Foley snatched at one of the four cups and saucers on the table, and put it back, all unwashed, into the china cupboard...

Chap. 39.

He paid lavishly and willingly, convinced by hard experience that the best is inestimable, but he felt too that the best was really quite cheap, for he knew that there were imperfectly educated people in the world who thought nothing of paying the price of a good meal for a mere engraving or a bit of china...

Chap. 40.

The house was an old one; it had a curious staircase, with china knobs on the principal banisters of the rail, and crimson-tasselled bell cords at all the doors of the flats...

1918

Bennett, Arnold. *The roll-call*. (London : Hutchinson, 1918).

Chap. 9.

The increasing success of the campaign against Protection, and certain signs that the introduction of Chinese labour into South Africa could be effectively resisted, had excited the middle-aged provincial--now an Alderman--and he had managed to communicate fire to George...

1918

Bennett, Arnold. *A pretty lady : a novel*. (London : Cassell, 1918).

Chap. 7.

As for Mrs. Braiding managing, she would manage in a kind of way, but the risks to Regency furniture and china would be grave. She did not understand Regency furniture and china as Braiding did; no woman could... He was laughing at himself. Regency furniture and china!...

Chap. 8.

The shops and offices seemed to show that the wants of customers were few and simple. Grouse moors, fisheries, yachts, valuations, hosiery, neckties, motor-cars, insurance, assurance, antique china, antique pictures, boots, riding-whips, and, above all, Eastern cigarettes!...

Chap. 15.

"It is possible that it is simple when one is English. But English--that is as if to say Chinese. Everything contrary. Here is a pen."...

Chap. 19.

On a Chinese tray on a lacquered table by the bed was a spirit-lamp and kettle, and a box of matches in an embroidered case with one match sticking out ready to be seized and struck...

1922

Bennett, Arnold. *Mr. Prohack*. (London : Methuen, 1922).

Chap. 1.

Her black hair was elaborately done for the day, but she wore a roomy peignoir instead of a frock; it was Chinese, in the Imperial yellow, inconceivably embroidered with flora, fauna, and grotesques... Mrs. Prohack slipped off the arm of the chair. Her body seemed to vibrate within the Chinese gown, and she effervesced into an ascending and descending series of sustained laughs... And at the door, discreetly hiding her Chinese raiment behind the door, Eve said, as if she had only just thought of it, though she had been thinking of it for quite a quarter of an hour...

Chap. 4.

An attitude familiar to Mr. Prohack and one that he liked! She was wearing the Chinese garment of the morning, but he perceived that she had done something to it... He had been touched by her manoeuvre, half economy and half coquetry, with the Chinese dress...

Chap. 7.

"Arthur," said Mrs. Prohack, who was in her Chinese robe, "do you know that girl hasn't been home all night. Her bed hasn't been slept in!"...

Chap. 8.

Odd as the spectacle was, Mr. Prohack enjoyed it. He enjoyed the youth and the prettiness and the litheness of the brightly-dressed girls and the stern masculinity of the men, and he enjoyed the thought that both girls and men had had the wit to escape from the ordinary world into this fantastic environment created out of four walls, a few Chinese lanterns, some rouge, some stuffs, some spangles, friction between two pieces of metal, and the profoundest instinct of nature...

Chap. 11.

Am I to give him orders as to what he must do and what he mustn't? This isn't China and it isn't the eighteenth century...

Chap. 20.

She had hastily cast about her plumpness the transformed Chinese gown, which had the curious appearance of a survival from some former incarnation...

1925

Bennett, Arnold. *The human machine*. (London : Hodder and Stoughton, 1925).

Chap. 7.

No one can get in there and rage about like a bull in a china shop...

Chap. 10.

We are cursed by too much of the missionary spirit. We must needs voyage into the China of our brother's brain, and explain there that things are seriously wrong in that heathen land, and make ourselves unpleasant in the hope of getting them put right... [Benn1]

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- 1985 Eine militärische australische Delegation unter Phillip Bennett besucht China. [Tho2]

**Bennett, William J.** (New York, N.Y. 1943-) : Politiker, Autor*Bibliographie : Autor*

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**Benninghoff, H. Merrell** (Illinois ca. 1905-ca. 1990) : Amerikanischer Diplomat*Biographie*

- 1938 H. Merrell Benninghoff ist Konsul des amerikanischen Konsulats in Harbin. [PoGra]

**Bennon, John** = Bannon, John Charles (Bendigo, Victoria 1943-2015 Adelaide) : Politiker, Premier of South Australia*Biographie*

- 1986 Eine Delegation unter John Bannon besucht Beijing und Jinan (Shandong). Shandong und South Australia unterschreiben eine Schwester-Staat Vereinbarung. [Tho2]

**Benoist, Michel** = Benoît, Michel = Jiang Youren = Deyi (Dijon 1715-1774 Beijing) : Jesuitenmissionar, Mathematiker, Konstrukteur, Kartograph*Biographie*

- 1744 Michel Benoist kommt in Macao an und reist nach Beijing. [Deh 1]  
1744-1774 Michel Benoist ist als Mathematiker, Konstrukteur und Geograph am Kaiserhof in Beijing. [Deh 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]

*Bibliographie : Autor*

- 1767 Benoist, Michel. *Lettre sur les jardins, les palais, les occupations de l'empereur*. In : Lettres édifiantes et curieuses [ID D1793] [Le G2]
- 1775 Benoist, Michel. *Qing Qianlong nei fu yu tu*. Atlas 1773 in Kupfer gestochen und 1775 gedruckt, er basiert auf der Karte *Huang yu quan lan tu* von 1717. Auch bekannt unter den Namen Jesuiten-Atlas, *Qianlong shi san pai tong ban di tu*, *Da Qing yi tong yu tu*. (Beijing : Beiping gu gong bo wu yuan, 1932). Die topographischen Aufnahmen wurden von 1756-1759 gemacht. [LOC]
- 1932 Benoist, Michel. *Qing Qianlong nei fu yu tu*. Atlas 1773 in Kupfer gestochen und 1775 gedruckt, er basiert auf der Karte *Huang yu quan lan tu* von 1717. Auch bekannt unter den Namen *Jesuiten-Atlas*, *Huang yu quan tu*, *Qianlong shi san pai tong ban di tu*, *Huang yu quan lan tu*, *Da Qing yi tong yu tu*. (Beijing : Beiping gu gong bo wu yuan, 1932). [LOC]

### **Benoit, Jean-Paul** (1898-1975) : Pfarrer

#### *Bibliographie : Autor*

- 1946 Benoit, Jean-Paul. *Puissance du Seigneur : vie d'Hudson Taylor*. (Strasbourg : Ed. Oberlin, 1946).  
=  
Benoit, Jean-Paul. *Wind aus der Feuerwolke : das Leben Hudson Taylors*. Aus dem Französischen übertr. von Christian Verstalt. (Konstanz : Christliche Verlags-Anstalt, 1965). (Konstanzer Taschenbuch ; 5). [WC]

### **Benoit, Pierre** (Albi, Tarn 1886-1962 Ciboure, Pyrénées-Atlantiques) : Schriftsteller, Dichter

#### *Bibliographie : Autor*

- 1982 [Benoit, Pierre]. *Da xi dao*. Bi'ai'er Bonuwa zhu ; Guo Hong'an yi. (Beijing : Xin hua chu ban she, 1982). Übersetzung von Benoit, Pierre. *L'atlantide*. (Paris : Albin Michel, 1919). 大西島 [WC]

### **Benrimo, J. Harry** = Bentirmo, Joseph Harry (San Francisco, Calif. 1874-1942) : Dramatiker, Schauspieler, Bühnen-Direktor

#### *Bibliographie : Autor*

- 1912 Hazelton, George C. ; Benrimo, J. Harry. *The yellow jacket : a Chinese play done in a Chinese manner in three acts*. Music by William Furst. (New York, N.Y. : Samuel French ; London : Bickers, 1912). [Kampf eines jungen chinesischen Prinzen um sein vererbtes Recht auf den Thron, das ihm sein Halbbruder streitig machen will]. [WC, LeeS2]

### **Bensa, Maurizio** (Porto Maurizio 1879-1941 Saigon) : Diplomat

#### *Biographie*

- 1900 Maurizio Bensa kommt in China an. [BerB1]
- 1901-1905 Maurizio Bensa ist Leutnant der italienischen Marine in China. [BerB1]
- 1905-1908 Maurizio Bensa ist im chinesischen Zolldienst tätig. [BerB1]
- 1908-1923 Maurizio Bensa ist Dolmetscher der italienischen Gesandtschaft in Beijing. [BerB1]

### **Bensacq-Tixier, Nicole** (um 2008) : Französische Historikerin

*Bibliographie : Autor*

- 2008 Bensacq-Tixier, Nicole. *Histoire des diplomates et consul français en Chine (1840-1911) : histoire des relations avec le gouvernement impérial et les puissances présentes en Chine : évolution des postes, des carrières et des conditions de vie.* (Paris : Les Indes savantes, 2008). [ZB]
- 2013 Bensacq-Tixier, Nicole. *Dictionnaire biographique des diplomates et consuls en Chine : 1918-1953.* (Rennes : Presses universitaires de Rennes, 2013) [ZB]
- 2014 Bensacq-Tixier, Nicole. *La France en Chine de Sun Yat-sen à Mao Zedong 1918-1953.* (Rennes : Presses universitaires de Rennes, 2014). [ZB]

**Benschoten, Arnold van** (um 1932) : Amerikanischer Diplomat, Politiker*Biographie*

- 1932 Arnold van Benschoten ist Vize-Konsul des amerikanischen Konsulats in Dalian. [PoGra]

**Benson, John** (um 1987) : Australisches Mitglied Australia Peace Committee*Biographie*

- 1987 Eine australische Delegation des Australia Peace Committee unter John Benson reist nach China für Gespräche über eine friedliche Zusammenarbeit und Abrüstung. [Tho2]

**Benson, Patrick** (Hampshire 1950-) : Illustrator*Bibliographie : Autor*

- 1995 [Waddell, Martin]. *Mao tou ying wa wa = Owl babies*. Ill. by Patrick Benson ; transl. by East Word. (London : Magi Publications, 1995). [Text in Englisch und Chinesisch]. = Waddell, Martin. *Owl babies*. (London : Walker Books, 1992).  
貓頭鷹娃娃 [WC]
- 1998 [Waddell, Martin]. *Xiao mao tou ying*. Mading Weide'er zhu ; Paiké Binsen [Patrick Benson] hui ; Lin Liang yi. (Taipei : Shang yi wen hua shi ye gu fe you xian gong si, 1998).  
Übersetzung von Waddell, Martin. *Owl babies*. (London : Walker Books, 1992).  
小貓頭鷹 [WC]

**Benson, Stella** = Anderson Benson, Stella (Wenlock Edge, Shropshire 1892-1933 Spital Baie d'Along bei Haiphon) : Schriftstellerin*Biographie*

- 1919-1931 Stella Benson reist nach Hong Kong, unterrichtet an einer anglikanischen Knaben-Schule und reist weiter nach Beijing. [ODNB]
- 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]

*Bibliographie : Autor*

- 1902-1933 Benson, Stella. *Diaries of Stella Benson*. Vol. 1-40. ([S.l. : s.n.], 1902-1933). [Benson, Stella. *Women, writing & travel : diaries of Stella Benson*. (Marlborough : Adam Matthew Publications, 2005). Mikrofilme]. [KVK]

- 1928 Benson, Stella. *Worlds within worlds*. (London : Macmillan, 1928). Bericht ihrer Reise durch Ostasien.

### **Bentham, George** (Stoke, Devon 1800-1884 London) : Botaniker

#### *Bibliographie : Autor*

- 1861 Bentham, George. *Flora Hongkongensis : a description of the flowering plants and ferns of the island of Hongkong*. (London : L. Reeve, 1861).  
https://archive.org/details/florahongkongens00bent. [WC]
- 1872 Bentham, George ; Hance, Henry Fletcher. *Florae Hongkongensis prosthéke : a compendious supplement to Mr. Bentham's description of the plants of the island of Hongkong*. (London : L. Reeve, 1872). [WC]

### **Bentham, Jeremy** (London 1748-1832 London) : Jurist, Philosoph, Sozialreformer

#### *Bibliographie : Autor*

- 1970 [Bentham, Jeremy]. *Zheng fu jian lun*. Bianqin zhuan ; Li Yongjiu yi. (Taipei : Pa mi er, 1970). (Xi fang gu dian ming zhu cong shu). Übersetzung von Bentham, Jeremy. *A fragment on government : being an examination of what is delivered, on the subject of government in general, in the introduction to Sir William Blackstone's Commentaries : with a preface, in which is given a critique on the work at large*. (London : T. Payne, P. Elmsly, and E. Brooks, 1776).  
政府簡論 [WC]
- 1971 [Bentham, Jeremy]. *Dao de yu li fa yuan li*. Bianqin zhu ; Shi Yinhong yi. (Taipei : Pa mi er, 1971). (Han yi shi jie xue shu ming zhu cong shu). Übersetzung von Bentham, Jeremy. *Introduction tot he principles of morals and legisation*. (London : W. Pickering, 1823).  
道德與立法原理 [WC]
- 1993 [Bentham, Jeremy]. *Li fa li lun : xing fa dian yuan li*. Jimi Bianqin zhu ; Sun Li [et al.] yi zhe ; Li Guifang jiao zhe. (Beijing : Zhongguo ren min gong an da xue chu ban she, 1993). (Shi jia fa xue han yi ming zhu). Übersetzung von Bentham, Jeremy. *Traité de législation civile et pénale : précédés de principes généraux de législation, et d'une vue d'un corps complet de droit*. Vol. 1-3. (Paris : Bossange, 1820).  
立法理论 : 刑法典原理 [WC]

#### *Bibliographie : erwähnt in*

- 1991 Zhou, Minkai. *Shi jiu shi ji Yingguo gong li zhu yi si xiang bi jiao yan jiu*. (Shanghai : Hua dong shi fan da xue chu ban she, 1991). [Abhandlung über Jeremy Bentham].  
十九世纪英国功利主义思想比较研究 [WC]
- 2000 [Mill, John Stuart]. *Lun Bianqin yu Kelelüzhi*. Yuehan Mule zhu ; Yu Tingming yi. (Beijing : Zhongguo wen xue chu ban she, 2000). (Xi shu yi lin). Übersetzung von Mill, John Stuart. *Dissertationes and discussions : political, philosophical, and historica*. (London : W. Parker and son, 1859). Vol. 1-2. (Library of English literature ; 23369-70). Vol. 1. [Enthält Samuel Taylor Coleridge und Jeremy Bentham].  
论边沁与柯勒律治 [WC]

### **Bentley, Geoff** (um 1992) : Australischer Diplomat

#### *Biographie*

- 1989-1992 Geoff Bentley ist Generalkonsul des australischen Generalkonsulats in Hong Kong. [ChiAus3]

**Bentley, Phyllis Eleanor** (Halifax, Yorkshire 1894-1977 Ing Royde, Halifax) :  
Schriftstellerin

*Bibliographie : Autor*

- 1982 [Bentley, Phyllis Eleanor]. *Bulangte*. Liang Shiqiu zhu bian ; Bintelai zuo zhe ; Zhuang Shengxiong yi zhe. (Taibei : Ming ren chu ban shi ye gu fen you xian gong si, 1982). (Ming ren wei ren zhuan ji quan ji ; 61). Übersetzung von Bentley, Phyllis Eleanor. *The Brontës*. (London : Home & Van Thal, 1947).  
布朗特
- 1999 [Bentley, Phyllis Eleanor]. *Bulangdi zi mei*. Feilisi Banteli zhu ; Guo Wanling yi ; Xie Yaoling shen ding. (Taibei : Mao tou ying chu ban she, 1999). (Zuo jia yu zuo pin ; 6). Übersetzung von Bentley, Phyllis Eleanor. *The Brontës*. (London : Home & Van Thal, 1947).  
布朗蒂姊妹 [WC]

**Benton, Gregor** (1957-) : Professor of Chinese History, Cardiff School of History and Archaeology, Cardiff University

*Bibliographie : Autor*

- 1979 Benton, Gregor. *The origins and early growth of the New fourth army, 1934-1941*. (Leeds : University of Leeds Library, 1987). Diss. Univ. of Leeds, 1979.
- 1982 *Wild lilies : poisonous weeds : dissident voices from People's China*. Ed. by Gregor Benton. (London : Pluto Press, 1982).
- 1983 Benton, Gregor. *The Hongkong crisis*. (London : Pluto Press, 1983).
- 1986 Chen, Yung-fa ; Benton, Gregor. *Moral economy and the Chinese revolution : a critique*. (Amsterdam : Universiteit van Amsterdam, Anthropologisch-Sociologisch Centrum, 1986). (Publikatieserie Zuid- en Zuidoost-Azië ; no 32).
- 1992 Benton, Gregor. *Mountain fires : the Red army's three-year war in South China, 1934-1938*. (Berkeley, Calif. : University of California Press, 1992).
- 1995 *Wild lily, prairie fire : China's road to democracy, Yan'an to Tain'anmen, 1942-1989*. Ed. by Gregor Benton and Alan Hunter. (Princeton, N.J. : Princeton University Press, 1995). (Princeton paperbacks).
- 1995 Pieke, Frank N. ; Benton, Gregor. *Chinese in the Netherlands*. (Leeds : University of Leeds, Department of East Asian Studies, 1995). (Leeds East Asia papers ; no 27).
- 1996 Benton, Gregor. *At the brink : Xiang Ying and Mao Zedong : countdown to the Wannan incident, March 1939-January 1941 : chronicle and documents*. (Leeds : University of Leeds, Department of East Asian Studies, 1996). (Leeds East Asia papers ; no 38).
- 1996 Benton, Gregor. *China's urban revolutionaries : explorations in the history of Chinese Trotskyism, 1921-1952*. (Atlantic Highlands, N.J. : Humanities Press, 1996). (Revolutionary studies).
- 1996 Benton, Gregor. *Comparative perspectives on the communists at war, North and Central China, 1937-1945*. (Leeds : University of Leeds, Department of East Asian Studies, 1996). (Leeds East Asia papers ; no 39).
- 1996 Zheng, Chaolin. *An oppositionist for life : memoirs of the Chinese revolutionary Zheng Chaolin*. Ed. and transl. by Gregor Benton. (Atlantic Highlands, N.J. : Humanities Press, 1996). (Historical memoires).

- 1997 *The Chinese in Europe*. Ed. by Gregor Benton and Frank N. Pieke. (New York, N.Y. : St. Martin's Press, 1997).
- 1998 Chen, Duxiu. *Chen Duxiu's last articles and lettres, 1938-1942*. Ed. and transl. by Gregor Benton. (Surrey : Curzon, 1998). (Chinese worlds).
- 1999 Benton, Gregor. *New fourth army : communist resistance along the Yangtze and the Huai, 1938-1941*. (Richmond : Curzon, 1999). (Chinese worlds).
- 2001 Benton, Gregor ; Gomez, Edmund Terence. *Chinatown and transnationalism : ethnic Chinese in Europe and Southeast Asia : an occasional paper*. (Canberra : Australian National University, Centre for the Study of the Chinese Souther Diaspora, 2001).
- 2004 *Diasporic Chinese ventures : the life and work of Wang Gungwu*. Ed. by Gregor Benton and Hong Liu. (London : RoutledgeCurzon, 2004). (Chinese worlds).
- 2007 Benton, Gregor. *Chinese migrants and internationalism : forgotten histories, 1917-1945*. (New York, N.Y. : Routledge, 2007). (Chinese worlds).

**Benton, Richard P.** (1914-1999 Harford) : Professor Trinity College, Dublin

*Bibliographie : Autor*

- 1969 Benton, Richard P. *Poe's acquaintance with Chinese literature*. In : Poe's newsletter, vol. 2, no 2 (1969).  
<http://www.eapoe.org/pstudies/ps1960/p1969205.htm>.

**Benveniste, Emile** (Alep, Syrien 1902-1976 Versailles) : Linguist, Soziologe, Professor Collège de France

*Bibliographie : Autor*

- 1940 Benveniste, Emile. *Codices sogdiani : manuscrits de la Bibliothèque nationale (mission Pelliot)*. Reproduits en fac-similé. (Copenhague : E. Munksgaard, 1940). (Monumentalinguarum Asiae maioris ; 3).

**Benvenuti, Giuseppe Messerotti** (Modena 1870-1935 Modena) : Arzt

*Biographie*

- 1900-1901 Giuseppe Messerotti Benvenuti hält sich während des Boxer-Aufstandes als Arzt in China auf. [MM]

*Bibliographie : Autor*

- 2000 Benvenuti, Giuseppe Messerotti. *Giuseppe Messerotti Benvenuti : un italiano nella Cina dei Boxer*. A cura di Paolo Battaglia e Nicola Labanca ; testi di Michele Smargiassi [et al.]. Vol. 1-2. (Modena : Associazione Giuseppe Panini Archivi Modenesi, 2000). Vol. 1 : Lettere (1900-1901). Vol. 2 : Fotografie (1900-1901). [Photos]. [WC]

**Benvenuto, Gianni** (Pisa 1926-2005 Germantown, Penn.) : Illustrator

*Bibliographie : Autor*

- 1986 [Barrie, J.M.]. *Xiao fei xia*. Lin Chunglong ; Giuliano Ferri, Gianni Benvenuti ill. (Taiwan : Guang fu shu ju, 1986). (Shi jie ton hua bai ke guan ji ; 10). Übersetzung von Barrie, J.M. *Peter Pan and Wendy*. (London : Hodder & Stoughton, 1911). 小飛俠 [WC]

**Benyovszky, Moritz August von** = Benyowsky, Moritz August von = Benyowsky, Móríc Agost Aladár = Benowsky, Moric August = Beniowski, Moritz August von (Verbo, Ungarn = Vrbové, Slowakei 1741 od. 1746-1786 Ambohitralanana, Madagaskar) : Offizier, Abenteurer, Reiseschriftsteller

*Bibliographie : Autor*

- 1790 Benyovszky, Moritz August von. *Memoirs and travels of Mauritius Augustus Count de Benyowsky ; magnate of the kingdoms of Hungary and Poland, one of the chiefs of the confederation of Poland, &c. &c. Consisting of his military operations in Poland, his exile into Kamchatka, his escape and voyage through the northern Pacific Ocean. Written by himself. Translated from the original manuscript. Vol. 1-2. (Dublin : Printed by William Porter, 1790).*  
<https://archive.org/details/memoirstravelsof01beny>.  
 =  
 [Benyovszky, Maurice Auguste] Benyowsky, Maurice Auguste. *Memoirs and travels of Mauritius Augustus count de Benyowsky. Consisting of his military operations in Poland, his exile into Kamchatka, his escape and voyage from that peninsula through the northern Pacific ocean, touching at Japan and Formosa, to Canton in China, with an account of the French settlement he was appointed to form upon the island of Madagascar. (London : K. Paul, Trench, Trübner & Co., 1904). [Enthält] : Kamchatka to Canton in China. [Guangzhou].*  
 =  
 [Benyovszky, Moritz August von]. *Des Grafen Moritz August von Beniowski Reisen durch Sibirien und Kamtschatka über Japan und China nach Europa : nebst einem Auszuge seiner übrigen Lebensgeschichte. Aus dem Engl. übers ; mit Anmerkungen von Johann Reinhold Forster. (Berlin : Voss, 1790).*  
[https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11047931\\_00005.html](https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11047931_00005.html).  
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 Benyovszky, Moritz August von. *Les memoires et voyages de Maurice Auguste comte de Benyowsky. Ecris par lui-meme, et publiés d'apres le manuscrit original. (Londres : G. G. J. & J. Robinson, 1790).*  
[https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10466330\\_00005.html](https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10466330_00005.html).  
 [Benyovszky gerät 1769 in russische Kriegsgefangenschaft und wird nach Sibirien deportiert. Er kapert dort ein russisches Schiff und fährt über Japan nach Formosa, deren Küste er am 27. August 1771 erreichte. Nach einigen Kämpfen mit den Eingeborenen segelt er im September 1771 weiter an die chinesische Küste bei Tanasoa und von dort aus mit einem Lotsen nach Macao. Er treibt Handel, verkauft sein Schiff und reist nach Frankreich zurück]. [WC,Cla]
- 1791 Benyowsky, Maurice Auguste. *Voyages et mémoires de Maurice-Auguste, comte de Benyowsky, Magnat des Royaumes d'Hongrie et de Pologne, etc. etc. ; contenant des opérations militaires en Pologne, son exil au Kamchatka, son evasion et son voyage à travers l'Océan pacifique, au Japon, à Formose, à Canton en Chine, et les détails de l'établissement qu'il fut chargé par le Ministère François de former à Madagascar. Vol. 1-2. (Paris : Chez F. Guisson, Imprimeur-Libraire, 1791).*  
[http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10466330\\_00005.html](http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10466330_00005.html).  
 = Benyowsky, Moritz August von. *Des Grafen Moritz August von Benyowsky, Ungarischen und Pohnischen Magnaten, und Eines von den Häuptern der Pohnischen Conföderation, Schicksale und Reisen, von ihm selbst beschrieben 2, Fahrt durch das stille Meer über Japan und Formosa nach China; und Errichtung einer französischen Colonie zu Madagascar. (Leipzig : Dykische Buchhandlung, 1791). [Lust]*

**Benzoni, Juliette** (Paris 1920-) : Schriftstellerin

*Bibliographie : Autor*

- 1987 [Benzoni, Juliette]. *Napolun yu nü ming xing*. Zhuli'aite Banzuoni zhu ; Zhang Chengzhu yi. (Ha'erbin : Heilongjiang ren min chu ban she, 1987). (Faguo li shi chang he xiao shuo). Übersetzung von Benzoni, Juliette. *Marianne : une étoile pour Napoléon : roman*. (Paris, Ed. de Trévisé, 1969).  
拿破侖與女明星 [WC]
- 1989 [Benzoni, Juliette]. *Gui zu men de ai qing*. Banzuoni ; Fang Renjie yi. (Ha'erbin : Heilongjiang ren min chu ban she, 1989). Übersetzung von Benzoni, Juliette. *Le sang, la gloire et l'amour : les maris de l'histoire; récits historiques*. (Paris : Trévisé, 1974).  
贵族们的爱情 [WC]

**Beonio-Brocchieri, Paolo** (um 1984) : Italienischer Dozent Universität Pavia und Venedig

*Bibliographie : Autor*

- 1972-1973 Intorcetta, Prospero. *Confucio e il cristianesimo*. A cura di Paolo Beonio-Brocchieri. Vol. 1-2. (Torino : V. Bona, 1972-1973). [WC]

**Beppler, Willy** (1933-2009) : Missionar Rheinische Missionsgesellschaft

*Biographie*

- 1973-1977 Willy Beppler ist Missionar der Rheinischen Missionsgesellschaft in Hong Kong. [VEM]

**Beppler-Lie, Marie-Luise** (um 1987)

*Bibliographie : Autor*

- 1987 Zhang, Xinxin. *Am gleichen Horizont : Erzählung*. Übers. aus dem Chinesischen von Marie-Luise Beppler-Lie. (Bonn : Engelhardt-Ng, 1987). (Übersetzungsreihe Chinesische Frauenliteratur). Übersetzung von Zhang, Xinxin. *Zai tong yi di ping xian shang*. (Taipei : San min shu ju, 1988).  
在同一地平線上 [WC]

**Ber, Saw-lü** (um 1959)

*Bibliographie : Autor*

- 1959 Ber, Saw-Jü. *Der Aussenhandel der Volksrepublik China*. (Düsseldorf : Becker & Wrietzner 1959). [WC]

**Bérain, Jean** (Saint-Mihiel, Meuse 1640-1711 Paris) : Maler, Zeichner, Kupferstecher

*Biographie*

- 1688-1732 Manufacture royale de Beauvais : Grottesques chinois designed by Jean-Baptiste Monnoyer and Jean Bérain : Le prince en voyage, La foire de la tenture chinoise, Le pêcheur, Fauteuil aux oiseaux, Le jardin chinois. [Int,Cor12:S. 37]

**Béranger, Pierre-Jean de** (Paris 1780-1857 Paris) : Dichter, Liedertexter

*Bibliographie : Autor*

- 1958 [Béranger, Pierre-Jean de]. *Beilangrui ge qu xuan*. Shen Baoji yi. (Beijing : Ren min wen xue chu ban she, 1958). [Übersetzung von Gedichten von Béranger].  
贝朗瑞歌曲选 [WC]

**Berberova, Nina** = Berberova, Nina Nikolayevna (St. Petersburg 1901-1993 Philadelphia, Penn.) : Russische Schriftstellerin

*Bibliographie : Autor*

- 1994 [Berberova, Nina]. *Ban zou zhe* ; Hei ci. Luowa Beibei ; Yan Huiying, Xu Jincheng, Hua Changming yi. (Taipei : Shi bao wen hua, 1994). (Da shi ming zuo fang ; 27). Übersetzung von Berberova, Nina. *Le mal noir ; L'accompagnatrice*. (Paris : France loisirs, 1990). 伴奏者 ; 黑疵 [WC]
- 2000 [Berberova, Nina]. *Ru tie hong yan : Gao'erji qing ren de mi mi sheng ya*. Ninuo Bie'erbieluowa zhu ; Xu Changhan, Gao Wenfeng yi. (Ha'erbin : Bei fang wen yi chu ban she, 2000). Übersetzung von Berberova, Nina. *Zheleznaiia zhenshchina : rasskaz o zhizni*. (New York : Russica Publishers, 1981).[Abhandlung über Maksim Gorky]. 如鐵紅顏 高爾基情人的秘密生涯 [WC]

**Berdiaev, Nikolai Aleksandrovich** (Kiev 1874-1948 Paris) : Russischer Philosoph, Theologe, Historiker

*Bibliographie : Autor*

- 1986 [Berdiaev, Nikolai]. *Dusituoyefusiji*. Nigulasi Beideyefu zhu ; Meng Xiangsen yi. (Taipei : Shi bao wen hua chu ban gong si, 1986). (Ren jian cong shu ; 14). Übersetzung von Berdiaev, Nikolai. *Mirosozertsanie Dostojevskago*. (Praga : Izd. The YMCA Press, 1923). = *Die Weltanschauung Dostojewskijs*. (München : C.H. Beck, 1925). 杜思妥也夫斯基 [WC]

**Berdnikov, Georgii Petrovich** (Rostov-on-Don 1915-1996) : Russischer Literaturwissenschaftler

*Bibliographie : Autor*

- 1988 [Berdnikov, Georgii Petrovich]. *Qihefu zhuan*. Ge Bie'erdenikefu zhu ; Chen Yuzeng, Xing Shuhua, Fu Yunqiu yi ; Gao Wenfeng jiao. (Ha'erbin : Heilongjiang ren min chu ban she, 1988). (E Su wen xue jia zhuan ji cong shu). [Biographie von Anton Pavlovich Chekhov]. 契訶夫傳 [WC]

**Berensmann, Wilhelm** = Berensmann, Kaspar Friedrich Wilhelm (Schwerte 1877-1947 Birstein)

*Bibliographie : Autor*

- 1904 Berensmann, Wilhelm. *Wirtschaftsgeographie Schantung's unter besonderer Berücksichtigung des Kiautschou-Gebiets*. (Berlin : Süsserott, 1904). [Shandong, Jiaozhou]. <https://archive.org/details/wirtschaftsgeogr00bereuoft/page/n4>. [WC]

**Berera, Fabrizia** (um 1997) : Docente del Corso di Perfezionamento in Agopuntura, Università degli Studi di Milano

*Bibliographie : Autor*

- 1997 Larre, Claude ; Berera, Fabrizia. *Filosofia della medicina tradizionale cinese*. (Milano : Jaca book, 1997). (EDO : un'enciclopeida d'orientamento).

**Berg, Ake** = Berg, Skapar Ake (um 1885) : Schwedischer Diplomat

*Biographie*

1980-1985 Ake Berg ist Generalkonsul des schwedischen Generalkonsulats in Hong Kong. [Swe4]

**Berg, Alwine** (um 1931)*Bibliographie : Autor*

1931 Berg, Alwine. *Das Heim der Ausgestossenen in China : Gottes Durchhilfe in schwerer Zeit.* (Hildesheim : Hildesheimer China-Blinden-Mission, 1931). [Home for blind, Jiaying = Meixian, Guangdong]. [WC]

**Berg, Christine** (um 1996)*Bibliographie : Autor*

1996 Shu, Ting. *Archaeopteryx : einundachtzig Gedichte.* Aus dem Chinesischen von Christine Berg. (Dortmund : Projekt Verlag, 1996). (Arcus Chinatexte ; Bd. 9). [WC]

**Berg-Pan, Renata** (um 1979)*Bibliographie : Autor*

1979 Berg-Pan, Renata. *Bertolt Brecht and China.* (Bonn : H. Grundmann, 1979). (Studien zur Germanistik, Anglistik und Komparatistik ; Bd. 90). [UBB]

**Bergen, Paul David** (Bellefontaine, Ohio 1860-1915 Hartford, Conn.) : Missionar Board of Foreign Missions of the Presbyterian Church in the U.S.A.

*Biographie*

1883-1913 Paul David Bergen ist Missionar des Board of Foreign Missions of the Presbyterian Church in the U.S.A. in Jinan. [Shav1]

1902 Paul David Bergen ist Präsident des Dengzhou College. [Shav1]

1902-1904 Paul David Bergen ist Präsdiend des Shandong Union College in Weixian. [Shav1]

1904-1913 Paul David Bergen ist Präsident des Union Arts College der Shandong Protestant University und gründet ein Museum für Naturkunde. [Shav1]

**Berger, Anton** (um 1907)*Bibliographie : Autor*

1907 Berger, Anton. *Eine Welt- und Jagdreise.* (Berlin : P. Parey, 1907). [Leut5]

**Berger, David C.** (Gretna, Va. 1896-1975) : Diplomat

*Biographie*

1921 David C. Berger ist Vize-Konsul des amerikanischen Konsulats in Changsha. [PoGra]

1922-1924 David C. Berger ist Vize-Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

1924-1927 David C. Berger ist Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

1927-1929 David C. Berger ist Konsul des amerikanischen Konsulats in Shantou. [PoGra]

1932-1935 David C. Berger ist Konsul des amerikanischen Konsulats in Qingdao. [PoGra]

1938 David C. Berger ist Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

**Berger, Peter Ludwig** = Berger, Peter L. (Wien 1929-) : Amerikanischer Soziologe, Professor für Soziologie und Theologie Boston University

*Bibliographie : erwähnt in*

1990 [Wuthnow, Robert]. *Wen hua fen xi*. R. Wosinoer [et al.] ; Li Weimin, Wen Cesi yi ; Zhou Changzhong jiao. (Shanghai : Shanghai ren min chu ban she, 1990). (Wen hua xin shi ye cong shu). Übersetzung von Wuthnow, Robert. *Cultural analysis : the work of Peter L. Berger, Mary Douglas, Michel Foucault, and Jürgen Habermas*. (Boston ; London : Routledge & Kegan Paul, 1984).  
文化分析 [WC]

**Berger, William Thomas** (England 1815-1899 Cannes) : Mitbegründer der China Inland Mission, Protestantischer Missionar

*Biographie*

1865 Gründung der China Inland Mission durch James Hudson Taylor und William Thomas Berger. Die Mission widmet sich vor allem der chinesischen Landbevölkerung. Die drei Grundsätze dieser Mission sind, dass Geld nur von Gott und nicht von Menschen erbeten werden kann ; Freiheit von konfessionellen und nationalen Bindungen ; Glaube an die Inspiration der heiligen Schrift als Regel für Leben und Glauben. [BBKL,Wil,Tied1,Mun]

**Berger, Willy Richard** = Berger, Wilhelm Richard (Dortmund 1935-Köln 1996) : Literaturwissenschaftler, Schriftsteller, Übersetzer.

*Bibliographie : Autor*

1990 Berger, Willy Richard. *China-Bild und China-Mode im Europa der Aufklärung*. (Köln ; Wien : Böhlau, 1990). [AOI]

**Bergère, Marie-Claire** = Feugeas Bergère, Marie-Claire (1933-) : Historikerin, Sinologin, Professorin Institut national des langues et civilisations orientales, Direktorin Ecole des hautes études en sciences sociales

*Biographie*

1956 Marie-Claire Bergère erhält die agrégation d'histoire et géographie der Ecole normale supérieure Sèvres. [BerM]

1956-1959 Marie-Claire Bergère studiert Sinologie am Institut national des langues et civilisations orientales. [BerM]

1959 Marie-Claire Bergère erhält das Chinesisch-Diplom des Institut national des langues et civilisations orientales. [BerM]

1959-1968 Marie-Claire Bergère ist Chargée de recherche am Centre national de la recherche scientifique. [BerM]

1964-1997 Marie-Claire Bergère ist Professeur d'histoire de la Chine moderne et contemporaine am Institut national des langues et civilisations orientales. [BerM]

1968 Marie-Claire Bergère promoviert in Sinologie an der Sorbonne. [BerM]

1968-1974 Marie-Claire Bergère ist Maître assistant am Institut national des langues et civilisations orientales. [BerM]

- 1975 Marie-Claire Bergère habilitiert sich in Geschichte am Institut national des langues et civilisations orientales. [BerM]
- 1978-1994 Marie-Claire Bergère ist Direktorin der Ecole des hautes études en sciences sociales. [BerM]
- 1980-1981 Marie-Claire Bergère ist Direktorin des Département d'études chinoises des Institut national des langues et civilisations orientales. [BerM]
- 1983- Marie-Claire Bergère ist Mitglied des Conseil de rédaction der *Etudes chinoises*. [AOI,BerM]
- 1985-1997 Marie-Claire Bergère ist Direktorin des Centre d'études chinoises des Institut national des langues et civilisations orientales. [BerM]
- 2001 Marie-Claire Bergère ist Gastprofessorin an der Chinese University of Hong Kong. [BerM]
- 2003 Marie-Claire Bergère ist Gastprofessorin am History Department der Harvard University. [BerM]

### *Bibliographie : Autor*

- 1964 Bergère, Marie-Claire. *Une crise financière à Shanghai à la fin de l'Ancien régime = Zhongguo ren min yin hang : Shanghai Shi fen hang*. (Paris ; La Haye : Mouton, 1964). (Maison des sciences de l'homme. Matériaux pour l'étude de la Chine moderne et contemporaine. Textes ; no 3).
- 1968 Bergère, Marie-Claire. *La bourgeoisie chinoise et la révolution de 1911*. (La Haye : Mouton, 1968). (Matériaux pour l'étude de l'Extrême-Orient moderne et contemporain. Travaux ; no 3). Diss. Institut national des langues et civilisations orientales, 1968).
- 1969-1972 *Histoire de la Chine*. Sous la direction de Jean Chesneaux. Vol. 1-4. (Paris : Hatier, 1969-1977). (Collection d'histoire contemporaine).  
Vol. 1 : Chesneaux, Jean ; Bastid, Marianne. *Des guerres de l'opium à la guerre franco-chinoise 1840-1885*.  
Vol. 2 : Bastid, Marianne ; Bergère, Marie-Claire ; Chesneaux, Jean. *De la guerre franco-chinoise à la fondation du parti communiste chinois 1885-1921*.  
Vol. 3 : Chesneaux, Jean ; Le Barbier, Françoise. *La marche de la révolution 1921-1949 : de la fondation du parti communiste à la libération*.  
Vol. 4 : Bellassen, J[oël] ; Chesneaux, J[ean] [et al.]. *Un nouveau communisme 1949-1976 : de la libération à la mort de Mao Zedong*. [AOI]
- 1977 "*Sauvons la patrie*" : le nationalisme chinois et le mouvement du quatre mai 1919. Textes présentés, annotés et traduits par Marie-Claire Bergère ; en collaboration avec Tchang Fou-jouei. (Paris : Publications orientalistes de France, 1977). (Etudes).
- 1979 Bergère, Marie-Claire. *L'économie de la Chine populaire*. (Paris : Presses universitaires de France, 1983). (Que sais-je ? ; 1102). [2e éd. 1983].
- 1980 Bergère, Marie-Claire. *Capitalisme national et impérialisme : la crise des filatures chinoises en 1923*. (Paris : Ed. de l'Ecole des hautes études en sciences sociales, 1980). (Matériaux pour l'études de l'Asie orientale et contemporaine. Cahiers ud Centre Chine ; no 2). [2e éd. Paris : Flammarion, 1986].
- 1986 Bergère, Marie-Claire. *L'âge d'or de la bourgeoisie chinoise, 1911-1937*. (Paris : Flammarion, 1986). (Nouvelle bibliothèque scientifique).
- 1987 Bergère, Marie-Claire. *La République populaire de Chine de 1949 à nos jours*. (Paris : Armand Colin, 1987). [3e éd. revue et augmentée, 2002].
- 1989 *La Chine au XXe siècle*. Sous la direction de Marie-Claire Bergère, Lucien Bianco et Jürgen Domes. Vol. 1-2. (Paris : Fayard, 1989-1990). Vol. 1 : *D'une révolution à l'autre 1895-1949*. Vol. 2 : *De 1949 à aujourd'hui*.

- 1989 *La Chine et le Pacifique*. Marie-Claire Bergère [et al. ; Jean-Pierre Cabestan]. (Paris : Fondation pour les études de défense nationale, 1989). (Dossier / Fondation pour les études de défense nationale ; no 27).
- 1994 Bergère, Marie-Claire. *Sun Yat-sen*. (Paris : Fayard, 1994).
- 1994 Bergère, Marie-Claire. *Zhongguo zi chan jie ji de huang jin shi dai, 1911-1937*. Baiji'er zhu, Zhang Fuqiang, Xu Shifen yi. (Shanghai : Shanghai ren min chu ban she, 1994). Übersetzung von Bergère, Marie-Claire. *L'âge d'or de la bourgeoisie chinoise, 1911-1937*. (Paris : Flammarion, 1986). (Nouvelle bibliothèque scientifique).
- 1995 *Un siècle d'enseignement du chinois à l'Ecole des langues orientales : 1840-1945*. Sous la direction de Marie-Claire Bergère et Angel Pino. (Paris : L'Asiathèque, 1995). (Bicentenaire des langues orientales).
- 1998 Bergère, Marie-Claire. *Le mandarin et le comprador : les enjeux de la crise en Asie orientale*. (Paris : Hachette Littéraire, 1898). [CCFr]
- 2002 *Aux origines de la Chine contemporaine : en hommage à Lucien Bianco*. Sous la direction de Marie-Claire Bergère ; préface de Jacques Derrida. (Paris : L'Harmattan, 2002).
- 2002 Bergère, Marie-Claire. *Histoire de Shanghai*. (Paris : Fayard, 2002). (Histoire des grandes villes du monde).

## **Bergeron, Pierre de (1585-1638) : Französischer Geograph, Reisender**

### *Bibliographie : Autor*

- 1634 Bergeron, Pierre. *Relation des voyages en Tartarie de fr. Gvillaume de Rvbruquis, fr. Iean dv Plan Carpin, fr. Ascelin, & autres religieux de S. François & S. Dominique, qui y furent enuoyez par le Pape Innocent IV. & le roy S. Louys : plvs un Traicté des Tartares, de leur origine, moeurs, religion, conquestes, Empire, Chams, Hordes diuerses, & changemens jusqu'aujourd'huy. Avec un abregé de l'histoire des Sarasins et Mahometans, de leur pays, peuples, religion, guerres ; suite de leurs califes, roys, soudans ; Et de leur diuers Empires & Estats établis par le Monde*. Le tout recueilly par Pierre Bergeron, Parisien. (Paris : Chez Georges Iosse ; Chez la veufue Iean de Heuqueville, & Louys de Heuqueville, 1634). = Bergeron, Pierre. *Voyages faits principalement en Asie dans les XII, XIII, XIV, et XV siecles : par Benjamin de Tudele, Jean du Plan-Carpin, N. Ascelin, Guillaume de Rubruquis, Marc Paul Venitien, Haiton, Jean de Mandeville, et Ambroise Contarini : accompagne's de l'histoire des Sarasins et des Tatares, et pre'ce'dez d'une introduction concernant les voyages et les nouvelles de'couvertes des principaux voyageurs*. (La Haye : Chez J. Neaulme, 1735). [Enthält] :  
Mandeville, John. *Recueil ou abrege des voiaages, et observations*. [Älteste Fassung der Reise von Ruysbroek, die aufzufinden ist].  
Ruysbroek, Willem van. *Der Bericht des Franziskaners Wilhelm von Rubruk über seine Reise in das Innere Asiens in den Jahren 1253/1255*. 1., vollst. Übersetzung aus dem Lateinischen, hrsg. und bearb. von Hermann Herbst. (Leipzig : Griffel-Verlag, 1925). [Erste vollständige deutsche Übersetzung]. [KVK,Lust]  
= *Relation du voyage en Tartarie* : [https://www.google.ch/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0ahUKEwiQma3fpPPAhVHOBoKHbrQAp8QFggI MAE&url=http%3A%2F%2Fseaa27112b412afb2.jimcontent.com%2Fdownload%2Fversion%2F1354525969%2Fmodule%2F5697192462%2Fname%2Fbergeronavezac\\_carpin.pdf&usg=AFQjCNH01dNc5ZKZJSjdf9TvL9\\_AEMwluQ](https://www.google.ch/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0ahUKEwiQma3fpPPAhVHOBoKHbrQAp8QFggI MAE&url=http%3A%2F%2Fseaa27112b412afb2.jimcontent.com%2Fdownload%2Fversion%2F1354525969%2Fmodule%2F5697192462%2Fname%2Fbergeronavezac_carpin.pdf&usg=AFQjCNH01dNc5ZKZJSjdf9TvL9_AEMwluQ). PDF

- 1830 Bergeron, Pierre de. *Voyages de Benjamin de Tudelle, autour du monde, commencé l'an 1173. De Jean du Plan Carpin, en Tartarie. Du frère Ascelin et de ses compagnons vers la Tartarie. De Guillaume de Rubruquin, en Tartarie et en Chine, en 1253. Suivis des additions de Vincent de Beauvais et de l'histoire de Guillaume de Nangis, pour l'éclaircissement des précédents voyages.* (Paris : Imprimé aux frais du gouvernement, 1830). [Benjamin ben Jonah, Giovanni da Pian del Carpini, Niccolo Ascelin, Willem van Ruysbroek].

**Berghaus, Heinrich Karl Wilhelm** (Clèves 1797-1884 Stettin) : Geograph, Professor für Mathematik, Berlin

*Bibliographie : Autor*

- 1834 Berghaus, Heinrich Karl Wilhelm. *Atlas von Asia.* (Gotha : J. Perthes, 1832-1843). [Enthält] : *Die chinesische Küste der Provinz Kuang-tung, zu beiden Seiten des Meridians von Macao.* [Guangdong]. [LOC]
- 1843 Berghaus, Heinrich Karl Wilhelm. *Karte von China und Japan : den Manen D'Anville's und Klapproth's gewidmet.* (Gotha : Justus Perthes, 1843). [WC]

**Berghaus, Hermann** (Herford 1828-1890 Gotha) : Kartograph

*Bibliographie : Autor*

- 1880 Berghaus, Hermann. *Chinesisches Reich.* (Gotha : Perthes, 1880). (Stieler's Hand-Atlas ; 66). [Karte]. [WC]
- 1887 Berghaus, Hermann. *Fluth-Hafen* (China). (Gotha : Perthes, 1887). [Karten]. [WC]

**Bergholz, Leo Allen** (Burlington, Vt. 1857-1945 begraben Vurlington, Vt.) : Diplomat, Politiker

*Biographie*

- 1883-1887 Leo Allen Bergholz ist Vize-Konsul des amerikanischen Konsulats in Zhenjiang. [PoGra]
- 1905 Leo Allen Bergholz ist Generalkonsul des amerikanischen Konsulats in Tianjin. [PoGra]
- 1906 Leo Allen Bergholz ist Generalkonsul des amerikanischen Konsulats in Guangzhou. [PoGra]
- 1919-1921 Leo Allen Bergholz ist Generalkonsul des amerikanischen Konsulats in Guangzhou. [PoGra]

**Bergius, C.C. = Zimmer, Egon-Maria** (Buer, Westfalen 1910-1996 Vaduz) : Schriftsteller

*Bibliographie : Autor*

- 1959 Bergius, C.C. *Absturz über China.* Hrsg. Peter Supf. (München : Moewig, 1959). (Fliegergeschichten ; Bd. 155). [WC]

**Berglar, Peter** (Kassel 1919-1989 Köln) : Historiker, Schriftsteller, Mediziner, Professor für Geschichte Universität Köln

*Bibliographie : Autor*

- 1994 [Berglar, Peter]. *Weilian Feng Hongbao zhuan.* Bide Beigelai zhu ; Yuan Jie yi. (Beijing : Shang wu yin shu guan, 1994). Übersetzung von Berglar, Peter. *Wilhelm von Humboldt in Selbstzeugnissen und Bilddokumenten.* (Reinbek b. Hamburg : Rowohlt, 1970). (Rowohlts Monographien ; 161). 威廉馮洪堡傳 [WC]

**Bergman, Dag Erik** (1914-1984 Athen, Griechenland) : Schwedischer Diplomat*Biographie*

1973-1980 Dag Erik Bergman ist Generalkonsul des schwedischen Generalkonsulats in Hong Kong. [Swe4]

**Bergmann, Georg** (Petrosavotsk bei St. Petersburg 1868-1937 Qingdao) : Arzt*Biographie*

1922 Georg Bergmann kommt in Qingdao an und gründet und leitet ein Erholungsheim im Laoshan-Gebirge. [Tsing1]

1924-1931 Georg Bergmann ist Oberarzt eines russischen oder chinesischen Hospital in Harbin. [Tsing1]

1935-1937 Neueröffnung des Hospitals in Qingdao, Georg Bergmann übernimmt die Leitung. [Tsing1]

1937 Georg Bergmann muss krankheitshalber nach Shanghai und kehrt nach Qingdao zurück. [Tsing1]

**Bergoint, Marie-Luise** (um 1997)*Bibliographie : Autor*

1997 Laotse. *Tao te king : vom Weltgesetz und seinem Wirken*. Überarb. Neuausg. von Marie-Louise Bergoint ; Ill. von Klaus Holtzka. (Neuhausen : Urania-Verlag, 1997). [Laozi. *Dao de jing*]. [WC]

**Bergquist, Lars** (Stockholm 1930-) : Diplomat*Biographie*

1982-1988 Lars Bergquist ist Botschafter der schwedischen Botschaft in Beijing. [Swe1]

**Bergquist, Maja** (Gustavsberg, Värmdö 1897-1987 Sala, Schweden) : Missionarin Mission Covenant Church of Sweden*Biographie*

1928-ca. 1934 Maja Bergquist ist Missionarin der Covenant Church of Sweden in Kashgar, Xinjiang. [Swe5,Int]

**Bergson, Henri** (Paris 1859-1941 Paris) : Philosoph, englisch-polnischer Herkunft, Professor Collège de France*Biographie*

1920 Liang, Shuming. *Wei shi shu yi*. Vol. 1. (Beijing : Beijing da xue chu ban she, 1920). 唯識述義

Liang Shuming attacked Bertrand Russell vigorously, together with Henri Bergson. Though they used different methods, their mathematical and intuitive epistemologies respectively were nothing but 'delusion' that made true knowledge impossible. [Russ3]

1920.06.07 Letter from Mao Zedong to a friend.

"I'm reading three great contemporary philosophers : John Dewey, Bertrand Russell and Henri Bergson." [DewJ181]

1921

Liang, Shuming. *Dui Luosu zhi bu man* [ID D28357].

To my friend Zhang Shenfu who already loves Russell's theories. Over the past, seven, eight years, he has not stopped talking about and praising Russell's theories. Following Mr. Zhang's urgings, I have also tried to read Russell's works and to like them. And in fact found that some aspects of his theories accord well with my own thought – such as his social psychology. Also his theory of impulsion is quite coherent. I also found Russell's theories of cognition and of the essential continuity of all matter very suggestive. Last year, when Russell passed through Nanjing, he gave a very convincing lecture on the subject using the example of the concept of 'hat' to prove that hats seen by people in the present are nothing more than extensions of hats that they have seen before – though they might not actually be the hats bought originally. So I accept some of Russell's theories. But my dissatisfaction with Russell's thought is more serious. I am full of doubt about its foundation.

What gives me great unease about Russell is the way he criticizes – quite unfairly and ignorantly the theories of Bergson. Although I do not know much about mathematical logic, sill, I have deep reservations about Russell's unscholarly attitude in intellectual debate. It is well known that Russell opposes Bergson. But he has never bothered to understand the other's point of view. In Beijing, he attacked Bergson for 'mythical idealism' without any basis at all. Finally, I also want to warn my readers about the quest for an all encompassing, comprehensive philosophy. Truths attained through such comprehensive philosophies might sound good. Indeed, they appear to be perfect in their claim to certainty. But the real truth is always more complex. It is neither as pleasant nor as fine sounding as Russell likes to claim. A scholar is an expert only in his own field. Outside of it, he is just a commoner. Zhang Shenfu is right in saying that 'Today's philosophy belongs either to the Russell's school or to that of Bergson'. One is a leader in rationalism, the other is a leader in non-rational thought. Russell and Bergson are the two greatest contemporary philosophers. Although they are different, each has claim to truth.

But from Russell's short-sighted words it is evident he is not open to learning. He seeks for truth, but cannot attain it. In this Russell has forsaken the outlook of a true scholar. I write this not only to criticize Russell. There are many people who discuss philosophical issues the same way as Russell does. I have been feeling pity for them for a long time now. The reason that such persons cannot be true scholars is they are not prudent in their outlook. They do not know that only one who is calm, careful and insightful can be a truly great philosopher. [Russ8]

1924

Hu, Shi. *Wu shi nian lai zhi shi jie zhe xue shi*. [Weltphilosophie der letzten 50 Jahre]. [ID D28639].

Hu Shi schreibt eine Analyse über die historischen Überlegungen John Deweys : "Dewey zeigt in diesen Abschnitten auf, dass die antike und die neuzeitliche Haltung hinsichtlich der 'Erfahrung' deshalb differiert, weil die praktischen Erfahrungen der Menschen früher und heute in der Tat völlig voneinander abweichen. Die Erfahrung der Menschen in der Antike ist passiv, konservativ und blind, deshalb schätzen die Philosophen der Antike die Vernunft und die geistige Erfahrung besonders hoch. Unter dem Einfluss der experimentellen Wissenschaft führte die Erfahrung des heutigen Menschen zur aktiven Kontrolle der Natur, zum nach vorne gerichteten Suchen nach Erneuerung und zum bewusst [durchgeführten] Plan und Experiment. Dewey zeigt auf, dass die von den Kantianern angenommene Vernunft wirklich ausgedient hat. Vernunft, [das heisst] Intelligenz, ist die lebendige Anwendung der Erfahrung, darüber hinaus gibt es keine weitere Vernunft."

"Der wichtigste Beitrag Darwins und Huxleys hinsichtlich der philosophischen Methode besteht in deren 'Agnostizismus' (cun yi zhu yi). Der Begriff Agnostizismus wurde von Huxley geschaffen, wörtlich übersetzt 'Nicht-Wissen-Ismus' (bu zhi zhu yi). Konfuzius sprach : 'Das, was man Weiss, für Wissen halten und das, was man nicht weiss, für Nicht-Wissen halten, das ist Wissen'. Dieses Zitat ist wirklich eine gute Erklärung des 'Agnostizismus'. Aber die Wissenschaftler der Neuzeit gehen noch einen Schritt weiter, sie wollen fragen : 'Welches Wissen kann erst als nicht anzweifelbares Wissen gelten ? ' Huxley sagt, erst jenes ausreichend bewiesene Wissen kann man glauben, all das, was nicht ausreichend bewiesen werden kann, kann nur als Zweifel, aber nicht als Glauben gelten. Das ist das Hauptprinzip des Agnostizismus.

Huxleys zentraler Punkt ist die Betonung des Beweises. Hinsichtlich jedes Aberglaubens, jeder Überlieferung hat er nur eine Kampfzweifel : das 'Heranziehen von Beweisen'. Obwohl diese Haltung in der Tat eine wissenschaftliche ist, ist sie jedoch nur ein Aspekt der wissenschaftlichen Methode, sie umfasst nur den negativen, zerstörerischen Aspekt. Huxley hat noch nicht den gesamten Bedeutungsgehalt der wissenschaftlichen Methode im Denken verstanden. Er verfasste noch ein kurzes Vorwort, in welchem er darauf hinweist, dass im vierten Kapitel des vorliegenden Bandes Descartes die unabdingbaren Bedingungen des wissenschaftlichen Urteils aufzeigt ; die übrigen acht Kapitel beschreiben alle die späteren Ergebnisse, die durch die Anwendung der Descartischen Methode auf jeden Aspekt [erzielt wurden]. Aber die Methode von Descartes besteht nur aus dem Wort 'Zweifel' ; Huxley hebt klar und deutlich hervor, dass Descartes' Methode lediglich darin besteht, keine Bereitschaft zu zeigen, einem Begriff Glauben zu schenken, der nicht völlig klar und verständlich ist. Sie besteht lediglich darin, das Wort 'Zweifel' von der sündhaften Position [zu befreien] und in die Verantwortung zu heben. Huxley erkannte deutlich, dass das Wort 'Zweifel' das Zentrum des wissenschaftlichen Geistes ist."

"Henri Bergson vertritt auch eine Art Evolutionslehre, welche er 'kreative Evolution' (chuang zao de jin hua) nennt. Diese Lehre setzt einen dualen Ursprung voraus : ein Aspekt ist jene tote, passive Materie ; ein Aspekt ist jener 'élan vital' (Sheng huo de chong dong). Leben besteht lediglich in der Neigung, die Funktion / Anwendung dieses ursprünglichen Impulses in der Materie anzuregen. Dieser ursprüngliche Impuls ist die eigentliche Ursache der biologischen Evolution (sheng wu yan hua)." [DewJ175:S. 108, 177-178, 211]

- 1953 Zhang, Junmai. *Wo zhi zhe xue si xiang, Yuan kan yu Xianggang 'Zai sheng'* [ID D17142]. Zhang schreibt : Soweit ich mich erinnere, ist die Debatte über 'Lebensanschauung' durch meinen Vortrag mit dem Titel Ren sheng guan [Lebensanschauung] angestoßen worden. Damals war ich gerade aus Europa zurückgekehrt und vertrat, unter dem Einfluss von Bergson und Eucken, den Gedanken, dass die Menschheit Denken und freien Willen hat...Zwei, drei Jahrhunderte war der europäische Geist geprägt durch eine einseitige Betonung des Wissens und glaubte, der Fortschritt des Wissens werde der Menschheit grenzenloses Glück bringen. Nach zwei Weltkriegen haben die Menschen Europas und Amerikas jedoch ein tiefes Bewusstsein davon gewonnen, dass das bloße Vertrauen auf Wissen nicht nur kein Glück schafft, sondern sogar den Weltuntergang herbeiführen kann... Vor über 160 Jahren hat Kant ausser der *Critik der reinen Vernunft* und ihrer Kritik des Wissens auch die *Critik der praktischen Vernunft* geschrieben, in der er die Herkunft von Moral diskutiert. Beide Aspekte haben für Kant gleiches Gewicht und er trifft sich darin mit dem Konfuzianismus, der Menschlichkeit (ren) und Weisheit (zhi) gleichermaßen betont, wie auch mit dem Buddhismus und dessen doppelter Kultivierung von Mitleid (bei) und Weisheit. Kant ist der herausragende moderne Vertreter eines solchen Ziels... Am Anfang meiner Beschäftigung mit Philosophie stand das Interesse an Rudolf Eucken und Henri Bergson... In ihren Büchern aber betonen Eucken und Bergson einseitig den sogenannten 'Lebensstrom', der in Antiintellektualismus mündet, und ignorieren die seit ein, zwei Jahrhunderten im System der europäischen Philosophie entwickelte Erkenntnistheorie. Nach der ersten Auseinandersetzung mit diesen Theorien konnte ich mich einer gewissen Unzufriedenheit nicht erwehren. So las ich zugleich Kants Werke vermittelt durch den Neukantianismus. Darin zeigte sich eine noch unterschwellige Tendenz meines Geistes. Eucken und Bergson vertreten eine Philosophie des freien Willens, der Tat und der Veränderung, die mich ansprach. Allerdings kennen sie nur das Veränderliche, nicht aber das Beharrliche, nur den Strom, nicht aber die Tiefe, nur die Tat, nicht aber die Weisheit, die zwischen wahr und falsch zu unterscheiden vermag. Ihre Philosophie ist wie eine Landschaft mit steilen Gipfeln, in der kein breiter und ebener Weg in Sicht ist. Obzwar Eucken ständig vom Geistesleben spricht und der späte Bergson den Ursprung der Moral thematisiert, sieht keiner von beiden Erkenntnis und Morals als stabilisierende Komponenten von Kultur an... Ich schätze die deutsche Philosophie... Selbstverständlich verteidige ich das Denken des chinesischen Konfuzianismus, eben weil es zwischen konfuzianischem Denken und Kantischer Philosophie Gemeinsamkeiten gibt. [Kant3]
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Er schreibt : "[Young writers] succeeded in borrowing ideological content from modernism, rather than peeling off its techniques alone and applying these to their writings. It indicates that a group of young Chinese writers have risen and become mature in the circle of elite literature. They learned from Sartre, Nietzsche, Bergson, Freud, and Camus to nurture their spirits, and they were concerned about one set of question : "Who am I ?" "Where do I come from, and where shall I go ?" "What should I do and what can I do in this world ?" It was the issue that Western modernism was bitterly obsessed with." [Sar100]

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消极自由有什么错 [WC]

**Berliner, Nancy** = Berliner, Nancy Zeng (1958-) : Curator of Chinese Art and Culture at the Peabody Essex Museum

### *Bibliographie : Autor*

- 1996 Berliner, Nancy. *Beyond the screen : Chinese furniture of the 16th and 17th centuries*. With contributions by Craig Clunas [et al.]. (Boston : Museum of Fine Arts, 1996).

**Berliner, Sigfried** (Hannover 1884–1961 Forest Grove, Oregon) : Physiker, Dozent für Handel, Betriebswissenschaft

### *Biographie*

- 1914-1919 Sigfried Berliner ist für drei Monate Vizefeldwebel des deutschen Seebatallions in Jiaozhou, Qingdao und 1914-1919 in Kriegsgefangenschaft durch die Japaner auf der Insel Shikoku. [Wik]

### *Bibliographie : Autor*

- 1920 Berliner, Siegfried. *Organisation und Betrieb des Export-Geschäfts in China*. (Hannover : Hahn, 1920).  
1 : Allgemeiner Teil und Buchführung. [WC]
- 1920 Berliner, Sigfried. *Organisation und Betrieb des Import-Geschäfts in China*. (Hannover : Hahn, 1920). (Weltwirtschaftliche Abhandlungen ; Bd. 2). [WC]

**Berling, Judith A.** (Jacksonville, Florida 1945-) : Professor of Chinese and Comparative Religions, Graduate Theological Union, Berkeley, Calif.

### *Biographie*

- 1967 Judith A. Berling erhält den B.A. in Religion des Carleton College. [Berl]
- 1974 Judith A. Berling erhält den M.Phil. in Chinese Thought der Columbia University. [Berl]
- 1974-1975 Judith A. Berling ist Lecturer an der Indiana University, Bloomington. [Berl]
- 1976 Judith A. Berling promoviert in Chinese Thought an der Columbia University. [Berl]
- 1976-1979 Judith A. Berling ist Assistant Professor an der Indiana University, Bloomington. [Berl]
- 1978-1979 Judith A. Berling ist Visiting Assistant Professor an der Stanford University. [Berl]
- 1979-1987 Judith A. Berling ist Associate Professor an der Indiana University, Bloomington. [Berl]
- 1983-1985 Judith A. Berling ist Mitglied des Editorial Board des *Journal of American Academy of Religion*. [Berl]
- 1983-1997 Judith A. Berling ist Mitglied des Editorial Board des *Journal of feminist studies in religion*. [Berl]
- 1986 Judith A. Berling ist Visiting Lecturer an der The Divinity School der University of Chicago. [Berl]
- 1987- Judith A. Berling ist Professor of Chinese and Comparative Religions an der Graduate Theological Union, Berkeley, Calif. [Berl]
- 1987-1996 Judith A. Berling ist Dekan und Vize-Präsidentin der Graduate Theological Union, Berkeley, Calif. [Berl]
- 1990-1991 Judith A. Berling ist Präsidentin der American Academy of Religion. [Berl]
- 1992-1995 Judith A. Berling ist Präsidentin der American Society for the Study of Religion. [Berl]
- 1995 Judith A. Berling erhält das Honorary Degree der Church Divinity School of the Pacific, Berkeley, Calif. [Berl]
- 1996 Judith A. Berling ist Leiterin der Delegation to seminaries in the People's republic of China. [Berl]
- 1996 Judith A. Berling ist Teilnehmerin an der Conference on Interpretations of Hope in Hong Kong. [Berl]
- 1996-1997 Judith A. Berling ist Gründerin und Mitherausgeberin von *Teaching theology and religion*. [Berl]
- 2002 Judith A. Berling ist Teilnehmerin an der Joint Conference of Graduate Theological Union and Institute of World Religions der Chinese Academy of Social Sciences, Beijing. [Berl]
- 2005 Judith A. Berling ist Guest Lecturer am Institute for Study of Asian Cultures and Theologies in Hong Kong. [Berl]

### *Bibliographie : Autor*

- 1976 Berling, Judith A. *The uniting of the ways : the syncretic thought of Lin Chao-en (1517-1598)*. (New York, N.Y. : Columbia University, 1976). Diss. Columbia Univ., 1976. [Lin Zhao'en]. [WC]
- 1980 Berling, Judith A. *The syncretic religion of Lin Chao-en*. (New York, N.Y. : Columbia University Press, 1980). (Neo-confucian studies ; Buddhist studies and translations ; IASWR series). [WC]

- 1996 *With fait we can move mountains : reflections of the GTU Asia Pacific consultation in China, Oct. 1995.* Judith A. Berling, ed. (Berkeley, Calif. : Asia Pacific Bridges, 1996). [WC]
- 1997 Berling, Judith A. *A pilgrim in Chinese culture : negotiating religious diversitys = Jin lin.* (Maryknoll, N.Y. : Orbis Books, 1997). (Faith meets faith series). [WC]
- 2005 Zhuo, Xinping ; Berling, Judith A. ; Wickeri, Philip L. *Xin yang zhi jian de zhong yao xiang yu : Ya zhou yu xi fang de zong jiao wen hua jiao liu guo ji xue shu yan tao hui wen ji.* (Beijing : Zong jiao wen hua chu ban she, 2005). [Conference on Faithful / Fateful encounters : religion and cultural exchanges between Asia and the West, 2002, Beijing].  
信仰之间的重要相遇 : 亚洲与西方的宗教文化交流国际学术研讨会文集 [WC]

**Berling, Karl** = Berling, Karl Heinrich Ludwig (Schwarzenbek, Lauenburg 1857-1940) : Kunsthistoriker

*Bibliographie : Autor*

- 1911 Berling, Karl. *Festive publication to commemorate the 200th jubilee of the oldest European China factory Meissen : 1910.* (Leipzig : Brockhaus, 1911).  
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Berling, Karl. *Festschrift zur 200ja#hrigen Jubelfeier der ältesten europäischen Porzellanmanufaktur Meissen : (1710-1910).* (Leipzig : Brockhaus, 1911). [WC]

**Berlinguer, Enrico** (Sassari, Sardinien 1922-1984 Padua) : Politiker

*Biographie*

- 1980 Enrico Berlinguer besucht China. [Sama4:S. 139]

**Berlioux, Monique** (Metz 1923-1015 Paris) : Schwimmerin

*Bibliographie : Autor*

- 1955 Berlioux, Monique. *Mon séjour chez Mao Tsé-toung.* (Paris : Flammarion, 1955). [Bericht ihrer Reise 1954 mit der französischen Frauen-Delegation nach Shenyang, Nanjing, Hangzhou, Shanghai]. [Mao Zedong]. [Yuan,Cla]

**Berlioz, Hector** = Berlioz, Louis Hector (La Côte-Saint-André, Isère 1803-1869 Paris) : Komponist, Musikkritiker

*Bibliographie : erwähnt in*

- 1994 [Rolland, Romain]. *Boliaozi : shi jiu shi ji de yin yue 'gui cai'.* Luoman Luolan zhu ; Chen Yuan yi ; Chen Shi jiao. (Xianggang : San lian shu dian you xian gong si, 1994). Übersetzung von Rolland, Romain. *Hector Berlioz.* In : Rolland, Romain. *Musiciens d'aujourd'hui.* (Paris : Hachette, 1908).  
柏遼茲 : 十九世紀的音樂鬼才 [WC]

**Berman, David** (um 1999) : Professor Department of Philosophy, Trinity College Dublin

*Bibliographie : Autor*

- 1999 [Berman, David]. *Bokelai.* Dawei Boman zhu ; Cai Weiding yi. (Taibei : Mai tian chu ban, 1999). (Xue du zhe xue jia ; 4). Übersetzung von Berman, David. *Berkeley.* (New York, N.Y. : Routledge, 1999). [George Berkeley].  
柏克萊 [WC]

**Berman, Stephen H.** (um 1966)*Bibliographie : Autor*

- 1966 Berman, Stephen H. *Ting Ling, her early life and works.* (Cambridge, Mass. : Harvard University, 1966). Diss. Harvard Univ., 1966. [Ding Ling]. [WC]

**Bernadiner, B.M.** (um 1949) : Russe, Professor Voronezh Universität, Tartu, Estland*Bibliographie : Autor*

- 1938 [Bernadiner, B.M.]. *Nicai zhe xue yu Faxi zhu yi zhi pi pan.* Bolundinie'er zhu ; Duan Luofu yi. (Shanghai : Chao feng chu ban she, 1938). Übersetzung von Bernadiner, B.M. *Filosofija Nicse i fasizm.* (Moskiva : Socekgiz, 1934). [Nietzsche und Faschismus].  
尼采哲學與法西主義之批判 [WC]
- 1981 [Bernadiner, B.M.]. *Lusuo de she hui zheng zhi zhe xue.* Biernadinier zhu ; Jiao Shuan, Che Mingzhou yi. (Beijing : Zhong guo she hui ke xue chu ban she, 1981). Übersetzung von Bernadiner, B.M. *Socialno-politiceskaja filosofija Zan-Zaka Russo.* (Voronezh : Izdanie Voronezskogo Rosudarstvennogo Universiteta, 1940). [Jean-Jacques Rousseau und die soziale-politische Philosophie].  
卢梭的社会政治哲学 [WC]

**Bernanos, Georges** (Paris 1888-1948 Neuilly-sur-Seine) : Schriftsteller*Bibliographie : Autor*

- 1990 [Bernanos, Georges]. *Zai sa dan de yang guang xia.* Bei'ernanuosi ; Li Yumin yi. (Gulin : Lijiang chu ban she, 1990). (Faguo nian shi ji wen xue cong shu). Übersetzung von Bernanos, Georges. *Sous le soleil de Satan.* (Paris : Plon, 1926).  
在撒旦的阳光下 [WC]
- 1997 [Bernanos, Georges]. *Yi ge xiang cun jiao shi de ri ji.* Qiaozhi Bei'ernanuosi zhu ; Wang Xuewen yi. (Nanjing : Yilin chu ban she, 1997). Übersetzung von Bernanos, Georges. *Journal d'un curé de campagne.* (Paris : Plon, 1936).  
一個鄉村教士的日記 [WC]

**Bernard, Jean Frédéric** (Velaux, Provence 1680-1744 Amsterdam) : Autor, Buchhändler, Verleger, Drucker, Übersetzer*Bibliographie : Autor*

- 1723-1743 *Ceremonies et coutumes religieuses de tous les peuples du monde.* Jean Frédéric Bernard, Antoine-Augustin Bruzen de La Martinière [et al.]. Représentées par des figures dessinées de la main de Bernard Picart ; avec une explication historique, & quelques dissertations curieuses. (Amsterdam : Chez J.F. Bernard, 1723-1743). T. 1, pt. 2 : Dissertation sur les ceremonies religieuses des peuples de la Chine & du Japon. = Herrliberger, David ; Picart, Bernard. *Gottesdienstliche Ceremonien, Oder H. Kirchen-Gebräuche und Religions-Pflichten der Christen.* In schönen Kupfer-Tageln, nach des berühmten Picards Erfindung ; in VII Ausg. abgetheilt : welche alle bey den getauften Christlichen Völkern vorkommende Partheyen und Secten begreifen. (Zürich : Herrliberger, 1746). [Abt. 3 enthält China]. = *The religious ceremonies and customs of the several nations of the known world : represented in above an hundred copper-plates, designed by the famous Picart, together with historical explanations, and several curious dissertations.* Written originally in French ; and now published in English with very considerable amendments and additions. Vol. 1-6 in 7. (London : Printed for Nicholas Prevost, 1731-1739).  
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**Bernard, Jean-Jacques** (Enghien-les-Bains bei Paris 1888-1972) : Dramatiker, Schriftsteller

*Bibliographie : Autor*

- 1933 [Bernard, Jean-Jacques]. *Du wu*. Bennate zhu ; Li Liewen yi. (Shanghai : Shang wu yin shu guan, 1933). Übersetzung von Bernard, Jean-Jacques. *Le feu qui reprend mal*. In : La petite illustration. Série théâtre ; N.S. nos 33-57 (1921).  
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- 1945 [Bernard, Jean-Jacques]. *Mating*. Lin Ke yi. (Shanghai : Wen hua sheng huo chu ban she, 1945). Übersetzung von Bernard, Jean-Jacques. *Martine : pièce en cinq tableaux*. (Paris : Impr. de l'illustration, 1922). (La petite illustration ; nouv. sér., no 106).  
馬婷 [WC,Cat3]

**Bernard, Marc** (Nîmes 1900-1983 Nîmes) : Schriftsteller

*Bibliographie : Autor*

- 1992 [Bernard, Marc]. *Zuola*. Beierna ; Guo Taichu. (Shanghai : Shang hai yi wen chu ban she, 1992). (Chuan ji xiao cong shu). Übersetzung von Bernard, Marc. *Zola par lui-même*. (Paris : Ed. du Seuil, 1957). (Ecrivains de toujours ; 7).  
左拉 [WC]

**Bernard, Marcel** (Chalon-sur-Saône 1889-nach 1945) : Diplomat

*Biographie*

- 1930-1931 Marcel Bernard ist Konsul des französischen Konsulats in Fuzhou. [BensN2]

**Bernard, Suzanne** (1932-2007) : Französische Schriftstellerin, Literaturkritikerin

*Bibliographie : Autor*

- 1980 Ai, Qing. *Poèmes*. Choisis et trad. du chinois par Yan Hansheng et Suzanne Bernard. (Beijing : Ed. en langues étrangères, 1980). [WC]
- 1982 Dai, Wangshu. *Poèmes*. Choisis, trad. du chinois et présentés par Yan Hansheng et Suzanne Bernard. (Pékin : Ed. Littérature chinoise, 1982). (Panda). [Pino24]
- 1983 *La Chine de femmes : nouvelles*. Avant-propos de Suzanne Bernard. (Paris : Mercure de France, 1983).  
[Enthält] : Bing Xin, Ding Ling, Ru Zhijuan, Shen Rong, Zhang Jie, Zong Pu. [Pino24]
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[Enthält] :  
Le journal de Mademoiselle Shafei. Trad. par Yang Jun.  
Printemps 1930 à Shanghai. Trad. par Lu Fujun.  
Des ténèbres à la lumière. Trad. par Li Meiyong.  
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L'exode. Trad. par Zhang Dan.  
La réunion de famille. Trad. par Yang Jun.  
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La nuit. Trad. par Cao Dake.  
Chen, Ming. Ding Ling. Trad. par Li Meiyong. [Pino24]
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- 1999 Bernard, Suzanne. *Nouveau voyage au pays d'autrefois : lettres de Pékin*. (Paris : Payot, 1999). [Beijing].

**Bernard, Theos** = Bernard, Theos Casimir Hamati (Pasadena, Calif. 1908-1947 umgebracht in Kosar, Indien) : Forscher über tibetischen Buddhismus und indischen Philosophie

#### *Biographie*

- 1937 Theos Bernard besucht Lhasa . [Shav1]

#### *Bibliographie : Autor*

- 1939 Bernard, Theos. *Penthouse of the gods : a pilgrimage into the heart of Tibet and the sacred city of Lhasa*. (New York : Charles Scribner's Sons, 1939).  
<http://www.archive.org/details/penthouseofthego009808mbp>. [Cla]

**Bernard, Tristan** (Besançon 1866-1947 Paris) : Dramatiker, Schriftsteller, Rechtsanwalt

#### *Biographie*

- 1912 Aufführung von Gavault, Paul. *La petite chocolatière : comédie en 4 actes*. (Paris : L'illustration théâtrale, 1909) ; Hennequin, Maurice ; Veber, Pierre Eugène. *Vingt jours à l'ombre : pièce en trois actes*. (Paris : P.-V. Stock, 1908) ; Wolff, Pierre. *Les marionnettes : comédie en quatre actes*. (Paris : L'illustration, 1910) ; Bernard, Tristan. *Le petit café : pièce en 3 actes* durch die Société dramatique française in Shanghai. [BroG1:S. 215]

**Bernard, William Dallas** = Bernard, W.D. (um 1840-1875) : Englischer Admiral

#### *Bibliographie : Autor*

- 1844 Hall, W[illiam] H[utcheon] ; Bernard, W[illiam] D[allas]. *Narrative of the voyages and services of the Nemesis, from 1840 to 1843 ; and of the combined naval and military operations in China : comprising a complete account of the colony of Hong Kong, and remarks on the character and habits of the Chinese. From notes of Commander W.H. Hall, R.N. with personal observations*. Vol. 1-2. (London : Henry Colburn, 1844). [Bericht über den Opium-Krieg 1841].  
<http://umaclib3.umac.mo/record=b2545335>. [Boot,Bry]

**Bernard-Maître, Henri** = Bernard, Henri (Châolons-sur-Marne 1889-1975 Chantilly) : Jesuitenmissionar, Historiker, Sinologe, Professeur Institut des hautes études commerciales et industrielles, Tianjin ; Professeur Université l'Aurore

### *Biographie*

- 1924 Henri Bernard-Maître kommt in China an. [And]
- 1924-1928 Henri Bernard-Maître wird Professor für Mathematik an der Ecole des hautes études commerciales et industrielles, Tianjin. [Dict1]
- 1928-1931 Henri Bernard-Maître versucht ohne Erfolg in der Region von Xianxian (Hebei) die landwirtschaftliche Produktion zu verbessern. [Dict]
- 1931-1937 ? Henri Bernard-Maître hält Vorlesungen über chinesische Philosophie in Xianxian (Hebei) und Tianjin. [And]
- 1937 ?-???? Henri Bernard-Maître ist Professor an der Université l'Aurore, Shanghai und wird korrespondierendes Mitglied der Ecole française d'Extrême-Orient. [Aurora-Universität]. [Dict]
- 1938-1939 Henri Bernard-Maître gibt Vorlesungen in Vietnam und Kunming. [Dict]
- 1947 Henri Bernard-Maître kehrt nach Frankreich zurück. [Dict]
- 1957 Henri Bernard-Maître reist nach Japan, Taiwan und Hong Kong. [Dict]
- 1974 Joseph Dehergne und Henri Bernard-Maître begründen das alle drei Jahre stattfindende 'Colloque international de sinologie, Chantilly'. Dieses China-Kolloquium wird grossen Einfluss auf die Zusammenarbeit mit China haben. [MalE10]

### *Bibliographie : Autor*

- 1685-1687 Bernard, Henri. *Le voyage du père de Fontaney au Siam et à la Chine, 1685-1687 : d'après des lettres inédites.* (Tientsin : Editions Cathasia, 1942). [Jean de Fontaney]. [KVK]
- 1905-1906 Bernard-Maître, Henri. *Souvenirs d'Extrême-Asie : cinquième partie Chine du Sud.* Par Henri Maître, ancien assistant du service civil des Douanes impériales maritimes chinoises. In : *Revue indo-chinoise*, 1905-1906. [Cor 1]
- 1934 Bernard, Henri. *Le frère Bento de Goes chez les Musulmans de la Haute Asie (1603-1607).* (Tientsin : Hautes études, 1934). [WC]
- 1934 Bernard, Henri. *Missions, medecine et sinologie : le P. Wieger et ses études sur la Chine.* In : *Dossiers de la Commission Synodale digest of the Synodal Commission ; vol. 7, no 10* (1934). [AOI]
- 1935 Bernard-Maître, Henri. *Matteo Ricci's scientific contribution to China = [L'apport scientifique du P. Matthieu Ricci à la Chine].* Transl. by Edward Chalmers Werner. (Peiping : H. Vetch, 1935). [WC]
- 1936 [Bernard-Maître, Henri]. *Tian zhu jiao shi liu shi ji zai hua chuan jiao zhi.* Xiao Junhua yi. (Shanghai : Shang wu yin shu guan, 1936). (Li shi cong shu). Übersetzung von Bernard-Maître, Henri. *Aux portes de la Chine, les missionnaires du XVIe siècle : 1514-1588.* (Tientsin : Hautes études, 1933). 天主教十六世紀在華傳教誌 [WC]
- 1942 Bernard, Henri. *Le voyage du père de Fontaney au Siam et à la Chine, 1685-1687 : d'après des lettres inédites.* (Tientsin : Editions Cathasia, 1942). [Jean de Fontaney]. [KVK]

- 1945 Bernard-Maître, Henri. *Les adaptations chinoises d'ouvrages européens : bibliographie chronologique depuis la venue des Portugais à Canton jusqu'à la mission française de Pékin*. In : Monumenta serica ; vol. 10 (1945). [Beijing].  
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[https://www.jstor.org/stable/pdf/40726631.pdf?\\_=1467445440911](https://www.jstor.org/stable/pdf/40726631.pdf?_=1467445440911). [AOI]
- 1949 *Catalogue de la Bibliothèque du Pé-t'ang*. [Ed. par] Henri Bernard-Maître ; Mission catholique des Lazaristes à Pékin. (Pékin : Imprimerie des Lazaristes, 1949). (Cathasia). [Faks. ed. (Paris : Les belles lettres, 1969)]. [Beitang]. [AOI]
- 1959 Balazs, Etienne ; Henri Bernard-Maître ; Demiéville, Paul. *Aspects de la Chine : langue, histoire, religions, philosophie, littérature, arts : causeries faites à la Radiodiffusion française dans le cadre de l'heure de culture française du 29 novembre 1954 au 25 juillet 1955*. (Paris : Presses universitaires de France, 1959). (Publications du Musée Guimet. Bibliothèque de diffusion ; 6. 63).
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- 1993 [Bernard-Maître, Henri]. *Li Madou shen fu zhuan*. Peihuaxing zhu ; Guan Zhenhu yi. Vol. 1-2. (Beijing : Shang wu yin shu guan, 1993). (Shi jie ming ren zhuan ji cong shu).  
 Übersetzung von Bernard-Maître, Henri. *Le père Matthieu Ricci et la société chinoise de son temps (1552-1610)*. (Tientsin : Hautes études, 1937).  
 利玛窦神父传 [WC]

**Bernatzik, Hugo Adolf** (Wien 1897-1953 Wien) : Professor für Ethnologie Universität Graz

### *Biographie*

- 1936-1937 Hugo Adolf Bernatzik macht eine Forschungsreise nach Burma und Thailand, wo er sich mit chinesischen Minoritäten beschäftigt. [Füh 1]

### *Bibliographie : Autor*

- 1938 Bernatzik, Hugo Adolf. *Die Geister der gelben Blätter : Forschungsreise in Hinterindien*. (München : Bruckmann, 1938). Darin enthalten sind seine Forschungen über chinesische Minoritäten in Burma und Thailand. [Füh 1]
- 1939 Bernatzik, Hugo Adolf. *Die grosse Völkerkunde : Sitten, Gebräuche und Wesen fremder Völker*.  
 Bd. 1-3. (Leipzig : Bibliographisches Institut, 1939). [Bd. 2 betrifft Asien].

**Bernauer, Carl** (1867-1929) : Österreichischer Diplomat

### *Biographie*

- 1901-1908 Carl Bernauer ist Vize-Konsul des österreichisch-ungarischen Konsulats in Tianjin. [FFC1]

**Berncastle, Julius** (1819-1870)

### *Bibliographie : Autor*

- 1850 Berncastle, Julius. *A voyage to China : including a visit to the Bumbay presidency ; the Mahratta country ; the cave temples of western India, Singapore, the straits of Malacca and Sunda, and the Cape of good hope [1848-1850]*. (London : W. Shoberl, 1850).  
<https://archive.org/stream/avoyagetochina00unkngoog#page/n8/mode/2up>.

### **Bernhardi, Anna** (1868-1944) : Deutsche Malerin

#### *Bibliographie : Autor*

- 1912 Bernhardi, Anna. *Tau Jüan-ming (365-428) : Leben und Dichtungen*. (Berlin : Gedruckt in der Reichsdruckerei, 1912). Sonderabdruck : Mitteilungen des Seminars für Orientalische Sprachen, Bd. 15 (1912). [Tao Qian].  
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- 1913 Bernhardi, Anna. *Frühgeschichtliche Orakelknochen aus China : Sammlung Wirtz im Museum für Völkerkunde zu Berlin*. In : *Zeitschrift für Ethnologie* ; Bd. 45 (1913). [WC]
- 1918 Bernhardi, Anna. *Stammtafeln und Geschlechterkunde in China*. In : *Zeitschrift für Ethnologie* ; Jg. 50, H. 2-3 (1918).  
<https://www.jstor.org/stable/pdf/23031393.pdf>. [WC]

### **Bernick, Gustav** (Dahlenwarsleben bei Magdeburg 1883-1933 Harbin) : Kaufmann

#### *Biographie*

- 1902-1909 1902-1905 / 1907-1909 Gustav Bernick ist als Kaufmann in Qingdao. [Tsing1]
- 1909 Gustav Bernick geht als Kaufmann nach Tianjin und in die Manchurei. [Tsing1]
- 1914-1920 Gustav Bernick kommt wegen seiner Mithilfe bei der Verteidigung von Qingdao in japanische Gefangenschaft. [Tsing1]
- 1920-1933 Gustav Bernick arbeitet in Kobe, dann in Harbin bei Bernick & Münster Company. [Tsing1]

### **Bernick, Hermann** (Dahlenwarsleben bei Magdeburg 1876-1939) : Tiefbauunternehmer

#### *Biographie*

- 1898 Hermann Bernick kommt in Qingdao an. Er baut Strassen, Kanalisation, Iltis-Baracken, den Damm in Harbour. [Tsing1]
- 1899 Hermann Bernick reist durch Shandong nach Jinan und Kaifeng (Henan). Dann gründet er seine eigene Tiefbaufirma in Qingdao. [Tsing1]
- 1900-1909 Hermann Bernick und Karl Poetter gründen und leiten die Firma H. Bernick & Poetter. [Tsing1]

### **Bernier, François** (Joué 1620-1688 Paris) : Philosoph, Reisender, Arzt

#### *Bibliographie : Autor*

- 1723-1724 Bernier, François. *Voyages de François Bernier contenant la description des Etats du grand mogol. Où il est traité des richesses, des forces de la justice, & des causes principales de la decadence des Etats de l'Asie, & de plusieurs événemens considerables. Et où l'on voit comment l'or & l'argent, après avoir circulé dans le monde, passent dans l'Hindoustan, d'où ils ne reviennent plus.* Vol. 1-2. Nouv. éd., rev. & corr. (Amsterdam : P. Marret, 1923-1924). = Bernier, François. *Histoire de la derniere revolution des estats du Grand mongol, dediée au Roy.* (Paris : Claude Barbin, 1671).  
<https://catalog.hathitrust.org/Record/006214080>. [WC]

**Bernier, Lucie** (geb. Kanada ; um 2005) : Associate Professor of Comparative Literature, National Chung Cheng University

*Bibliographie : Autor*

- 2001 Bernier, Lucie. *Fin de siècle et exotisme : le récit de voyage en Extrême-Orient.* In : Klincksieck : revue de littérature comparée ; vol. 53, no 1 (2001).  
[http://www.cairn.info/article.php?ID\\_REVUE=RLC&ID\\_NUMPUBLIE=RLC\\_297&ID\\_ARTICLE=RLC\\_297\\_0043](http://www.cairn.info/article.php?ID_REVUE=RLC&ID_NUMPUBLIE=RLC_297&ID_ARTICLE=RLC_297_0043). [AOI]

**Bernikov, N.** = Bernikow, N. (um 1954)

**Berninghausen, John** (1942-) : Truscott Professor of Chinese, Middlebury College, Vermont

*Bibliographie : Autor*

- 1977 *Revolutionary literature in China : an anthology.* Selected and introd. by John Berninghausen and Ted [Theodore] Hutters. (White Plains, N.Y. : M.E. Sharpe, 1977). [WC]

**Bernoulli, Fernand** (1905-1979) : Schweizerischer Diplomat

*Biographie*

- 1954-1958 1954-1957 Fernand Bernoulli ist Gesandter der schweizerischen Gesandtschaft in Beijing.  
 1958-1958 Fernand Bernoulli ist Botschafter der schweizerischen Botschaft in Beijing. [SBC1]
- 1957 Fernand Bernoulli überreicht Mao Zedong das Beglaubigungsschreiben als bevollmächtigter Botschafter der Schweiz. [CS3]

**Bernoulli, Rudolf** (Basel 1880-1948 Zürich) : Kunsthistoriker

*Bibliographie : Autor*

- 1923 Bernoulli, Rudolf. *Ausgewählte Meisterwerke ostasiatischer Graphik aus der Bibliothek für Kunst und Kunstgewerbe in Berlin.* (Plauen : C.F. Schulz, 1923). (Ostasiatische Graphik ; 4).  
[http://movelovesun.com/prokla\\_forem/?q=Ausgewahlte+Meisterwerke+Ostasiatischer+Graphik+in+der+Bibliothek+fur+Kunst+und+Kunstgewerbe+in+Berlin.+by+Rudolf.+BERNOULLI](http://movelovesun.com/prokla_forem/?q=Ausgewahlte+Meisterwerke+Ostasiatischer+Graphik+in+der+Bibliothek+fur+Kunst+und+Kunstgewerbe+in+Berlin.+by+Rudolf.+BERNOULLI). [WC]

**Bernstein, Eduard** (Berlin 1850-1932 Berlin) : Politiker, Theoretiker, Philosoph

*Biographie*

- 1918 Song, Chunfang. *Jin shi ming xi bai zhong.* [One hundred well-known modern plays]. [ID D27913].  
 Erwähnung von *Le voleur* von Henri Bernstein. [SongC1]

**Berrens, Bernhard** (1880-1927) : Deutscher Ingenieur*Biographie*

- 1911-1919 Bernhard Berrens ist Direktor der deutschen Ingenieur-Schule in Shanghai. [SteA1:S. 587]
- 1921-1927 Bernhard Berrens ist Leiter der Ingenieurwissenschaftlichen Fakultät der Tongji-Universität in Shanghai. [SteA1:S. 587]

**Berry, Chris** (um 2010) : Professor of Film Studies, Film Studies Department, King's College London*Bibliographie : Autor*

- 2010 *The new Chinese documentary film movement : for the public record*. Ed. by Chris Berry, Lu Xinyu, and Lisa Rofel. (Hong Kong : Hong Kong University Press, 2010). [WC]

**Berry, Digby Marsh** = Berry, D.M. (1848-1922) : Kanonikus Melbourne, Kaplan des Bischofs*Bibliographie : Autor*

- 1896 Berry, D[igby] M[arsh]. *The sister martyrs of Ku Cheng : memoir and letters of Eleanor and Elizabeth Saunders ("Nellie" and "Topsy") of Melbourne*. (London : James Nisbet, 1896). [Betr. Eleanor Saunders, Elizabeth Saunders, Kucheng Massaker, Hong Kong, Fuzhou, Gutian (Fujian)].  
<http://umac.lib3.umac.mo/record=b2545336>. [WC]

**Berry, Michael** (um 1996)*Bibliographie : Autor*

- 1996 Ye, Zhaoyan. *Nanjing 1937 : a love story*. Transl. and with an afterword by Michael Berry. (New York, N.Y. : Anchor Books, 1996). Übersetzung von Ye, Zhaoyan. *Yi jiu san qi nian di ai qing*. (Nanjing : Jiangsu wen yi chu ban she, 1996). 一九三七年的爱情 [WC]
- 2000 Chang, Ta-chun [Zhang, Dachun]. *Wild kids : two novels about growing up*. Transl. from the Chinese by Michael Berry. (New York, N.Y. : Columbia University Press, 2000). (Modern Chinese literature from Taiwan). Übersetzung von Zhang, Dachun. *Ye hai zi*. (Taipei : Lian he wen xue chu ban she, 1996). 野孩子  
[Enthält] : My kid sister. Wild child. [WC]

**Berry, S.L.** (um 1990)*Bibliographie : Autor*

- 1998 [Dickinson, Emily]. *Aimili Huazhige = Emily Dickinson*. Aimili shi ; Bei Rui [S.L. Berry] wen ; Duge Shitemen [Dugald Stermer] tu ; Guo Xuezhen yi. (Taipei : Gel in wen hua chu ban, 1998). (Meng xiang jia xi lie ; 4). [Gedichte]. [WC]

**Berry, W. Grinton** = Berry, William Grinton (1873-1926) : Autor*Bibliographie : Autor*

- 1908 Berry, W. Grinton. *Griffith John of China*. (London : Religious Tract Society, 1908). [WC]

**Berry, William** (um 1669-1708)

*Bibliographie : Autor*

1680-1689 *Asia divided into its principall regions in which may be seen the extent of the empires, monarchies, kingdoms and states which at present divide Asia.* Described by [Nicolas] Sanson ; corrected and amended by William Berry. [NLA]

**Bersani, Jacques** (um 1968)*Bibliographie : Autor*

1968 [Bersani, Jacques]. *Faguo xian dai wen xue shi*. Beiershani ; Sun Heng, Xiao Min yi. (Changsha : Hunan ren min chu ban she, 1968). Übersetzung von Bersani, Jacques. *La littérature en France de 1945 a 1968*. (Paris : Bordas, 1970).  
法国现代文学史 [WC]

**Berteaux, Fernand** = Berteaux, Fernand Jules François Joseph (Fourmies 1873-1928) : Diplomat

*Biographie*

1914-1917 Fernand Berteaux ist Vize-Konsul des französischen Konsulats in Shenyang. [BensN2]

**Bertelsen, Hans** (um 1962) : Dänischer Diplomat

*Biographie*

1959-1962 Hans Bertelsen ist Botschafter der dänischen Botschaft in Beijing. [BroK1]

**Berthelot, Philippe** = Berthelot, Philippe-Joseph-Louis (Sèvres 1866-1934 Paris) : Diplomat, Generalsekretär des französischen Aussenministeriums

*Biographie*

1902-1904 Philippe Berthelot ist als Diplomat in China. [Wik]

**Berthemy, Jules** = Berthemy, Jules François Gustave (Paris 1826-1902 Château de Barbey bei Montereau) : Diplomat

*Biographie*

1862-1865 Jules Berthemy ist Gesandter der französischen Botschaft in Beijing. [BerJ10]

**Berthold, Arnold A.** = Berthold, Arnold Adolf (Soest 1803-1861 Göttingen) : Arzt, Physiologe, Zoologe, Professor für physiologische Anatomie und Naturgeschichte Göttingen

*Bibliographie : Autor*

1847 Berthold, Arnold A. *Über verschiedene neue oder seltene Reptilien aus Neu-Granada und Crustaceen aus China*. (Göttingen : Dieterich, 1847). (Abhandlungen der Königlichen Gesellschaft der Wissenschaften in Göttingen). [Krebstiere].  
[https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10231128\\_00005.html](https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10231128_00005.html). [WC]

**Berthold, Rolf** (Chemnitz 1938-) : Politiker, Diplomat

*Biographie*

1956-1961 Rolf Berthold studiert am Institut für Internationale Beziehungen in Beijing. [Wik]

1982-1990 Rolf Berthold ist Botschafter der Botschaft der Deutschen Demokratischen Republik in Beijing. [Wik]

### **Berthold, S.Ch.** (um 1929)

#### *Bibliographie : Autor*

1929 Berthold, S.Ch. *Frauenleben in Ostasien (China, Japan, Korea)*. (Berlin : Schöneberg Oestergaard, 1929). [WC]

### **Bertholet, Ferdinand M.** = Bertholet, Ferry (Amsterdam 1952-) : Kunstsammler

#### *Bibliographie : Autor*

2003 Bertholet, Ferdinand M ; Pimpaneau, Jacques. *Les jardins du plaisir : érotisme et art dans la Chine ancienne : oeuvres de la collection Bertholet*. (Paris : P. Rey, 2003). [CCFr]

### **Bertin, Henri Léonard** = Bertin, Henri Léonard Jean Baptiste (Périgueux 1719-1792 Spa, Belgien) : Finanzberater und Landwirtschaftsminister von Ludwig XV., Korrespondent der Jesuiten

#### *Bibliographie : Autor*

1788 *Faits mémorables des empereurs de la Chine : tirés des annales chinoises*. Dédiés à Madame ; orné de 24 estampes in 40 ; gravées par [Isidore Stanislas Henri] Helman, d'après les dessins originaux de la Chine, tiré du cabinet de Mr. Bertin. (Paris : Chez l'auteur, 1877). [Nach Stichen von Jean-Denis Attiret].  
<http://digitalcollections.nypl.org/collections/faits-memorables-des-empereurs-de-la-chine-tirs-des-annales-chinoises-ddis#/?tab=about>.

1811-1812 Bertin, [Henri Léonard Jean Baptiste] ; Breton [de la Martinière, Jean Baptiste Joseph].. *La Chine en miniature : ou Choix de costumes, arts et métiers de cet empire*. Représentés par 74 gravures la plupart d'après les originaux inédits du cabinet de feu M. Bertin, accompagnés de notices explicatives, historiques et littéraires. Vol. 1-2. (Paris : Nepveu, 1811-1812).  
=  
Bertin, [Henri Léonard Jean Baptiste] ; Breton [de la Martinière, Jean Baptiste Joseph]. *China : its costume, arts, manufactures, &c*. Vol. 1-4. (London : J.J. Stockdale, 1812-1813). (Early Western books on Asia).  
Vol. 1-2. <http://library.umac.mo/ebooks/b25540415a.pdf>.  
Vol. 3-4. <http://library.umac.mo/ebooks/b25540415b.pdf>.

#### *Bibliographie : erwähnt in*

1913-1922 Cordier, Henri. *Les correspondants de Bertin*. In : T'oung pao, vol. 14-21 (1913-1922). = Cordier, Henri. *Les correspondants de Bertin, secrétaire d'état au XVIIIe siècle*. (Leide : E.J. Brill, 1922). [Briefe der Jesuiten an Henri Léonard Bertin über China].  
[http://www.jstor.org/stable/4526670?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/4526670?seq=1#page_scan_tab_contents).  
<http://catalog.hathitrust.org/Record/000563569>. [Frè]

### **Bertinelli, Roberto** (Rom 1956-1994 Rom) : Sinologe, Professore di storia dell'Asia orientale, Università di Roma "La Sapienza"

#### *Biographie*

1956 Roberto Bertinelli erhält das Laurea in Filosofia der Università di Roma "La Sapienza". [BerR2]

- 1956-1958 Roberto Bertinelli reist zwei Jahre in China und studiert Chinesisch. [BerR2]
- 1958-1992 ? Roberto Bertinelli ist Angestellter des Ufficio internazionale der Banca Toscana. [BerR2]
- 1979 Roberto Bertinelli promoviert in Economia cinese an der Università di Roma "La Sapienza". [BerR2]
- 1985- Roberto Bertinelli ist Mitarbeiter der Zeitungen und Zeitschriften *Mondo cinese*, *Gazetta valutaria e de lcommercio internazionale*, *Mondo*, *L'Avanti* und *Cameria di commercio italo-cinese*. [BerR2]
- 1990 Roberto Bertinelli ist von der Regierung Macaos eingeladen um juristische Probleme zur Vereinigung mit China zu lösen. [BerR2]
- 1992 Roberto Bertinelli ist Professore socio ordinario des Istituto italiano per il Medio ed Estremo orientale der Università di Roma. [BerR2]
- 1992-1994 Roberto Bertinelli ist Professore ordinario die storia dell'Asia orientale der Università di Roma "La Sapienza". [BerR2]

#### *Bibliographie : Autor*

- 1979 Bertinelli, Roberto. *L'economia cinese dal 1949 al 1957*. (Roma : Università di Roma, 1979). Diss. Univ. di Roma, 1979. [BerR2]
- 1982 Bertinelli, Roberto. *Dizionario dei termini economici cinese-italiano, italiano-cinese*. (Roma : Banca Toscana, 1982). [WC]
- 1983 Bertinelli, Roberto. *La presenza italiana in Cina dal 1900 al 1905*. In : *Rivista degli studi orientali* ; 57 (1983). [ZB]
- 1989 Bertinelli, Roberto. *Verso lo stato di diritto in Cina : l'elaborazione dei principi generali del codice civile della Repubblica popolare cinese dal 1949 al 1986*. (Milano : Giuffrè, 1989). (Collana di studi storico-politici ; 5). [WC]
- 1990 Bertinelli, Roberto. *Economia e politica nella Cina contemporanea*. (Roma : NIS, 1990). (Società, economia oggi ; 10). [WC]

#### *Bibliographie : erwähnt in*

- 1994 Corradini, Piero. *Roberto Bertinelli*. In : *Rivista degli studi orientali* ; vol. 68, fasc. 1-2 (1994). [AOI]

**Berton, Peter** = Berton, Peter A. (1922-2014) : Professor of International Relations University of Southern California

#### *Bibliographie : Autor*

- 1968 Berton, Peter ; Wu, Eugene. *Contemporary China : a research guide*. (Stanford, Calif. : Hoover Institution on War, Revolution and Peace, 1968). (Hoover bibliographical series ; 3). [WC]

**Bertram, Hans** = Bertram, Hans-Karl (Remscheid 1906-1993 München) : Pilot, Schriftsteller, Filmregisseur

#### *Bibliographie : Autor*

- 1937 Bertram, Hans. *Ruf der weiten Welt*. (Berlin : Drei-Masken-Verlag, 1937). [Als Pilot 1917 in China mit Rettung nach Absturz und Australien].  
<http://christinashuster.tk/download/WXTmAAAIAAJ-ruf-der-weiten-welt>. [WC]

**Bertram, Helga** (1942-) : Gattin von Jürgen Bertram*Bibliographie : Autor*

- 1994 Bertram, Helga ; Bertram, Jürgen. *Im Reich der roten Kaiser : als Korrespondent in China.* (München : Bertelsmann, 1994). [Jürgen Bertram ist als Auslandskorrespondent im Auftrag der ARD 1985-1993 in Beijing und unternimmt mit seiner Frau unzählige Reisen]. [Cla]

**Bertram, James M.** = Bertram, James Munro (Auckland, New Zealand 1910-1993 Lower Hutt, New Zealand) : Lektor für Englisch, Victoria University of Wellington*Biographie*

- 1936-1937 James M. Bertram studiert Chinesisch an der Yanjing-Universität in Beijing und reist als Korrespondent des London Daily Herald nach Yan'an. [Bay4]

*Bibliographie : Autor*

- 1957 Bertram, James M. *Return to China.* (London : Heinemann, 1957). [Bericht seiner Reise 1956 Beijing, Hong Kong, Guangzhou, Wuhan, Beijing, Nanjing, Shanghai, Hangzhou]. [Copac]

**Bertram, Jürgen** (1940-) : Deutscher Journalist, Autor*Bibliographie : Autor*

- 1994 Bertram, Helga ; Bertram, Jürgen. *Im Reich der roten Kaiser : als Korrespondent in China.* (München : Bertelsmann, 1994). [Jürgen Bertram ist als Auslandskorrespondent im Auftrag der ARD 1985-1993 in Beijing und unternimmt mit seiner Frau unzählige Reisen]. [Cla]

**Bertrand, Alfred** (Genève 1856-1924 Genève) : Photograph, Geograph**Bertrand, Aloysius** (Ceva, Piemont 1807-1841 Dijon) : Französischer Dichter*Bibliographie : Autor*

- 1990 [Bertrand, Aloysius]. *Ye zhi Kasipaer.* Luyi Beiertelang zhu ; Huang Jianhua yi. (Guangzhou : Hua cheng chu ban she, 1990). (Xian dai san wen shi ming zhu ming yi). Übersetzung von Bertrand, Aloysius. *Gaspard de la nuit : fantaisies à la manière de Rembrandt et de Callot.* (Angers : V. Pavie, 1842).  
夜之卡斯帕尔 [WC]

**Bertrand, Gabrielle** (um 1937)*Bibliographie : Autor*

- 1937 Bertrand, Gabrielle. *Seule dans l'Asie troublée : Mandchoukuo-Mongolie, 1936-1937.* (Paris : Plon, 1937). Bericht der Reise durch Japan, China, Mandschurei und Mongolei.

**Bertuccioli, Giuliano** (Rom 1923-2001 Rom) : Diplomat, Professore di lingua e letterature cinese, Università di Roma "La Sapienza", Direktor Istituto per l'Oriente della Fondazioni Cini, Venedig*Biographie*

- 1940-1942 Giuliano Bertuccioli studiert Chinesisch am Istituto italiano per il Medio ed Estremo Oriente. [BG3]

- 1942 Giuliano Bertuccioli erhält das Diploma di lingua cinese des Istituto italiano per il Medio ed Estremo Oriente. [BG3]
- 1942-1945 Giuliano Bertuccioli studiert Rechtswissenschaften an der Università di Roma. [BG3]
- 1945 Giuliano Bertuccioli erhält das Laurea in Giurisprudenza der Università di Roma. [BG3]
- 1945 Giuliano Bertuccioli unterrichtet Chinesisch am istituto universitario orientale di Napoli und wird Assistent für Storia e geografia dell'Asia orientale der Università di Roma. [BG3]
- 1946-1950 Giuliano Bertuccioli ist Dolmetscher der italienischen Botschaft in Nanjing. [BG3]
- 1953-1960 Giuliano Bertuccioli ist Botschafter der italienischen Botschaft in Hong Kong. [BG3]
- 1962 Giuliano Bertuccioli wird Direktor des Istituto per l'Oriente della fondazione Cini in Venedig. [BG3]
- 1962-1967 Giuliano Bertuccioli ist Botschafter der italienischen Botschaft in Tokyo. [BG3]
- 1968 Giuliano Bertuccioli wird zum Professore di lingua e letterature cinese des Istituto universitario orientale di Napoli nominiert. [BG3]
- 1969-1975 Giuliano Bertuccioli ist Botschafter der italienischen Botschaft in Seoul. [BG3]
- 1976-1978 Giuliano Bertuccioli ist Botschafter der italienischen Botschaft in Hanoi. [BG3]
- 1978-1981 Giuliano Bertuccioli ist Botschafter der italienischen Botschaft in Manila. [BG3]
- 1980-1993 Giuliano Bertuccioli ist Professore di lingua e letteratura cinese der Università di Roma "la Sapienza". [BG3]

### *Bibliographie : Autor*

- 1963 Muccioli, Marcello ; Bertuccioli, Giuliano. *L'area culturale cinese : Indocina, Cina, Corea, Giappone*. (Milano : F. Vallardi, 1963). (Storia universale ; vol. 8, t. 2. Il medio ed Estremo Oriente ; 2). [WC]
- 1968 Bertuccioli, Giuliano. *La letteratura cinese*. (Firenze : Sansoni, 1968). (Le letterature del mondo ; 39). [WC]
- 1987 *Il linguaggio diplomatico cinese*. Testi scelti, tradotti e commenti da Giuliano Bertuccioli ; con la collab. di Giorgio Casacchia, Federico Masini. (Roma : Ed. Kappa, 1987). [WC]
- 1988 *Mandarini e cortigiane*. A cura di Giuliano Bertuccioli. (Roma : Ed. Riuniti/Albatros, 1988). [WC]
- 1988 *Testi di letteratura cinese*. Scelti tradotti e ommentati de Giuliano Bertuccioli. (Roma : Bagatto libri, 1988). [WC]
- 1990 *I casi del giudice Bao*. A cura di Giuliano Bertuccioli. (Roma : Bagatto libri, 1990). [WC]
- 1992 *Scrittori in Cina : ventitre testimonianze autobiografiche*. Helmut Martin, Giuliano Bertuccioli, Federico Masini (ed.). (Roma : Manifestolibri, 1992). (La società narrata). [WC]
- 1994 *La Cina nelle lastre di Leone Nani : 1904-1914*. A cura di Giuliano Bertuccioli. (Brescia : Grafo, 1994). [WC]
- 1995 Ma, Zhiyuan. *Il sogno del miglio giallo : melodramma taoista del 13. secolo*. Introd., trad. e note di Giuliano Bertuccioli. (Roma : Bardi, 1995). (Rivista degli studi orientali ; suppl., no 58). [Huang liang meng]. [WC]
- 1996 Bertuccioli, Giuliano ; Masini, Federico. *Italia e Cina*. (Roma : Laterza, 1996). (Storia e società). [WC]

- 1998-2002 Martini, Martino. *Opera omnia*. A cura die Giuliano Bertuccioli ; ed. diretta da Franco Demarchi. Vol. 1-3. (Trento : Università degli studi di Trento, 1998-2000). Vol. 1 : Lettere e documenti. Vol. 2 : Opere minori. Vol. 3 : Novus atlas sinensis. [WC]
- 2002 *Yidali yu Zhongguo*. Baizuoliang [Giuliano Bertuccioli], Maxini [Federico Masini] ; Xiao Xiaoling, Bai Yukun yi. (Beijing : Shang wu yin shu guan, 2002). (Shang wu yin shu guan hai wai han xue shu xi). Übersetzung von Bertuccioli, Giuliano ; Masini, Federico. *Italia e Cina*. (Roma : Laterza, 1996). (Storia e società).  
意大利与中国 [WC]

*Bibliographie : erwähnt in*

- 2001 Masini, Federico. *Ricordo di G. Bertuccioli*. In : Mondo cinese ; no 108 (2001).  
[http://www.tuttocina.it/Mondo\\_cinese/108/108\\_bert.htm](http://www.tuttocina.it/Mondo_cinese/108/108_bert.htm). [AOI]
- 2002 *A life journey to the East : sinological studes in memory of Giuliano Bertuccioli (1923-2001)*. Ed. by Antonino Forte and Federico Masini. (Kyoto : Scuola italiana di studi sull'Asia orientale, 2002). (Essays / Italien School of East Asian Studies ; vol. 2). [WC]

**Bertuch, Friedrich Johann Justin** (Weimar 1747-1822 Weimar) : Verleger, Mäzen

*Bibliographie : Autor*

- 1804-1811 *Allgemeines Teutsches Garten-Magazin oder gemeinnützige Beiträge für alle Theile des praktischen Gartenwesens*. Hrsg. von Friedrich [Johann] Justin Bertuch. (Weimar : Landes-Industrie-Comptoir, 1804-1811). [Jg. 4, 1807 enthält eine chinoise Bogenbrücke und ein Pavillon].  
[https://archive.org/details/bub\\_gb\\_lRxGAAAAcAAJ](https://archive.org/details/bub_gb_lRxGAAAAcAAJ). [WC]

**Besenbruch, Walter** (Barmen 1907-2003 Berlin) : Philosoph

*Bibliographie : Autor*

- 1984 [Besenbruch, Walter. *Lessing und Diderot über das Problem des Typischen*]. Huang Wenhua yi. In : Mei xue wen xian ; no 1 (1984). [Hsia15]

**Besi, Ludovico Maria de** = Luo Leisi (Rocca Maggiore 1805-1871 Lago di Garda) :  
Katholischer Priester

*Biographie*

- 1833 Ludovico Maria de Besi kommt in Macao an und muss nach Manila weiterreisen. [Ricci]
- 1834 Ludovico Maria de Besi kommt nach Macao zurück. [Ricci]
- 1834 Ludovico Maria de Besi ist als Missionar in Huguang tätig. [Ricci]
- 1838 Ludovico Maria de Besi wird Administrator der Diözese Nanjing. [Ricci]
- 1839 Ludovico Maria de Besi wird Apostolischer Vikar von Shandong und Bischof von Canope. [Ricci]
- 1839 Ludovico Maria de Besi wird Administrator der Diözese Nanjing. [Ricci]
- 1841 Ludovico Maria de Besi ist in Jiangnan (Hunan) tätig und kommt in Konflikt mit den Jesuiten, Lazaristen und chinesischen Christen. [Ricci]
- 1847 Ludovico Maria de Besi kehrt nach Europa zurück. [Ricci]

**Bessart, Monika** (um 1987)

*Bibliographie : Autor*

- 1987 Dai, Houying. *Die grosse Mauer : Roman*. Aus dem Chinesischen von Monika Bessart und Renate Stephan-Bahle ; mit einem Nachwort von Helmut Martin. (München : Hanser, 1987).  
Übersetzung von Dai, Houying. *Ren a, ren !*)Guangzhou : Hua cheng chu ban she, 1980).  
人啊, 人! [WC]

**Best, George** (1555 ca.-1584 bei einem Duell) : Englischer Schiffsoffizier, Leutnant von Martin Frobisher

*Bibliographie : Autor*

- 1578 Best, George. *A true discourse of the late voyages of discoverie : for the finding of a passage to Cathaya, by the Northweast, vnder the conduct of Martin Frobisher generall : deuided into three books : in the first wherof is shewed, his first voages : wherein also by the way is sette out a geographicall description of the worlde, and what partes thereof hauebin discovered by the nauigations of the Englishmen : also, there are annexed certayne reasons, to proue all partes of the worlde habitable, with a generall mappe adioyned : in the second, is set out his second voyage, with the aduentures and accidents thereof : in the thirde, is declared the strange fortunes which hapned in the third voyage, with a seuerall description of the country and the people ehere inhabiting ; with particular card therevnto adioyned of Meta Incognita, so farre forth as the secretes of the voyage may permit.* (London : Imprinted by Henry Bynnyman, 1578).
- 1578 Best, George. *Captain [Martin] Frobisher's first voyage : a true report of such things as happened in the second voyage of Captain Frobisher, pretended for the discovery of a new passage to Cataya, China, and the East Indies, by the north-west. Ann. Dom. 1577. The third voyage of Captain Frobisher, pretended for the discovery of Cataya. By Meta incognita, anno Dom. 1578.* ([S.1 : s.n.], 1578). [Enthalten in] : Pinkerton, John. *General collection of the best and most interesting voyages and travels in all parts of the world ; many of which are now firs translated into English ; digested on a new plan.* (London : Longman, Hurst, Rees, Orme, and Brown, 1808-1814), vol. 12 (1812). [LOC]

**Bethcke, Max** (1874-1929) : Deutscher Diplomat

*Biographie*

- 1905-1921 Max Bethcke ist Dolmetscher und Legationsrat der deutschen Konsulate in Shanghai, Hankou und Chengdu. [SteA1:S. 588]
- 1926 Max Bethcke ist Generalkonsul des deutschen Generalkonsulats in Shenyang. [MartB2:S. 520]

**Bethge, Hans** (Dessau 1876-1946 Göppingen) : Schriftsteller, Dichter, Dramatiker

*Biographie*

- 1907 Bethge, Hans. *Die chinesische Flöte* [ID D11977].  
Bethge schreibt im Vorwort : China wird, das ist sein unabwendbares Schicksal, immer mehr den Einflüssen Europas unterliegen und wird hierbei das Beste und Schönste seiner Eigenart notwendigerweise preisgeben.  
Er [Li Bai] dichtete die verschwebende, verwehende, unaussprechliche Schönheit der Welt, den ewigen Schmerz und die ewige Trauer und das Rätselhafte alles Seienden. In seiner Brust wurzelte die ganze dumpfe Melancholie der Welt, und auch in Augenblicken höchster Lust kann er sich von den Schatten der Erde nicht lösen. "Vergänglichkeit" heißt das immer mahnende Siegel seines Fühlens. Er trinkt, um seine Schwermut zu betäuben, aber in Wirklichkeit treibt er nur in neue Schwermut hinein. Er trinkt und greift voll Sehnsucht nach den Sternen. Seine Kunst ist irdisch und überirdisch zugleich. Mächtige Symbole gehen in ihm um. Bei ihm spürt man ein mystisches Wehen aus Wolkenfernen, der Schmerz des Kosmos webt in ihm. In ihm hämmert das unbegriffene Schicksal der Welt.  
Thu-Fu [Du Fu] ist nicht so brausend, er ist eher sentimental, und sein Herz ist mehr bewegt von den zeitlichen Geschicken der Erde als von den Rätseln des Seins.
- Han Ruixin : Darin enthalten sind 83 Gedichte, die von Léon Hervey de Saint-Denys, Judith Gautier und englischen Prosaquellen beeinflusst sind. Im Geleitwort bringt er seine Begeisterung für die chinesische Lyrik zum Ausdruck, nennt ihre Merkmale in Bezug auf Rhythmik, Parallelismus sowie Prägnanz des Ausdrucks, und ist sich der Schwierigkeit, chinesische Lyrik in einer europäischen Sprache wiederzugeben, durchaus bewusst.
- Jiang Yimin : Bethge hat ausschliesslich Gedichte aus der Tang-Zeit übernommen, vorwiegend diejenigen lyrischen Gedichte, die das Musseleben und die mit dem Musseleben verbundenen Gefühle beinhalten : Gefühle wie Einsamkeit, Abschied, Abgeschiedenheit, Trunkenheit, Liebe zur Natur, Melancholie und Meditation über die Natur. [Eich4:S. 191, JiaY1, LiuW1:S. 167, HanR1:S. 94]
- 1907 Hans Bethge schreibt über seinen Eindruck von der chinesischen Lyrik : Ich fühlte eine bang verschwebende Zartheit lyrischen Klanges, ich blickte in eine von Bildern ganz erfüllte Kunst der Worte, die hinableuchtete in die Schwermut und die Rätsel des Seins, ich fühlte ein feines lyrisches Erzitern, eine quellende Symbolik, etwas Zartes, Duftiges, Mondscheinhaftes, eine blumenthafte Grazie der Empfindung. [HanR1:S. 141]
- 1907 Hermann Hesse schreibt über Bethge, Hans. *Die chinesische Flöte* [ID D11977], seine erste Rezension zu einem Buch das China betrifft : Ein erstaunliches Buch ! Oft ahnt man zwar betrübt das Köstliche, was auf dem weiten Umweg von den Originalen bis in diese deutschen Nachbildungen verloren gehen musste, aber einstweilen und für lange Zeit ist eine getreuerere Wiedergabe wohl unmöglich. Den Gipfel bildet Li Tai Po [Li Bo], der schwermütige Zecher und Liebende, mit seinen Versen, dessen Aussenseite lockend glänzt und die innen voll trostloser Trauer sind. Zwischen dem fremdländischen Schmuck der Lotosblumen dringen uns immer wieder Gefühle entgegen, die mit unbeschränkter Menschlichkeit uns an die Griechen, die alten Italiener, die Minnesänger erinnern. [Hes2:S. 53]
- 1907-1908 *Das Lied von der Erde* von Gustav Mahler enthält folgende Gedichte von Hans Bethge.  
Li, Bo. Das Trinklied vom Jammer der Erde.  
Zhang, Ji. Der Einsame im Herbst.  
Li, Bo. Von der Jugend.  
Li, Bo. Von der Schönheit.  
Li, Bo. Der Trunkene im Frühling.  
Meng, Haoran ; Wang, Wei. Der Abschied. [JiaY1]
- 1915 Klabung besucht Bruno Frank, der ihm das Gedicht *Pavillon aus Porzellan* von Li Bo in der Nachdichtung aus *Die chinesische Flöte* von Hans Bethge [ID D16812] vorliest. Klabung sagt : Das ist unglaublich schön. Nur muss man's anders übertragen. Er holt sich darauf umfangreiche Literatur über chinesische Lyrik aus der Staatsbibliothek München. [HanR1:S. 134]

1922

Ehrenstein, Albert. *Schi-king : das Liederbuch Chinas* [ID D12457].

Quellen : Rückert, Friedrich. *Schi-king oder chinesische Lieder* [ID D4634]. Strauss, Victor von. *Schi-king : das kanonische Liederbuch der Chinesen* [ID D4648].

Ehrenstein schreibt : Die hier mitgeteilten Übersetzungen aus dem Schi-king greifen meist auf Rückert zurück... [ID D4634]. Rückerts Nachdichtung übertrifft... die philologisch wertvollere, dichterisch schwächere Professorenarbeit von Victor Strauss [ID D4648] weitaus. Wenn auch Strauss durch Kenntnis des Originals und seiner Kommentare vor jenen Verballhornungen und krassen Missverständnissen gefeit ist, denen der auf eine ungefähre wörtliche Inhaltsangabe chinesischer Gedichte als einzige, sehr oft trübe Quelle angewiesene Rückert auf Schritt und Tritt ausgesetzt war...

Die gelben Lieder waren für den Gesang bestimmt, reich an Variationen, Wiederholungen, Refrain. Sie hatten keinen Rhythmus, aber fast immer Reim... Ich bemühte mich, den von mir erwählten hundert Gedichten durch Kürzungen, lebendigeren Rhythmus, Entfernung sinnstörender Zutaten, Umbau, in vielen Fällen durch Neudichtung etwas von der sinnlicheren Unmittelbarkeit der ersten Schöpfung wiederzugeben.

Ich vermied es, zeremonielle Dichtungen aufzunehmen oder gar nur dem historischen Spezialisten und Sinologen verständliche Verse, die der Chinesischemauerlangenweile von Anmerkungen bedurft hätten...

Hans Bethge schreibt 1923 : Ehrenstein geht in seinen Nachdichtungen auf eine alte, äusserst schwerfällige deutsche Prosaquelle zurück. Er hat seine Vorlagen verlebendigt, vergeistigt, und nun stehen melancholische Rhythmen von ganz Ehrensteinschem Duktus da, eigenwillig, modern und doch uralte, umstrahlt von einem Glänzen aus dem grossen Reiche der Mitte.

Leopold Woitsch schreibt 1924 : Ehrensteins Nachdichtungen, eine "Veredlung" wörtlicher Interlinearversionen nennt er sie, sind weiter nichts, als eine ohne Rücksicht auf den chinesischen Text und noch dazu in peius geänderte Umarbeitung mit ganz willkürlichen Auslassungen, bzw. ein stellenweise ungenauer Abdruck der erwähnten Arbeiten Pfizmaiers... Es ist aber fürwahr nicht der wahre Pu Chü-i [Bo Juyi], den Ehrenstein uns zeigt, sondern nichts als eine geradezu klägliche Karikatur des grossen chinesischen Dichters und Staatsmannes.

Ingrid Schuster : Albert Ehrensteins erste Sammlung chinesischer Gedichte trägt noch keinen politisch-sozialen Charakter.

Es geht Albert Ehrenstein um Wahrheit und Menschlichkeit und um die Unterdrückten. Als heftiger Kriegsgegner resigniert er zusehends und veröffentlicht Essays und Übersetzungen aus dem Chinesischen. [Ehr9,Schu4:S. 104,HanR1:S. 174-175, 189, 203,Zou1:S. 13-14]

### *Bibliographie : Autor*

- 1907 Bethge, Hans. *Die chinesische Flöte : Nachdichtungen chinesischer Lyrik*. (Leipzig : Insel-Verlag, 1907).
- 1920 Bethge, Hans. *Pfirsichblüten aus China : Nachdichtungen chinesischer Lyrik*. (Berlin : Rowohlt, 1920).  
<https://archive.org/details/pfirsichbltenau00bethgoog/page/n6>. [WC]

### *Bibliographie : erwähnt in*

- 1992 Xue, Siliang. *Möglichkeiten und Grenzen der Übersetzung klassischer chinesischer Lyrik ins Deutsche : ein Beitrag zur Übersetzungswissenschaft und zur Übersetzungskritik*. (Heidelberg : Julius Groos, 1992). (TextconText. Beiheft ; 4). Diss. Univ. Heidelberg, 1991). [Enthält] : Diether von den Steinen, Otto Hauser, Jan Ulenbrook, Max Geilinger, Vincenz Hundhausen, Hans Bethge, Alfred Forke, Richard Dehmel, Günter Eich, Klabund. [AOI]

- 2000 Jiang, Yimin. *Die chinesische Flöte von Hans Bethge und Das Lied der Erde von Gustav Mahler : vom Textverständnis bei der Rückübersetzung*. In : *Ostasienrezeption zwischen Klischee und Innovation*. (Geb1) [AOI]

**Bethune, Norman** (Gravenhurst, Ontario 1890-1939 Hebei) : Kanadischer Arzt

*Biographie*

- 1938-1939 Norman Bethune trifft Mao Zedong in Yan'an und nimmt am chinesischen Widerstand gegen die japanische Invasion teil. [BetN1,Bay4]

*Bibliographie : erwähnt in*

- 2008 Norman Bethune (1890-1939) : <http://particle.physics.ucdavis.edu/bios/Bethune.html>.

**Bettelheim, Bernard Jean** (Pressburg = Pozsony, Ungarn 1811-1869 Ryukyu Inseln) : Missionar, Arzt

*Bibliographie : Autor*

- 1852 Parker, Peter. *Letter from B.J. Bettelheim, M.D., missionary in Lewchew, addressed to Rev. Peter Parker, M.D.* (Canton : Printed at the Office of the Chinese Repository, 1852). Briefe von Bernard Jean Bettelheim. [Yale]

**Bettex, Paul** (Bombremont, Kt. Waadt 1864-1916 Jiaying) : Freimissionar, Missionar Basler Mission

*Biographie*

- 1916 Paul Bettex ist als Freimissionar der Basler Mission in China. [BM]

**Bettin, August** (Herzberg, Pommern 1870-1953 Gelsenkirchen) : Missionar Rheinische Missionsgesellschaft, Schneider

*Biographie*

- 1897-1906 August Bettin ist Missionar der Rheinischen Missionsgesellschaft in China. [SunL1]

**Bettin, Liane** (um 1966)

*Bibliographie : Autor*

- 1961 Tau, Tschöng. *Meine Familie*. Aus dem Chinesischen übers. von Liane Bettin. (Berlin : Aufbau-Verlag, 1961). [Tao, Cheng. *Wo de yi jia* 我的一家.
- 1966 *Die Jadegöttin : zwölf Geschichten aus dem mittelalterlichen China*. Auswahl, Nachwort, Anmerkungen und Textkontrolle von Jaroslav Prusek ; unter Mitarb. von Felicitas Wünschova ; aus dem Chinesischen übertr. von Liane Bettin und Marianne Liebermann. (Berlin : Rütten & Loehning, 1966). [WC]

**Bettin, Werner** (um 1959)

*Bibliographie : Autor*

- 1959 *Märzschneeblüten : chinesische Erzählungen*. Hrsg. von Werner Bettin, Erich A. Klien, Fritz Gruner. (Berlin : Verlag Volk und Welt, 1959). [KVK]

- 1964 Li, Po-yuean [Li, Boyuan]. *Das Haus zum gemeinsamen Glück*. Aus dem Chinesischen übers. von Marianne Liebermann und Werner Bettin ; mit einem Nachw. von Werner Bettin. (Berlin : Rütten & Loehning, 1964). Übersetzung von Li, Boyuan. *Fuan chang xian xing ji*. (Xianggang : Guang zhi shu ju, 1903). 官場現形記 [WC]
- 1965 Shih, Nai-an [Shi, Naian]. *Wie Lu Da unter die Rebellen kam : eine Episode aus dem altchinesischen Roman Die Räuber vom Liang-Schan-Moor*. Aus dem Chinesischen übersetzt von Maximilian Kern, Vorbemerkung und Nachw. von Werner Bettin. (Leipzig : Reclam, 1965). [*Shui hu zhuan*]. [WC]

### **Bettini, Francesco** (1735 ca.-1805) : Italienischer Gartenarchitekt

#### *Bibliographie : Autor*

- 1784 Bettini, Francesco. *Projet d'un Jardin anglo-français-chinois. Avec description contenant les connoissances nécessaires pour leur construction*. (Paris : Georges-Louis Le Rouge, 1784). [WC]

### **Bettiza, Enzo** = Bettiza, Vincenzo (Spalato 1927-2017 Rom) : Journalist, Schriftsteller, Politiker

#### *Bibliographie : Autor*

- 1987 Bettiza, Enzo. *L'anno della tigre : viaggio nella Cina di Deng*. (Milano : Mondadori, 1987). [WC]

### **Betz, Eugen** (Tianjin 1907-1982 Bonn) : Diplomat, Jurist

#### *Biographie*

- 1940-1945 Eugen Betz ist Vize-Konsul des deutschen Generalkonsulats in Shanghai. [Schmi2]

### **Betz, Gerd** (um 1967)

#### *Bibliographie : Autor*

- 1967 Betz, Gerd. *Gesang unter Blüten : immerwährender Kalender : Bilder und Sinnsprüche aus China*. (Braunschweig : Westermann, 1967). [WC]

### **Betz, Heinrich** (Mainz 1873-1957 Köln) : Diplomat, Jurist

#### *Biographie*

- 1897-1898 Heinrich Betz ist Dolmetscher Aspirant des deutschen Generalkonsulat in Shanghai. [BHAD]
- 1898-1899 Heinrich Betz ist Leiter des deutschen Konsulats in Yantai. [BHAD]
- 1899-1901 Heinrich Betz ist Leiter, dann Dolmetscher Eleve des deutschen Konsulats in Hankou. [BHAD]
- 1901 Heirich Betz ist Dolmetscher Aspirant der deutschen Gesandtschaft in Beijing, dann am deutschen Generalkonsulat in Shanghai. [BHAD]
- 1902-1904 Heinrich Betz hat die kommissarische Leitung des deutschen Konsulats in Yichang. [BHAD]
- 1903 Heinrich Betz ist Dolmetscher des deutschen Konsulat in Yichang. [BHAD]
- 1903 Heinrich Betz hat die kommissarische Leitung des deutschen Konsulats in Shangtou. [BHAD]

- 1904 Heinrich Betz hat die kommissarische Leitung und ist Dolmetscher des deutschen Konsulats in Jinan. [BHAD]
- 1909-1917 Heinrich Betz ist Konsul des deutschen Konsulats in Jinan. [BHAD]
- 1909-1917 Heinrich Betz ist Konsul des deutschen Konsulats in Jinan. [BHAD]
- 1921-1936 Heinrich Betz ist Generalkonsul des deutschen Konsulats in Tianjin. [BHAD]

### *Bibliographie : Autor*

- 1.1.1911 Betz, Heinrich. *Die wirtschaftliche Entwicklung der Provinz Schantung seit der Eröffnung Tsingtaus (1898-1910)*. (Tsingtau : Haupt, 1911). [Shandong ; Qingdao]. [Wol]
- 1906 Betz, Heinrich. *Eine Reise in Szechuan : von Chungking über Land nach Chengtu, Yachou, Chiating und Suifu*. In : *Mitteilungen des Seminars für Orientalische Sprachen* (1906). [Sichuan, Chongqing, Chengdu, Jiading, Xufu]. [WC]
- 1906 Betz, Heinrich. *Von Ichang über Land nach Chungking*. In : *Mitteilungen des Seminars für orientalische Sprachen ; Abt. 1* (1906). [Yichang ; Chongqing].

**Beuchert, Marianne** (um 1983) : Floristin, Journalistin aus Frankfurt

### *Bibliographie : Autor*

- 1983 Beuchert, Marianne. *Die Gärten Chinas*. Mit Tuschzeichnungen von He Zhengqiang (Kunsthochschule Peking) und Farbfotos dertorin. (Köln : Diederichs, 1983). [Bericht ihrer Reise von 1979-1980, eingeladen von der chinesischen Gartenbauverwaltung Beijing, von der Mandschurei bis Guangzhou (Guangdong)]. [Cla]

**Beurdeley, Michel** (1911-2012) : Französischer Experte für orientalische Kunst

### *Bibliographie : Autor*

- 1966 Beurdeley, Michel. *L'amateur chinois de Han au XX siècle*. (Fribourg : Office du livre, 1966).  
=  
Beurdeley, Michel. *China : chinesische Sammler durch die Jahrhunderte*. Aus dem Französischen übers. von I. und S. Schaarschmidt-Richter. (München : Hirmer, 1966). [WC]
- 1974 Beurdeley, Michel ; Beurdeley, Cécile. *La céramique chinoise : le guide du connaisseur*. (Fribourg : Office du livre, 1974).  
=  
Beurdeley, Michel ; Beurdeley, Cécile. *Chinesische Keramik : ein Handbuch*. Übers. aus dem Französischen von Irmtraud Schaarschmidt-Richter und Erika Fackiner. (Fribourg : Office du livre, 1974). [WC]
- 1984 Beurdeley, Michel ; Lambert-Brouillet, M.-Th. *L'eunuque aux trois joyaux : collectionneurs et esthetes chinois*. (Fribourg : Office du livre, 1984). [WC]
- 1991 Beurdeley, Michel. *Art de la Chine*. (Paris : Beurdeley & Cie, 1991). [WC]
- 1997 Beurdeley, Michel. *Peintres jésuites en Chine au XVIIIe siècle*. (Arcueil : Anthèse, 1997). [WC]

**Beurrier, Paul** (Chartres 1608-1696 Paris) : Domherr

### *Biographie*

1666

Beurrier, Paul. *Speculum christianae religionis* [ID D19954].

Virgile Pinot : Beurrier e premier théologien qui, à notre connaissance, se soit servi de l'exemple de la Chine pour prouver l'universalité, et par suite la vérité des traditions judéo-chrétiennes. Les différentes religions du monde sont le miroir de la religion chrétienne, pense le P. Beurrier, et il s'efforce de prouver que la religion primitive des Chinois comporte la croyance à tous les dogmes fondamentaux du christianisme : 'Il est très certain, dit-il, que les Chinois ont possédé les mêmes vérités sur la création du monde, sur la naissance du premier homme, sur sa chute, sur le Déluge, la Trinité, la Rédemption, les Anges et les démons, le Purgatoire, la récompense éternelle des justes et le châtiment des coupables qu'avaient aussi les Patriarches'. Et cela, malgré les apparences, n'a rien d'étonnant, puisque Fou-hi est l'un des fils ou des petits-fils de Sem, qui, suivant la Genèse, habitèrent en Orient après la dispersion des peuples. Ou même Fou-hi n'est-il pas Sem en personne, Sem qui a vécu cinq cents ans après le Déluge et a pu fonder ce royaume de la Chine comme beaucoup d'autres ? Comme il a été pendant cinq cents ans le grand pontife de la loi de nature, il a pu aller jusqu'aux bornes de l'Orient comme pieux zéléateur du culte divin pour prêcher la religion du vrai Dieu. Nous avons déjà vu Fou-hi identifié avec Adam ou avec Noé pour les besoins de la chronologie. Le P. Beurrier qui ne se préoccupe pas des difficultés de chronologie peut ne faire de Fou-hi qu'un descendant de Noé. Mais, ajoute le P. Beurrier, l'ancienne religion des Chinois ne contient pas seulement des dogmes identiques à ceux de l'Ancien Testament, elle a, elle aussi, son prophète qui annonce la loi nouvelle, ce prophète, c'est Confucius. Le philosophe Confucius a pratiqué une morale pure, il a posé comme principe essentiel de la morale qu'il fallait se rendre parfait soi-même avant de vouloir rectifier les autres ; il a dit souvent : Ne fais pas aux autres ce que tu ne voudrais pas qu'on te fît à toi-même. Mais s'il a enseigné une morale aussi pure et dont les principes se rapprochent étrangement des principes de la morale chrétienne, c'est parce qu'il a été un véritable prophète. Il a annoncé, en effet, qu'il fallait chercher le Saint en Occident, ce qui veut dire : à Jérusalem et à Rome, pense le P. Beurrier. Il a prévu que le Verbe se ferait chair et il a prévu cet événement pour l'année même où il se produisit. Enfin avant de mourir, Confucius 'versa des larmes amères, soit de joie (sic) à cause de la venue future du Messie, soit de pitié pour sa passion'. Le P. Beurrier croit donc, comme le feront plus tard les Jésuites symbolistes que les anciens Chinois ont été en possession des prophéties ce qui explique l'accord singulier que l'on découvre entre leurs croyances et les croyances judéo-chrétiennes. Ce n'est donc pas la religion naturelle, c'est la religion judéo-chrétienne que le P. Beurrier croit découvrir chez les Chinois, mais toute son interprétation repose sur cette hypothèse fragile que Fou-hi est un descendant de Noé. Si l'hypothèse s'écroule ou même si elle ne peut être vérifiée, toutes les concordances que l'on trouvera, loin de servir à la défense du christianisme, ne feront que profiter au déisme. [Pin10:S. 224-225]

### *Bibliographie : Autor*

1666

Beurrier, Paul. *Speculum christianae religionis in triplici lege naturali, Mosaica, et Evangelica*. (Parisiis : Jacobus Langlois, et Emmanuel Langlois, 1666). [Das Buch ist dem Missionaren gewidmet, die nach China reisen]. [WC]

**Bevan, Louis Rhys Oxley** (London 1874-1946 Malvern, Australien) : Professor of International Law

### *Biographie*

1903-ca. 1936 Louis Rhys Oxley Bevan ist Professor of International Law der Yanjing Universität in Beijing. [Who4]

**Beyer, Edvard** = Beyer, Edvard Freydar (Haugesund, Norwegen 1920-2003) : Literaturhistoriker, Professor für nordeuropäische Literatur Universität Oslo

*Bibliographie : Autor*

- 1979 [Beyer, Edvard]. *Yibusheng zhuan*. Du Ruozhou yi. (Taipei : Zhonghua ri bao she chu ban bu, 1979). (Zhonghua ri bao zhuan ji wen xue cong shu ; 15). Übersetzung von Beyer, Edvard. *Ibsen : the man and his work*. (London : Souvenir Press, 1978).  
易卜生傳 [WC]

**Beyer, Georg** (1878-1932) : Jesuit, Theologe*Bibliographie : Autor*

Beyer, Georg. *China als Missionsfeld*. Bd. 1-3. (Berlin : Buchhandlung der evangelischen Missionsgesellschaft, 1923).

Bd. 1 : China und seine Erschliessung.

Bd. 2 : Die Religionen Chinas und das Evangelium.

Bd. 3 : Unsere Chinamission im Rahmen der evangelischen Missionsarbeit in China. [WC]

**Beylié, Léon de** (Strasbourg 1849-1910 Tha-Dua sur le fleuve Mékong, Laos) :  
Brigadegeneral*Bibliographie : Autor*

- 1908 Beylié, Léon de. *Journal de voyage en Orient et en Extrême-Orient*. Avec 54 gravures dans le texte. (Paris : Henri-Charles Lavauzelle, 1908). (Extrait de la Revue des troupes coloniales). [Cor 1]

**Beysiegel, Magdalene** (1885-1939) : Missionarin Rheinische Missionsgesellschaft*Biographie*

- 1913-1939 Martha Beysiegel ist Missionarin der Rheinischen Missionsgesellschaft in China. [VEM]

**Bézaure, Gaston de** = Servan de Bézaure, Georges-Gaston (Bezaure, Cavaillon 1852-1917  
Beaumont-du-Périgord) : Diplomat, Reisender*Biographie*

- 1872 Gaston de Bézaure ist Dolmetscher-Schüler der französischen Gesandtschaft in Beijing. [Clau7:S. 57]
- 1882-1885 Gaston de Bzaure ist Vizekonsul des französischen Konsulats in Fuzhou (Fujian). [Clau7:S. 57]
- 1885 Gaston de Bzaure ist Konsul des französischen Konsulats in Tianjin. [Clau7:S. 57]
- 1889-1892 Gaston de Bézaure ist Generalkonsul des französischen Konsulats in Hong Kong und Macao. [CF]
- 1890-1892 Gaston de Bzaure ist Konsul des französischen Konsulats in Tianjin. [Clau7:S. 57]
- 1896-1897 Gaston de Bzaure ist Konsul des französischen Konsulats in Shanghai. [Clau7:S. 57]
- 1897-1903 Gaston de Bzaure ist Generalkonsul des französischen Konsulats in Shanghai. [BroG1:S. 312]
- 1886-1889 Gaston de Bézaure ist Konsul des französischen Konsulats in Guangzhou. [France2]

*Bibliographie : Autor*

- 1879 Bezaure, Gaston de. *Le fleuve bleu : voyage dans la Chine occidentale*. (Paris : E. Plon, 1879). [Bericht seiner Reise von Shanghai nach Anhui, Hubei, Sichuan und den Yangzi]. [http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN620357304&PHYSID=PHYS\\_0](http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN620357304&PHYSID=PHYS_0)  
=  
Bézaure, Gaston de. *Auf dem "Blauen" Flusse : Reise in das westliche China*. Deutsche Übers. von Th[eodor] Schwarz. (Leipzig : Froberg, 1885). [Int]
- 1898 Bézaure, Gaston de. *La Chine chinoise*. (Paris : Plon, 1898). <http://gallica.bnf.fr/ark:/12148/bpt6k1165167>. [WC]
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### Bi, Dongyue (um 1980)

#### Bibliographie : Autor

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珂赛特 [WC]

### Bi, Feiyu (Xinghua, Jiangsu 1964-) : Schriftsteller, Journalist

#### Bibliographie : Autor

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### Bi, Gong (um 1957)

#### Bibliographie : Autor

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[Übersetzung von Novellen von Collins und Hardy].  
兩姊妹 [WC]

### Bi, Haoming = Butt, Ho Ming (um 1979)

**Biographie**

- 1979 Aufführung von *Macbeth* = *Shi jun ji* von William Shakespeare durch das Hong Kong Repertory Theatre in der Übersetzung von Chow Yung Ping = Zhou Yongping und Butt Ho Ming = Bi Haoming ; unter der Regie von Chow Yung Ping = Zhou Yongping.  
弑君記 [HKRT]

**Bi, He** (um 1990)**Bibliographie : Autor**

- 1990 Duoduo. *Der Mann im Käfig : China, wie es wirklich ist !* Aus dem Chinesischen von Bi He und La Mu. (Freiburg i.B. : Herder, 1990). [Tiananmen 1989]. [WC]

**Bi, Hongshi** (um 1996)**Bibliographie : Autor**

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**Bi, Jialu** (um 1964)**Bibliographie : Autor**

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**Bi, Junke** (um 1984)**Bibliographie : Autor**

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驼队 [WC]

**Bi, Shenfu** (um 1956)**Bibliographie : Autor**

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**Bi, Sheng** (um 1959)**Bibliographie : Autor**

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德莱塞 [WC]

**Bi, Shumin** (Yili, Xinjiang 1952-) : Schriftsteller*Bibliographie : Autor*

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**Bi, Shutang** (1900-1983) : Übersetzer Bibliothek Qinghua-Universität*Bibliographie : Autor*

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约翰厄普代克短篇小说集 [WC]

**Bi, Wanwen** (um 1988)*Bibliographie : Autor*

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## Bi, Weiyu (um 2003)

### Bibliographie : Autor

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好兵帅克 [WC]

## Bi, Xiushao (1902-1992) : Übersetzer, Anarchist

### Biographie

- 1920-1925 Bi Xiushao hält sich in Frankreich auf. [Int]

### Bibliographie : Autor

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- 1948 [Zola, Emile]. *Gei Ninong de gu shi*. Zuola zhu ; Bi Xiushao yi. (Shanghai : Shi jie shu ju, 1948). Übersetzung von Zola, Emile. *Contes à Ninon*. (Paris : Fasquelle, 1864).  
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- 1953 [Zola, Emile]. *Meng ya*. Zuola ; Bi Xiushao yi. (Shanghai : Wen hua sheng huo, 1953). Übersetzung von Zola, Emile. *Germinal*. (Paris : G. Charpentier, 1885). (Les Rougon-Marquart ; 13).  
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- 1993 [Zola, Emile]. *Jia chang suo shi*. Zuola ; Bi Xiushao yi. (Jinan : Shandong wen yi chu ban she, 1993). Übersetzung von Zola, Emile. *Pot-bouille*. (Paris : G. Charpentier, 1882).  
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## Bi, Xiushuo (um 1984)

### Bibliographie : Autor

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**Bi, Xiuyun** (um 1998)

**Bi, Yao** (um 1935)

*Bibliographie : Autor*

1935 Bi, Yao. *Weiwei yu Nuola*. In : *Fu nü sheng huo* ; vol. 1, no 2 (1935). [Betr. Vivie in Mrs. Warrens profession von George Bernard Shaw und Nora von Henrik Ibsen]  
薇薇與娜拉 [Ibs1]

**Bi, Yuan** (1730-1797) : Gouverneur Huguang

**Bi, Zhiwei** (um 1985)

*Bibliographie : Autor*

1985 [Mansfield, Katherine]. *Shang jiao de gu nü*. Bi Zhiwei yi. In : *Yi hai* ; no 4 (1985).  
Übersetzung von Mansfield Katherine. *The daughters of the late colonel*. In : *London Mercury* ; vol. 4, no 19 May (1922). [Mans8,Mans10]

**Biallas, Franz Xaver** (Schwirz, Breslau 1878-1936 Beijing) : Sinologe, Mitglied der Gesellschaft des Göttlichen Wortes (Steyley Mission), Professor für Soziologie der Fu Ren Universität

*Biographie*

- 1893-1900 Franz Xaver Biallas ist Klosterschüler in Neisse, Heiligkreuz und St. Gabriel, Mödling. [Monu1]
- 1900 Franz Xaver Biallas tritt der Gesellschaft des Göttlichen Wortes (Steyley Mission) bei. [Monu1]
- 1900-1905 Franz Xaver Biallas studiert Theologie in St. Gabriel, Mödling. [Monu1]
- 1905 Franz Xaver Biallas erhält die Priesterweihe. [Mal 7]
- 1905-1910 Franz Xaver Biallas unterrichtet in der Klosterschule St. Wendel, Saarland. [Mal 7]
- 1910-1913 Franz Xaver Biallas studiert Chinesisch, Sanskrit und Russisch am Seminar für Orientalische Sprachen der Universität Berlin und Universität Leipzig. [Monu1]
- 1913-1914 Franz Xaver Biallas forscht für die Dissertation in Chinesisch und Tibetisch an der Sorbonne. [Monu1]
- 1914 Franz Xaver Biallas reist von Paris nach St. Gabriel. [Monu1]
- 1915-1918 Franz Xaver Biallas ist Priester für Kriegsgefangene in Kassel. [Monu1]
- 1918 Franz Xaver Biallas promoviert in Sinologie an der Universität Leipzig. [Monu1]
- 1919 Franz Xaver Biallas geht nach St. Gabriel, ist als Priester und bei der Zeitschrift *Anthropos* tätig. [Monu1]
- 1920 Franz Xaver Biallas erhält die Aufforderung als Missionar nach China zu gehen. [Monu1]
- 1921-1922 Franz Xaver Biallas reist über Amerika, wo er für die China-Mission wirbt, nach Japan und China. [Monu1]
- 1922 Franz Xaver Biallas kommt in Lunan (Shandong) an und macht Forschungen in Qufu (Shandong). [Monu1]

- 1923-1926 Franz Xaver Biallas ist als Priester für Ausländer in Qingdao tätig und ordnet sein Material über Qufu (Shandong). [Monu1]
- 1926-1933 Franz Xaver Biallas ist als Priester für Ausländer in Shanghai tätig und widmet sich akademischen Forschungen. [Monu1]
- 1927 Franz Xaver Biallas wird Mitglied der Royal Asiatic Society. [Monu1]
- 1931-1932 Franz Xaver Biallas ist Mitarbeiter der katholischen Redaktionsgruppe des Lexikons Zhonghua bai ke in Shanghai. [Monu1]
- 1933 Franz Xaver Biallas wird Abgeordneter der Gesellschaft des Göttlichen Wortes (Steyler Mission) in Beijing. [Monu1]
- 1933-1936 Franz Xaver Biallas ist Leiter der Abteilung für Soziologie der katholischen Furen-Universität in Beijing. [Mal 7]
- 1935 Gründung des Institut Monumenta Serica in Beijing durch Franz Xaver Biallas. [Int]

### *Bibliographie : Autor*

- 1927-1932 *K'üh Yüan's "Fahrt in die Ferne" (Yüan-yu)*. Text, Übersetzung und Anmerkungen von Franz [Xaver] Biallas. Teil. 1-2. In : Asia major, vol. 4 (1927), vol. 7 (1932). [Qu, Yuan. *Yuan you*]. Diss. Univ. Leipzig 1927.
- 1928 Biallas, Franz Xaver. *Konfuzius und sein Kult : ein Beitrag zur Kulturgeschichte Chinas und ein Führer zur Heimatstadt des Konfuzius*. (Peking : Pekinger Verlag, 1928). [Confucius].
- 1932 Biallas, Franz Xaver. *Confucius*. (Leuven : [s.n.], 1932. (Xaveriana ; no 98). [Mal 7]
- 1932 Biallas, Franz Xaver. *De Confucius - vereering*. (Leuven : [s.n.], 1932). (Xaveriana ; no 99). [Mal 7]
- 1935- *Monumenta serica : journal of Oriental studies*. Vol. 1- (1935/36-). (Sankt Augustin : Monumenta Serica Institute, 1935/36-). Gegründet von Franz Xaver Biallas an der Fu Ren Catholic University in Beijing. [AOI]

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- 2004 Wesolowski, Zbigniew. *A catalogue of titles and contents of Monumenta serica : journal of Oriental studies : vol. 1-50 (1935-2002) ; with Chinese translation*. (Taipei : Fu ren da xue chu ban she, 2004). [AOI]
- 2011 Kollár, Miroslav. *Ein Leben im Konflikt : P. Franz Xaver Biallas SVD (1878–1936) : Chinamissionar und Sinologe im Licht seiner Korrespondenz*. (St. Augustin: Institut Monumenta Serica, 2011). [WC]

## **Bialucha, Arthur** (Oberschlesien 1880-1947 Qingdao) : Architekt

### *Biographie*

- 1907-1911 Arthur Bialucha arbeitet im Speditions- und Transportgeschäft O. Meyer und als Maurerpolier in Qingdao. [Tsing1]
- 1913-1914 Arthur Bialucha kehrt nach einem andern Ort nach Qingdao zurück, eröffnet eine Holzhandlung in Dabaodao und nimmt an der Verteidigung Qingdaos teil. [Tsing1]
- 1914-1920 Arthur Bialucha ist in japanischer Gefangenschaft. [Tsing1]

- 1926-1947 Arthur Bialucha lebt und arbeitet in Qingdao.  
 1929 Er baut das Erholungsheim St. Bonaventure in Jinan.  
 1930 Er baut zwei Kirchen und eine Druckerei für die Steyler Mission auf der Insel Yindao und in Taidongzhen und baut die St. Joseph Mittelschule für Mädchen.  
 1931 Er errichtet den Dachstock des Heilig-Geist-Klosters.  
 1931-1934 Er errichtet die Kathedrale St. Michael.  
 1932 Er gründet sein eigenes Baugeschäft.  
 1939 Er baut die Kirche für die Steyler Mission in Taixizhen. [Tsing1]

**Bialy, Grigory Abramovich** = Bialyi, Grigorii Abramovich (1905-1987) : Russischer Literaturkritiker

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*Bibliographie : Autor*

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 写作, 恋爱, 生活 : 司汤达和红与黑 [WC]

**Bian, Jibu** (um 1985)

*Bibliographie : Autor*

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 灰姑娘 [WC]

**Bian, Jiliang** (um 1937)

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### **Bian, Min** (um 1992)

#### *Bibliographie : Autor*

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[Abhandlung über marxistische Philosophie].  
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### **Bian, Minghao** (um 1968)

#### *Bibliographie : Autor*

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愛之謎 [WC]

### **Bian, Qiao** (um 1986)

#### *Bibliographie : Autor*

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販奴船 [WC]

### **Bian, Qin** (um 1997)

#### *Bibliographie : Autor*

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直布罗陀水手 [WC]
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一個陌生人的畫像 [WC]

### **Bian, Yuli** (um 1979)

#### *Bibliographie : Autor*

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雨王亨德森 [WC]

### **Bian, Zhilin** (Haimen, Jiangsu 1910-2000) : Schriftsteller, Dichter, Übersetzer

#### *Biographie*

- 1957 Bian, Zhilin. *Shashibiya de bei ju "Hamuleite"* [ID D23925].  
Er schreibt : "*Hamlet* : Shakespeare had written for the people, not for the ruling class, and that Shakespeare opposed the feudal system in the early part of his career and exposed the evils of capitalism in the later part."  
After the ending of the Cultural revolution, Bian Zhilin came to realize his mistake in analysing Shakespeare and his plays only from the point of view of class struggle and then admitted Shakespeare's great contributions to the literature of Romanticism, breaking away from the strong influence of the Soviet Marxist criticism.

Li Ruru : Bian Zhilin was concerned with the ideological aspect of Shakespeare interpretation. He started translating Hamlet in 1954 as part of his overarching research project "to apply the standpoint, concepts and methods of marxism to the exploration of the thought and art in Shakespeare's works".

Bian Zhilin's famous essay on Hamlet was the first Chinese work that attempted to interpret a Shakespeare play by applying the Marxist "dialectical and historical materialist point of view". First of all, Bian considered the idea Shakespeare expressed through Hamlet that "the purpose of playing, whose end both at the first, and novve, was and is, to holde as twere the Mirrour vp to nature, to shew vertue her feature ; scorne her own Image, and the very age and body of the time his forme and pressure". According to Bian, the word 'playing' here covers both theater and all creative literature. Thus Shakespeare's works are intended to be the reflection of his times and must be interpreted in the context of the period of history in which Shakespeare lived and wrote. "As the 'soul of his time' (not merely skin or hair), [Shakespeare] used his outstanding realistic art and expressed his eternal affinity to the people". Even when Hamlet meditates on the deeply personal question "To be, or not to be", Bian claims that "he hardly thinks of himself but inequality in society" as exemplified in the lines "For who would beare the whips and scornes of time, The oppressors wrong, the proude mans contumely,... who would fardels beare, To grunt and sweat vnder a wearie life" (1724-31). To Bian, Hamlet aligns himself with those who have been exploited by society when he describes himself as "a rogue and pesant slaue" and only finds true companionship with the players who belong to the lowest strata of society. "Through his bitter thinking (i.e. his soliloquies) and his mad words, Hamlet realizes the social inequality and the suffering that the masses have borne. Such an experience not only makes Hamlet hate his enemies more but also gives him more strength to carry on his fight. The bright color of his idealism is shown in Hamlet's accusation of the whole world". Before Hamlet dies, he still maintains his responsibility for his people by arranging for a successor. From this detailed analysis Bian concludes: "The theme of this tragedy should be the conflicts between the ideal and the reality. Human beings fight for the ideal. Even if they fail at the time, their fight illuminates the glory of the ideal. This therefore strengthens and consolidates human beings' confidence in their ability to reform the reality". In further support of Engels's view of Shakespeare as a 'realistic' dramatist, Bian interprets Hamlet's comments on playing as proving that Shakespeare advocated the realistic style of theater and acting.

He Qixin : Bian Zhilin discussed English society in Shakespeare's age and concluded that Shakespeare had written for the people, not for the ruling class, and that Shakespeare opposed the feudal system in the early part of his career and exposed the evils of capitalism in the later part. Shakespeare's affinity to the people was the central theme of his plays and was also the key to his great success in subsequent centuries. [Shak13,Shak31]

- 1958 Film : *Wang zi fu chou ji* = 王子復仇記 = *Hamlet* von William Shakespeare, mit Laurence Olivier, synchronisiert von Sun Daolin nach der Übersetzung von Bian Zhilin [ID D23517]. [Shak:S. 23]
- 1979 Aufführung von *Hamlet* von William Shakespeare in Englisch und einer Simultanübersetzung mit Kopfhörern durch Ying Ruocheng in der Übersetzung von Bian Zhilin ; durch die die British Old Vic Company und das Beijing ren min yi shu ju yuan (Beijing People's Art Theatre), mit Derek Jacobi als Hamlet und Jane Wymark als Ophelia in Beijing und Shanghai unter der Regie von Toby Robertson. [Shak8:S. 67]
- 1980 Bian, Zhilin. *Guan yu wo yi de Shashibiya 'Hamuleite'* : *wu shu you xu* [ID D23955].  
Li Ruru : Bian Zhilin began candidly and self-critically to re-examine what they had written about William Shakespeare and to apply new concepts in their interpretations. [Shak13]

- 1987 Bian, Zhilin. *Translation and its positive/negative impact on modern Chinese poetry* [ID D38994].  
... We should extract new poetic forms from the natural rhythms of speech, in order to transmit new poetic concepts and emotions appropriately and accurately... Chinese character occupy an independent place, a in traditional poetry, and of building lines with monosyllabic rhythmic units... [ChanL1:S. 211]

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- 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]
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- 1943 [Gide, André]. *Xin de liang shi*. A. Gide zhu ; Bian Zhilin yi. (Guilin : Ming ri she fa xing, 1943). (Xi yang zuo jia cong kan). Übersetzung von Gide, André. *Les nouvelles nourritures*. (Paris : Gallimard ; Ed. de La nouvelle revue française, 1935). 新的糧食 [WC]
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- 1957 Bian, Zhilin. *Shashibiya de bei ju "Hamuleite"*. In : Wen xue yan jiu ji kan ; no 2 (Dec. 1957). 莎士比亞 大悲劇 哈姆雷特 [Shak13]
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- 1980-1985 Valéry, Paul. *Shi si shou*. Waleili ; Bian Zhilin yi. [Four poems]. In : Wai guo xian dai pai zuo pin xuan. Vol. 1 [ID D16726].  
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莎士比亚悲剧四种 : 哈姆雷特奥瑟罗里亚王麦克白斯 [WC]
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**Bianchi, João António de** (Funchal, Madeira 1884-) : Portugiesischer Diplomat

### *Biographie*

1925-1929 João António de Bianchi ist portugiesischer Gesandter in Beijing. [PorChi2]

**Bianchi, Lorenzo** (Corteno 1899-1983 Hong Kong) : Bischof

### *Biographie*

- 1922 Lorenzo Bianchi wird Priester des Pontifical Institute for Foreign Missions. [Cath]
- 1949 Lorenzo Bianchi wird Hilfsbischof von Hong Kong. [Cath]
- 1951 Lorenzo Bianchi wird Bischof von Hong Kong. [Cath]
- 1969 Lorenzo Bianchi legt sein Amt als Bischof ab und kehrt nach Rom zurück. [Cath]

**Bianco, Lucien** = Bianco, Lucio = Bianco, Lucien André (Fontaines d'Ugine, Savoie 1930-) : Directeur d'études Ecole des hautes études en sciences sociales (Ecole des hautes études en sciences sociales), Directeur d'études Centre de recherche et de documentation sur la Chine contemporaine

### *Biographie*

- 1952-1957 Lucien Bianco studiert an der Ecole normale supérieure, Faculté des lettres in Paris. [Bia]
- 1957 Lucien Bianco erhält die Agrégation d'histoire der Ecole normale supérieure. [Bia]
- 1959-1960 Lucien Bianco ist Professor am Lycée Félix-Faure in Beauvais. [Bia]
- 1960-1961 Lucien Bianco ist Professor am Lycée Voltaire in Paris. [Bia]
- 1961-1969 Lucien Bianco ist Chef de travaux an der Ecole pratique des hautes études. [Bia]
- 1962 Lucien Bianco erhält das Chinesisch-Diplom der Ecole nationale des langues orientales vivantes. [Bia]
- 1964-1965 Lucien Bianco studiert Sinologie und Japanologie im Nachstudium am East Asian Research Center der Harvard University. [Bia]
- 1968 Lucien Bianco promoviert an der Université de la Sorbonne nouvelle-Paris III. [Bia]
- 1969-1995 Lucien Bianco ist Directeur d'études für Sinologie an der Ecole des hautes études en sciences sociales. [Bia]
- 1971 Lucien Bianco ist Gastprofessor an der Princeton University. [Bia]
- 1972-1973 Lucien Bianco ist forscht am Center of Chinese Studies, University of Michigan, Ann Arbor. [Bia]
- 1976-1981 Lucien Bianco ist Directeur des Centre de recherche et de documentaiona sur la Chine contemporaine und Professor des Institut d'études politiques. [Bia]
- 1984- Lucien Bianco ist Mitglied des Conseil de direction der *Etudes chinoises*. [AOI]
- 1986 Lucien Bianco ist Dozent am St Antony's College Oxford. [Bia]
- 1990-1991 Lucien Bianco ist visiting scholar am Institut of modern history der Academia Sinica in Taiwan. [Bia]
- 1992-2001 Lucien Bianco ist Mitglied des Comité consultatif des Universities Service Centre in Hong Kong. [Bia]
- 1993-1995 Lucien Bianco ist Directeur des Centre de recherche et de documentation sur la Chine contemporaine. [Bia]

2002

Derrida, Jacques. *Préface : Signé l'ami d'un « ami de la Chine »*. In : Aux origines de la Chine contemporaine : en hommage à Lucien Bianco [ID D6001].

« Votre geste prouve que vous êtes un ami de la Chine » [Propos cité par Lucien Bianco].

Je multiplierai les signes de reconnaissance. À plus d'un. D'abord à ceux et à celles qui, m'honorant de leur invitation, m'ont ainsi permis d'être présent au juste hommage rendu à un grand sinologue, Lucien Bianco, qui reste pour moi un grand ami de toujours.

Honneur pour moi redoutable : les limites de ma compétence sont ici, plus que jamais, notoires. Qui croirait qu'il suffit de les avouer pour en être quitte ? Mais juste hommage dès lors que, on le verra à lire les remarquables contributions de cet ouvrage, le salut évite la célébration conventionnelle pour proposer des travaux originaux dans un champ fortement identifié, exploré, marqué, sillonné par l'oeuvre de Bianco.

La conscience vive et pudique que je garde du fait, trop évident, que je ne suis en rien ce qu'on appelle un sinologue, voilà qui aurait dû me faire décliner une invitation imméritée. Pourtant, on le voit bien, je n'ai pas résisté une seconde. Comment aurais-je pu manquer la chance qui me fut généreusement offerte ? Je pourrais ainsi, me dis-je, témoigner publiquement de mon admiration et de ma dette. À Lucien Bianco je dois en effet, entre autres choses, tout ce que j'ai appris, tout ce que j'ai appris à comprendre, et à penser, de façon inquiète, critique, mouvementée, de la Chine moderne. Une amitié sans ombre, une amitié de près d'un demi siècle, en somme, ne peut être dissociée, à mes yeux, du chemin sur lequel j'ai suivi, depuis 1953, avec une docilité joyeuse et émerveillée, la première découverte de la Chine, de la langue chinoise d'abord, par Lucien Bianco, puis ses analyses inaugurales dans un champ (mais est-ce seulement un champ, aujourd'hui, et un territoire circonscrit ?), dans cet espace à peine dé-limitable du monde et de l'histoire du monde (de la « mondialisation », comme on dit, en vérité) qu'il m'a appris, qu'il a sans doute appelé tant d'autres à défricher et à déchiffrer, à émanciper des projections idéologiques qui ont toujours abusé d'un non-savoir. Si la Chine moderne était un « champ » du savoir historique, l'objet d'une discipline (ce qu'elle est aussi mais ce qu'elle n'est pas seulement), Bianco serait pour moi comme un grand sinologue des Lumières, le maître-explorateur d'une science aussi nécessaire, lucide et rationnelle que désenchantée, dégrisée, vigilante, réveillée — déçue mais non désespérée, surtout au moment où les sommeils dogmatiques les plus inquiétants, les plus menaçants, parfois les plus comiques aussi dominaient la scène d'une certaine « culture » parisienne. Comment oublier la terreur obscurantiste qui bavardait alors dans certains quartiers, dans des milieux qui furent les nôtres, parfois les miens plus que les siens, au cours des années 1960 et encore au début des années 1970 ? Je relis à l'instant ce qu'il disait du « modèle chinois » en 1967 (je souligne la date), à la fin de ce grand livre que fut pour moi, comme pour tant d'autres, *Les origines de la révolution chinoise, 1915-1949*. Il mettait alors en garde contre « les simplifications hâtives, les oublis plus ou moins volontaires, les tentations opposées. » J'aime tant ce qu'il disait alors et comme il le disait : il fallait se soucier « de déranger, non de venir en aide », qu'il s'agisse de l'unité problématique du « modèle » — négatif et positif — pour un Tiers-monde qui n'est pas un, qu'il s'agisse de l'atrocité d'une histoire pleine de mensonges et dont le torrent, disait Victor Serge cité par Bianco, « charrie à la fois, violemment, le meilleur et le pire », dont la complexité ne se laisse pas réduire à l'alternative simple du « pour » ou du « contre », ou qu'il s'agisse encore de l'opposition d'une Chine idéalisée à une Europe diabolisée.

Et pourtant, au moment même où il dénonçait, avec une ironie implacable, les simplifications outrancières qui paraient près de nous sur la scène intellectuelle, Bianco se méfiait encore des abus et des alibis que certains pouvaient exploiter dans cette critique pourtant nécessaire. Je reconnaissais bien là son infini scrupule, la vigilance d'une conscience éthique et politique qui ne connaît pas de repos. Il poussait l'hyperbole jusqu'à se méfier des effets pervers, des dangereux prétextes politiques auxquels pouvait donner lieu son esprit critique même : « L'outrance des flagellants ne doit pas être prétexte à congédier leur révolte. Plus discrète, plus insidieuse aussi, une autre tentation consiste à s'abriter derrière les exigences de l'esprit critique pour éluder les choix de l'action. » Et sans cesse j'ai vu Bianco tendu, au coeur de son travail même, entre la nécessité inflexible du savoir historique le plus critique et l'urgence de l'engagement politique. L'un ne doit pas renoncer à l'autre, bien au contraire, et même dans les

situations aporétiques, même dans les moments où les deux responsabilités paraissent hétérogènes, voire irréconciliables. La « question de la Chine » aura sans doute été pour notre génération, elle restera longtemps encore ce qu'elle est, certes, mais autre chose encore. Elle sera longtemps un lieu propre, un nom propre et la figure métonymique de tous nos rêves et de toutes nos insomnies, voire de nos cauchemars politiques. Je viens de citer une première édition (1967). Vingt ans après, en 1987, la seconde édition des Origines de la révolution chinoise reprenait en Annexe ces conclusions toujours actuelles, sur « Le modèle chinois » mais y ajoutait « La révolution fourvoyée » — qui commençait ainsi : « Pour la gloire de Mao, il eût mieux valu qu'il mourût, comme Lénine, quelques années plus tôt. » Ce texte fut écrit à la mort du « grand Timonier » et à l'invitation du journal Le Monde qui « l'ayant jugé sacrilège, avait dégagé sa responsabilité en le publiant sous la rubrique "Libre opinion" ». Ironie de Bianco : son article, note-t-il, est « tous comptes faits, plutôt plus modéré que ce que les Chinois ont écrit depuis qu'ils ont effectué la démaoïsation ». Je relis aujourd'hui ce « bilan » d'une « sinisation du marxisme » qui fut d'abord une « sinisation de la stratégie, c'est-à-dire du léninisme », et je suis encore frappé par la justesse d'une analyse qui ne renonce jamais à la justice équilibrée du jugement politique. Les attendus du verdict sont terribles mais ils laissent une respiration au salut — à la justice qui commande de prendre encore la mesure d'une monstrueuse grandeur : « Mais il est exceptionnel qu'un même personnage soit l'homme de deux situations historiques, et d'avoir su faire face à la première suffirait à la gloire de beaucoup. » La Préface à la seconde édition mériterait de devenir un texte canonique ou une charte pour tout historien lucide de l'histoire contemporaine. Autoanalyse sans complaisance, certes, et qui situe la signature de l'historien dans l'évolution d'une discipline tout autant que dans la trajectoire politique du signataire, mais aussi leçon générale et acte de foi : il faut résister à l'historicisme et au relativisme, il faut garder sa foi dans la science historique et dans le triomphe final d'une vérité qui « finit par s'imposer ». Quelle « vérité » ? Celle qui aura « par exemple foudroyé des forêts de papier imprimé vouées à la célébration de la grande révolution culturelle chinoise, avec une efficacité dont n'oseraient rêver les plus zélés pyromanes de la Côte d'Azur. Même dans le domaine moins brûlant — moins inflammable — qui nous occupe ici (la Chine avant 1949), la masse des connaissances déterrées depuis deux décennies a multiplié par trois ou quatre le savoir du spécialiste moyen ».

Bianco n'ignore pas, en analyste exercé de la discipline institutionnelle, que son insistance sur les causes sociales et surtout paysannes de la révolution a heureusement bouleversé l'historiographie, et d'abord l'historiographie américaine dont on sait l'autorité à cette époque. Mais il est toujours prêt à s'accuser, dans un geste que je lui connais si bien, qui à la fois m'amuse, m'attendrit et m'inspire le plus grand respect ; il n'hésite jamais à se reprocher de ne pas en faire assez pour « embrasser la totalité », pour « rendre pleine justice non seulement aux acteurs de l'histoire mais à ses scribes ». [Les origines de la Révolution chinoise, seconde édition, Paris, Gallimard (« Folio »), p. 17].

Au même moment (on pardonnera au nostalgique que je reste ici de privilégier ces passages), il parle de ses « vingt ans ». Pour s'accuser encore. Un mea culpa pousse la surenchère jusqu'à s'en prendre au narcissisme de cette auto-critique, et même de ce qui l'a poussé à être « exagérément soucieux ». Il rappelle alors sans complaisance ses « vingt ans », et ses « certitudes juvéniles ». Qui dira mieux l'historicité du savoir historique ? Toujours dans cette seconde édition, vingt ans après, donc, il se reproche aussi ce que personne n'a jamais songé à lui reprocher. Quoi ? La tentation en somme, pour l'historien vigilant et désenchanté, de croire encore à un « sens de l'histoire » : « La plus grande insatisfaction et le seul vrai malaise que me procure aujourd'hui la lecture de ce livre (une redécouverte, qui incline au narcissisme), c'est un aire d'inévitabilité, de progression presque inexorable vers l'issue révolutionnaire. À vingt ans, l'horreur sacrée que m'inspirait la dialectique hégélienne m'a prémuni contre la tentation d'adhérer au P.C.F. Quinze ans plus tard, mon refus persistant de l'hégélianisme aurait dû m'épargner d'être fasciné par les vainqueurs. Exagérément soucieux de saisir dans son dynamisme le processus révolutionnaire, j'en suis arrivé à donner trop d'importance au mouvement communiste, trop peu à un phénomène comme le militarisme (celui des "seigneurs de la guerre", que mon dédain rejetait en somme dans les "poubelles de l'histoire") [...]. C'est selon moi (à ma connaissance, personne ne me l'a jamais reproché, pas même en

Amérique, où ce livre en est à sa onzième édition) dans le chapitre 5 que mes certitudes juvéniles m'ont le plus gravement égaré. J'y appréciais avec bienveillance, mais sans illusions, les chances du libéralisme et de la réforme face à la révolution. Je ne vois toujours pas comment le libéralisme aurait pu s'imposer, mais cette façon de poser le dilemme "réforme ou révolution" témoigne de l'emprise persistante du "sens de l'histoire" sur l'auteur. » [Note : « Désenchanté », c'est souvent son mot. Par exemple à la fin de la même Préface qui décrit ainsi les « conclusions... plus tristes et désenchantées, qui le tentent aujourd'hui ». Je le souligne ici car cette note de désenchantement me paraît marquer toute l'histoire de cette histoire. Celle du mouvement de Bianco vers la Chine, certes, qu'il s'agisse de son travail d'historien, de sociologue, de politologue ou, plus généralement, de l'expérience historique et politique que nous sommes si nombreux à partager avec lui en ce siècle].

« Vingt ans », « certitude juvéniles », « sens de l'histoire », dit-il. Que faisons-nous quand nous avons à peine plus de vingt ans ? Je n'abuserai pas de l'hospitalité pour céder à la tentation — tout aussi « narcissique », justement — de la mémoire commune. Je ne rappellerai pas ici tout ce que j'ai eu la chance de partager avec Lucien Bianco d'un bout à l'autre d'une

vie d'adulte, en somme. Parmi quelques clichés, parmi ceux qui m'attendrissent, moi, je me permettrai seulement de choisir. D'abord ceux qui dessinent nos silhouettes tremblantes de jeunes étudiants sur fond de Chine révolutionnaire. Comme si quelqu'un me soufflait en riant : allons, raconte, montre-nous ton vieux film, laisse revenir des fantômes silencieux, en noir et blanc, juste quelques ombres chinoises. Eh bien, voici un bout de pellicule. Mettons que, suivant l'intrigue d'une histoire que je rapporterai plus tard, après me l'être appropriée, cette pellicule, comme si je l'avais confisquée pour la rendre conforme à « ma vérité », en y pratiquant quelques coupures nécessaires, je projette par exemple ces quelques images : après la khâgne de Louis-le-Grand, où nous nous trouvons déjà ensemble, nous travaillons à l'École normale dans la même « turne ». Nous partageons une chambre « double ». Un seul lavabo, une tenture de couleur brique entre deux lits. Cela se passe dans les nouveaux bâtiments de la rue d'Ulm, en 1953-1954. « Coco » commence à apprendre le chinois, il a décidé de se spécialiser dans l'histoire de la Chine moderne. Seul moyen de comprendre ce qui se passe et ce qui nous attend dans l'histoire de ce temps. Interminables discussions politiques. Autour de nous, dans la maison de la rue d'Ulm, chez nos plus proches amis, le « stalinisme » le plus dogmatique vit alors ses derniers jours. Mais comme s'il avait encore tout l'avenir devant lui. Nous militons alors tous les deux, de façon plus ou moins prévisible et conventionnelle, dans des groupes de gauche ou d'extrême gauche non communiste. Nous sommes de tous les meetings, à la Mutualité et ailleurs, nous collons des enveloppes pour je ne sais plus quel comité d'intellectuels antifascistes (contre la répression coloniale, la torture, l'action de la France en Tunisie ou à Madagascar, etc.). Guerre froide, horizons apocalyptiques, absence d'horizon, plutôt, impossible de déchiffrer la chose géopolitique qui se prépare. Angoisse aveugle et folles espérances. Bianco passe beaucoup de temps à m'expliquer, avec quelle patience, mais aussi à justifier, et d'abord à ses yeux même, la nécessité historique, l'urgence politique de ce qui est alors plus qu'un rêve, son projet, et ce sera sa vie : il faut d'abord apprendre le chinois, comprendre sans retard ce qui se passe là bas, là-bas, se libérer de notre myopie eurocentrique, voir venir ce qui vient déjà sur nous, et qui nous viendra de plus en plus, de plus en plus fort, de plus en plus vite, de la Chine.

Je le suis, bien sûr, et j'approuve. N'est-ce pas irrécusable ? Non seulement comme un calcul chiffré, ou comme une échelle démo-géo-politique. Nous sommes, je le rappelle, en 1953-1954, bien avant la vague maoïste qui déferlera vers la fin des années 1960. Mais j'ai du mal à comprendre où il puisera, lui, les forces nécessaires. Les miennes me paraissent nulles en comparaison, je démissionne d'avance. [Note : Pour illustrer ma démission, on me permettra cette confidence, en note : dans mes modestes travaux sur l'écriture, notamment dans *De la grammatologie* (1967), je me réfère massivement, de façon à mes yeux décisive (et toujours en pensant à Bianco), à l'histoire et au modèle phono-idéographique de l'écriture chinoise, au rôle qu'il a aussi joué dans la philosophie occidentale de l'écriture, et surtout dans ses « projections ». Je me disais alors que je ne pourrais en parler sérieusement qu'en apprenant, comme mon ami, à écrire et à parler le chinois. Je ne l'ai jamais fait, j'en garderai

toujours le remords].

Mais comment fera-t-il, me dis-je, lui, pour s'approprier cette culture, et d'abord pour apprendre cette langue, à la parler et à l'écrire ? Car il a raison, il faut bien commencer par là. Sans rien comprendre, donc, comme toujours, et en restant sur place, je « suis » ses progrès, si on peut dire, de près mais de loin, jour après jour. Il travaille tout près, sur la table à côté, et je me rappelle encore mon émerveillement quand je l'entends un soir parler couramment le chinois dans un restaurant près de la gare de Lyon, puis, beaucoup plus tard, après la « révolution de velours », dans un restaurant chinois de Prague. Depuis, après la « rue d'Ulm », après une année pendant laquelle, habitant la même maison [Note : En me relisant, aux mots « rue d'Ulm » et « la même maison », je me laisse émouvoir, on me pardonnera de le noter ici : au fond, me dis-je, nous ne nous sommes jamais beaucoup éloignés, Bianco et moi, d'une même « maison ». Après Louis-le-Grand, après la rue d'Ulm, après Koléa — où nous habitons et enseignons ensemble, , dans les mêmes « maisons » —, je suis retourné rue d'Ulm pour y rester plus de vingt ans, avant de rejoindre enfin mon ami aux Hautes Etudes où il était entré lui-même depuis environ vingt ans. C'est de la même « maison » qu'aujourd'hui nous prenons ensemble, si je puis dire, une certaine « retraite »], nous enseignons tous deux dans une école d'enfants de troupe en Algérie, à Koléa, je continue à le « suivre » à ma manière, à le lire, à admirer à la fois son travail, ses publications, et ses débats, l'honnêteté avec laquelle toujours il se débat — car il en souffre, des deux côtés, du sien et de l'autre, et aussi bien dans le milieu académique de la sinologie française que, au cours de ses voyages en Chine, avec les « autorités » du pays. Après ses récits personnels, je lis par exemple les analyses politiques de l'historien, du sociologue ou du politologue-voyageur. Un exemple entre tant d'autres : en 1974, il se rend en Chine avec une délégation de l'École normale supérieure. À son retour, il raconte les aventures tragi-comiques de ses « explications » avec la police politique du pays. Il le fait dans un texte qui lui crée aussi des difficultés avec Le Monde (tiens ! encore, déjà). Ce grand-journal, cette fois, le refuse tout net. Le récit, « Voyage dans un bocal » [Note : Après avoir été refusé par Le Monde, donc, il fut d'abord publié dans Esprit (mars 1975), puis repris dans Regards froids sur la Chine, op. cit.] commence par jouer, il affecte de payer son tribut au code de nos ratiocinations de jeunesse et à la scolastique matérialiste dialectique : « Contradictions non antagonistes ou contradictions antagonistes ? » Et Bianco finit par raconter comment, avec l'autorisation du vice-président du comité révolutionnaire d'une usine, il filme en 8 mm, « dimension autorisée », des slogans d'une campagne contre Lin Biao et Confucius. Après quoi on le presse de questions « amicales », on confisque son film et on le lui rendra conforme à la « vérité » révolutionnaire. Je préfère citer le Camarade Zhao qui ne les lâche pas d'une semelle pendant tout le voyage : «... Les masses ouvrières de l'usine ne sont pas très contentes [...] à propos d'un film que vous avez pris ; les ouvriers demandent si vous pouvez le leur communiquer, ils vous le restitueront après s'être assurés que vous n'avez rien filmé d'inopportun [...]. Votre geste prouve que vous êtes un ami de la Chine. Je vous concède que vous aviez reçu l'autorisation de filmer, mais nous ne pouvons nous opposer à la volonté des ouvriers. Comme vous dites en France, d'un mal peut sortir un bien. Cet incident vous aura permis de vous rendre compte que les ouvriers ne sont pas traités ici comme ils le sont en France : en Chine, les ouvriers sont les maîtres... » Bianco rappelle entre parenthèses : « (Le film me sera restitué vers la fin du voyage, développé et délesté des malencontreux slogans et de quelques autres vues prises la veille à la commune populaire »).

Un « ami de la Chine », je sais qu'il le fut et le reste, à sa manière, bien au-delà de la rhétorique du camarade Zhao. Mais c'est vrai, un vrai ami, et d'abord, donc, un ami de la vérité, un ami sans complaisance, un ami parfois sans merci.

Je me souviens encore, dans les mêmes années, en novembre 1976, d'une séance à l'Académie des Sciences morales et politiques. Première et seule expérience du genre pour moi. Nous avions la quarantaine mais nous paraissions des enfants chahuteurs dans ce théâtre solennel et sommeillant. Bianco m'avait invité, il y présentait une communication sur La Chine après Mao. Là encore, je n'ai rien entendu, ni, plus tard, relu, qui fût plus différencié et lucide dans le diagnostic, dans le pronostic, dans l'analyse des structures bureaucratiques et militaires, dans l'interprétation du rôle respectif de Mao, Zhou Enlai, Hua Guofeng, Deng Xiaoping, dans la comparaison des processus soviétique et chinois. Je me rappelle la discussion qui

suivit, notamment avec Raymond Aron, l'insistance de Bianco sur ce qui reste plus « nationaliste » que « communiste » dans la révolution chinoise, sur le rôle joué par l'armée à la succession de Mao et au cours de l'élimination de la bande des Quatre, sur les effets de la propagande maoïste dans l'image « paysanne » que nous avons souvent de cette armée, sur les contradictions entre les objectifs et la pratique maoïste, etc. La question démographique étant plus que jamais décisive, c'est en me rappelant nos premières réflexions d'étudiants, et ce qu'elles m'apprirent déjà, que j'ai ensuite retrouvé la même attention aux complexités d'un processus contradictoire dans l'histoire de l'anti-malthusianisme de Mao, qu'il partageait avec Chiang Kai-shek et même avec son prédécesseur Sun Yat-sen. Ce fut la même « lignée chauvine et nataliste » [« Le poids du nombre », in *Regards froids sur la Chine*] qu'il fallut remettre en cause, dès 1953, avant même la campagne de prévention des naissances de 1957. D'autres que moi, et plus compétents, sauront dire la nouveauté et la nécessité de ce que Bianco a donné à la science de la Chine moderne, à travers un nombre impressionnant de contributions monographiques depuis *Les origines de la Révolution chinoise, 1915-1949 (1967-1987)*, jusqu'à *La Chine (1994)*. De tous ses articles sur l'anti-natalisme et la démographie, sur les paysans et la révolution, sur les sociétés secrètes et l'autodéfense paysanne, sur l'administration, sur la bureaucratie, sur les moments et les visages originaux d'un nationalisme qui ne renonce jamais, sur les « fonctionnaires, percepteurs, militaires et brigands en Chine », mais aussi sur les « classes laborieuses » et les « classes dangereuses » dans la Chine impériale, on trouvera des traces, directes ou indirectes, dans les recherches ici réunies. [Note : J'en cite seulement quelques-uns, ceux que j'ai lus, mais je suppose qu'on disposera ailleurs d'une bibliographie complète. Par exemple, « "Classes laborieuses et classes dangereuses" dans la Chine impériale au XIXe siècle », in *Annales*, 6, nov.-déc. 1962 ; « Vers la Chine contemporaine », in *Annales*, mai-juin 1964 ; « Les paysans et la Révolution : Chine, 1919-1949 », in *Politique étrangère*, 2-3, 1968, pp. 117-141 ; « La mauvaise administration provinciale en Chine (Anhui, 1931) », in *Revue d'histoire moderne et contemporaine*, avril-juin 1969, pp. 300-318 ; « Le monde chinois et la Corée », in M. Crouzet (dir.), *Le Monde depuis 1945*, Paris, PUF, 1973 ; « La Chine après Mao », *Académie des Sciences morales et politiques*, Séance du 29 novembre 1976. / Notamment dans les riches et magnifiques volumes qu'il a dirigés avec Marie-Claire BERGERE et Jiirgen DOMES, *La Chine au XXe siècle*, t. 1 *D'une Révolution à l'autre, 1895-1949*, t. 2, *D e 1949 à aujourd'hui*, Paris, Fayard, 1990]

Prenant acte de résultats acquis, mais souvent tournées vers des processus en cours ou vers leur avenir, ces études sont ici fortement rassemblées dans leur cohérence et dans leurs foyers. Or ce rassemblement s'organise selon des motifs qui furent en effet déterminants dans le travail de Bianco : ceux des origines, certes, et surtout des origines rurales de la révolution chinoise, mais aussi de nouveaux mouvements paysans, ou encore d'autres tensions entre le nationalisme révolutionnaire, voire un nouveau « national confucianisme », et les impératifs actuels de la mondialisation. On y lira aussi de précieuses analyses autour de l'héritage du marxisme classique, sur le passage du capitalisme au communisme, sur la personnalité singulière de Mao Zedong et sa politique du « front uni » (l'une des « trois grandes épées magiques de la révolution »), etc.

On n'a sans doute pas à signaler, souligner ou démontrer tout l'intérêt de ces travaux pour des experts de la Chine moderne. Je me permettrai seulement de dire qu'à mes yeux ils ouvrent de façon magistrale, ils éclairent aussi pour chacun la voie d'une réflexion politique et historique. À travers et par-delà la Chine. Dans le processus qu'on désigne et confusément du nom de « mondialisation », avec tous les enjeux mais aussi toutes les mystifications, voire parfois les manipulations intéressées qui s'y logent en contrebande, dans les grands débats ou combats en cours, et à venir, sur le « marché », le devenir du monde agricole, la démographie, la « souveraineté », les États « virtuels », la culture traditionnelle des « droits de l'homme » et l'opposition qu'on y accrédite entre relativisme et universalisme, dans l'histoire des libertés dites « démocratiques », du droit international et du droit en général [Note : Par exemple du droit pénal : la Chine est, avec les Etats-Unis, on le sait, le pays où la peine de mort est non seulement maintenue, comme c'est le cas seulement dans une minorité d'États depuis dix ans, mais massivement appliquée, et on peut prévoir une pression croissante des États européens

contre cette complicité singulière des deux géants], devant ces immenses problèmes, il est plus que jamais indispensable de s'informer, d'apprendre et d'apprendre à réfléchir auprès des sinologues d'aujourd'hui. Ils ne nous enseignent pas seulement la Chine (si on peut encore dire « seulement »), ils nous donnent souvent la meilleure leçon de philosophie politique, la plus indispensable et la plus spécifique pour notre temps.

Lucien Bianco m'en avait convaincu, il m'y avait en somme initié, il y a près d'un demi-siècle. C'est une des rares choses — et donc une des chances de ma vie — au sujet desquelles je puisse me dire, en l'an 2002 : c'est encore vrai aujourd'hui. [BerM1]

2005 Lucien Bianco ist Gastprofessor der Stanford University. [Bia]

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- 1970 *Mouvements populaires et sociétés secrètes en Chine aux XIXe et XXe siècles*. Volume collectif préparé par Jean Chesneaux, Feiling David, Nguyen Nguyet Ho ; textes de L[ucien] Bianco [et al.]. (Paris : F. Maspero, 1970). (La découverte). = *Popular movements and secret societies in China, 1840-1950*. Ed. by Jean Chesneaux ; contributos : Lucien Bianco [et al.]. Rev. ed. (Stanford, Calif. : Stanford University Press, 1972).
- 1971 *Inde et Extrême-Orient contemporains*. Lucien Bianco [et al.]. (Paris : Bordas, 1971). (Histoire universelle ; 33).
- 1976 *Regards froids sur la Chine*. Claude Aubert, Lucien Bianco ; avec des contributions de Marianne Bastid [et al.]. (Paris : Ed. du Seuil, 1976).
- 1985 *La Chine*. Ouvrage collectif rédigé sous la direction de Lucien Bianco et Yves Chevrier. (Paris : Ed. ouvrières ; Presses de la Fondation nationale des sciences politiques, 1985). (Dictionnaire biographique du mouvement ouvrier international).
- 1989 *La Chine au XXe siècle*. Sous la direction de Marie-Claire Bergère, Lucien Bianco et Jürgen Domes. Vol. 1-2. (Paris : Fayard, 1989-1990). Vol. 1 : *D'une révolution à l'autre 1895-1949*. Vol. 2 : *De 1949 à aujourd'hui*.
- 1993 *Chine, le grand réveil*. Guy Brossollet, Jean-Philippe Béja, Lucien Bianco [et al.]. (Genève : Centre de recherches entreprises et sociétés, 1993). (Nouveaux mondes ; no 2). [KVK]
- 1994 Bianco, Lucien. *La Chine : un exposé pour comprendre, un essai pour réfléchir*. (Paris : Flammarion, 1994). (Dominos ; 20). [2nd éd. 1997].
- 2001 Bianco, Lucien. *Peasants without the party : grass-root movements in twentieth-century China*. (Armonk, N.Y. : Sharpe, 2001). (Asia and the Pacific).
- 2005 Bianco, Lucien ; Hua, Chang-ming [Hua, Zhangming]. *Jacqueries et révolution dans la Chine du XXe siècle*. (Paris : Ed. de la Martinière, 2005). [CCFr]

### Bibliographie : erwähnt in

- 2002 *Aux origines de la Chine contemporaine : en hommage à Lucien Bianco*. Sous la direction de Marie-Claire Bergère ; préface de Jacques Derrida. (Paris : L'Harmattan, 2002).

**Bianki, Vitalii** = Bianki, Vitalii Valentinovich (St. Petersburg 1894-1959 Leningrad) :  
Kinder- und Jugendbuchautor

*Bibliographie : Autor*

- 1950 [Bianki, Vitalii]. *Xiao lao shu Pike*. Bao Shuping yi. (Shanghai : Zhong hua shu ju, 1950). (Sulian er tong wen xue cong kan ; 15). [Little mouse Pike].  
小老鼠皮克 [WC]
- 1951 [Bianki, Vitalii]. *Ju huang jing zi*. Bianji ; Du Huimeng yi. (Shanghai : Ta dong shu ju, 1951).  
Übersetzung von Bianki, Vitalii. *Oranzhevoe gorl'ishko*. In : Rassказы i skazki. (Moskva :  
Detgiz, 1949). [Orange neck].  
橘黄颈子 [WC]
- 1951 [Bianki, Vitalii]. *Shan que de li shu*. Du Huimeng yi. (Shanghai : Ta dong shu ju, 1951).  
Übersetzung von Bianki, Vitalii. *Sinichkin kalendar'*. (Moskva : Gos. Izd-vo detskoi lit-ry,  
1950). (Bibliotekha detskogo sada). [Meise Almanach].  
山雀的历书 [WC]
- 1955 [Bianki, Vitalii]. *Lie ren jiang de gu shi*. Wei Bi'anji ; Ren Rongrong yi. (Shanghai : Shao  
nian er tong chu ban she, 1955). Übersetzung von Bianki, Vitalii. *Skazki zverolova*. (Moskva :  
Detizdat, 1937). = *Tales of an old Siberian trapper*. (Philadelphia : Colonial House, 1946).  
獵人講的故事 [WC]
- 1956 [Bianki, Vitalii]. *Xiao gou Lateka*. Bianji ; Wang Yuan yi. (Shanghai : Shao nian er tong chu  
ban she, 1956). Übersetzung von Bianki, Vitalii. *Latka*. (Moskva : Detgiz, 1955). [Little dog  
Latka].  
小狗拉特卡 [WC]
- 1957 [Bianki, Vitalii]. *Fei xing yuan xiao zhi zhu*. = *Little spider pilot*. Wei Bi'anji zhu ; Ye  
Niecike hui tu ; Xiao Yu yi. (Shanghai : Shao nian er tong chu ban she, 1957). [Original-Titel  
unbekannt].  
飛行員小蜘蛛 [WC]
- 1959 [Bianki, Vitalii]. *Cang ying yao wei ba*. Xiao Yu yi. (Shanghai : Shao nian er tong chu ban  
she, 1959). Übersetzung von Bianki, Vitalii. *Khvosty*. (Moskva : Derizdat Tsk Vlksm, 1937).  
[The fly wants a tail].  
蒼蠅要尾巴 [WC]
- 1961 [Bianki, Vitalii]. *Sen lin bao*. Wei Bi'anji zhu ; Wang Wen yi. Vol. 1-4. (Shanghai : Shao nian  
er tong chu ban she, 1961). Übersetzung von Bianki, Vitalii. *Lesnaia gazeta na kazhdyi god*.  
(Moskva : Gos. Izd-vo, 1928). [Forest newspaper].  
森林报 [WC]
- 1962 [Bianki, Vitalii]. *Shao nian Gelunbu*. Wei Bi'anji zhu ; Wang Wen yi. (Shanghai : Shao nian  
er tong chu ban she, 1962). Übersetzung von Bianki, Vitalii. *Klub Kolumbov*. (Moskva :  
Detgiz, 1959). [Young man Gelunbu].  
少年哥伦布 [WC]
- 1964 [Bianki, Vitalii]. *Bi'anji ke xue tong hua xuan*. Wang Wen yi. (Shanghai : Shao nian er tong  
chu ban she, 1964). (Shao nian zi ran ke xue cong shu). Übersetzung von Bianki, Vitalii.  
*Rassказы i skazki*. (Moskva : Detgiz, 1960). [Selection of Bianki's fairy tales]. [WC]
- 1982 [Bianki, Vitalii]. *A er sha ke de mi mi : bi yang xiao shuo xuan*. Chen Nianju yi. (Hangzhou :  
Zhejiang ren min chu ban she, 1982). Übersetzung von Bianki, Vitalii. *Povesti i rassказы*.  
(Leningrad : Detskaja Lit., 1966). [WC]

- 1995 [Bianki, Vitalii]. *Xiao lao shu Pipi li xian ji*. Biyangji zhu ; Chen Yinlong cha tu ; Qi Xiafei yi. (Taibei : Zhi wen chu ban she, 1995). (Xin chao shao nian wen ku ; 36). [Stories].  
小老鼠皮皮歷險記 [WC]
- 1998 [Bianki, Vitalii]. *Yan ya he ye hu*. Weitali Bi'anji yuan zuo ; Risako Uchida ri yi ; Shantian Sanlang hui tu ; Ling Yue zhong yi. (Taibei : Taiwan ying wen za zhi zhe you xian gong si, 1998). (Jing zhan er tong zhi you yue kan ; 10). Übersetzung von Bianki, Vitalii. *The sly fox and the clever duck*. = *Kamo to kitsune*. (Tokyo : Fukuinkan Shoten, 1962).  
雁鴨和野狐 [WC]

### **Bianque** (um 255 v. Chr.) : Arzt

#### *Bibliographie : Autor*

- 1986 [Bianque]. *Nan-ching : the classic of difficult issues : with commentaries by Chinese and Japanese authors from the third through the twentieth century*. Translated and annotated by Paul U. Unschuld. (Berkeley, Calif. : University of California Press, 1986). (Comparative studies of health systems and medical care). [Nanjing].

### **Biarelle, Johann Adolphe** (um 1728-gest. 1750) : Deutscher Maler, Bauzeichner

#### *Biographie*

- 1728 Die Bonner Residenz enthält das Appartement des Bains mit chinesischen Lacktafeln. Zur Einrichtung zählten zahlreiche asiatische und Meissner Porzellane. Clemens August liess im Sommerappartement ein chinesisches Kabinett, grün lackiert, mit chinesischem Tapeten im Blumendekor des Malers Johann Adolphe Biarelle, ausschmücken. Mandarine, Drachen, Affen und Papageien bestimmen den Deckenstuck. [WeID1:S. 124]

### **Biasco, Margherita** (um 1980) : Professore di Lingua e Cultura cinese, Istituto italiano per l'Africa e l'Asia orientale di Milano

#### *Bibliographie : Autor*

- 1980 Pa, Chin [Ba, Jin]. *Famiglia*. Trad. dal cinese di Margherita Biasco. (Milano : Bompiani, 1980). (Letteraria Bompiani). Übersetzung von Ba, Jin. *Jia*. (Shanghai : Kai ming shu dian, 1933). [Geschrieben 1931]. 家 [WC]
- 1995 *Tre donne cinesi : Ding Ling, Huang Luyin, Bing Xin*. A cura di Margherita Biasco. (Napoli : Guida, 1995). (Archivio del romanzo ; 22). [Raccolta di racconti]. [WC]

### **Biber, Fritz** = Biber, Friedrich Wilhelm (Karlsruhe 1875-1969 Landau) : Architekt

#### *Biographie*

- 1901-1913 Fritz Biber ist Bautechniker in Qingdao. 1907 als Bauleiter des Gouverneur-Wohnhauses. [Tsing1]
- 1914 Fritz Biber ist Baurat der amtlichen Bauabteilung in Qingdao. Er nimmt an der Verteidigung Qindaos teil. [Tsing1]
- 1914-1920 Fritz Biber ist in japanischer Gefangenschaft in Osaka, dann Ninoshima und kehrt 1920 nach Deutschland zurück. [Tsing1]

### **Bichsel, Peter** (Luzern 1935-) : Schriftsteller

#### *Bibliographie : Autor*

- 1984 *Wai guo wei xing xiao shuo xuan*. Ying Tianshi zhu bian. (Beijing : Zhongguo wen yi lian he chu ban gong si, 1984). [Übersetzungen von ausländischen Erzählungen]. [Enthält] : Grün, Max von der. *Kinder sind immer Erben*. Spoerl, Heinrich. *Warte nur, balde*. Böll, Heinrich. *Anekdote zur Senkung der Arbeitsmoral*. Kafka, Franz. *Ein altes Blatt*. Bichsel, Peter. *Der Mann mit dem Gedächtnis*.  
外国微型小说选 [WC,Din10]

**Bichurin** = Bicurin, Nikita Yakovlevich (Bichera 1777-1853) : Russischer Sinologe

### Biographie

- 1805 Bichurin wird als Lehrer für Rhetorik ins Kloster von Tobolsk geschickt. [Bich1]
- 1807 Bichurin wird nach dem Studium am Geistlichen Seminar in Kasan Leiter der Reise der 9. Geistlichen Mission nach Beijing. [WH10]
- 1807-1821 Bichurin lernt Mongolisch, Chinesisch und Mandjurisch und sammelt chinesisches und mandjurisches Material für ein Wörterbuch. Er widmet sich in China mehr seiner Studien als um die missionarischen Aufgaben und das Kloster. [WH10,Bich1]
- 1821-1826 Durch den Bericht des Nachfolgers von Bichurin über den vernachlässigten Zustand der Mission wird Bichurin ins Vaalam-Kloster verbannt. [WH10]
- 1827-1853 Dank seiner Kenntnisse der chinesischen Sprache wird Bichurin am Asiatischen Departement angestellt und arbeitet aber meistens an seinen Forschungen im Alexander-Nevskij-Kloster, das er nicht verlassen darf. [WH10,Bich1]
- 1831 Bichurin wird Mitglied der Paris Asian Society. [Bich1]
- 1835-1837 Bichurin eröffnet eine chinesische Schule in Kjachta. [WH10]

### Bibliographie : Autor

- 1828 Bichurin, Nikita Yakovlevich. *Zapiski o Mongolii*. (St Peterburg : Tip. Karla Kraiia, 1828). [Reisebericht Mongolei]. [WC]
- 1829 Bichurin, Nikita Yakovlevich. *Opisanie Pekina, s prilozheniem plana sei stolitsy, sniiatago v 1817 gody*. (St Peterburg : Tip. A. Smirdina, 1829). [Reisebericht Beijing]. [WC]
- 1829 [Bichurin]. *Istorija pervych cetyrech chanov iz doma Cingisova*. (St Peterburg : Tip. K. Krajjja, 1829). [Extracts from the Yuan shi and Tong jian gang mu. Genghis Khan]. [WC]
- 1831 Bichurin, Nikita Yakovlevich. *Description du Tibet*. (Paris : [s.n.], 1831). [WC]
- 1832 [Bichurin]. *Denkwürdigkeiten über die Mongolei*. Von dem Mönch Hyakinth. Aus dem Russischen übersetzt von Karl Friedrich von der Borg. (Berlin : G. Reimer, 1832). [WC]
- 1836 Bichurin, Nikita Yakovlevich. *Khan'-vyn' tsi-myn = Kitaiskaia grammatika*. (St Peterburg : Lit. Gemiliana, 1836). [Chinesische Grammatik]. [WC]
- 1848 Bichurin. *Kitai v grazhdanskom i npravstvennom sostoianii*. (S. Peterburg : M.V. Lomonosova, 1848). = (Moskva : Vostochnyi dom, 2002). [China in its civil and moral status]. [WC]
- 1851 Bichurin, Nikita Yakovlevich. *Geograficheskii ukazatel' miest pa kartie k istorii drevnikh sredneaziiskikh narodov*. (St Peterburg : [s.n.], 1851). [Geschichte Zentralasiens]. [WC]

**Bickers, Robert** (1964-) : Professor of History, Department of Historical Studies, University of Bristol

### Biographie

- 1988 Robert Bickers erhält den B.A. in Medieval and Modern History, University College London. [BickR1]
- 1992 Robert Bickers promoviert am Department of History, School of Oriental and African Studies, University of London. [BickR1]
- 1996-1997 Robert Bickers ist Universities' China Committee Fellow in Modern Chinese Studies, Faculty of Oriental Studies, University of Cambridge und Senior Research Fellow, Wolfson College. [BickR1]
- 1997-2005 Robert Bickers ist Lecturer, dann Senior Lecturer in History, University of Bristol. [BickR1]
- 2005- Robert Bickers ist Professor of History, Department of Historical Studies, University of Bristol. [BickR1]

### *Bibliographie : Autor*

- 1992 Bickers, Robert. *Changing British attitudes to China and the Chinese, 1928-1931*. Diss. Department of History, School of Oriental and African Studies, University of London, 1992.
- 1993 *Ritual & diplomacy : the Macartney mission to China, 1792-1794 : papers presented at the 1992 conference of the British Association for Chinese Studies marking the bicentenary of the Macartney mission to China*. Ed. by Robert A. Bickers. (London : Wellsweep, 1993). [WC]
- 1996 *Missionary encounters : sources and issues*. Ed. by Robert A. Bickers and Rosemary E. Seton. (Richmond, Surrey : Curzon Press, 1996). [WC]
- 1999 Bickers, Robert. *Britain in China : community, culture and colonialism, 1900-1949*. (Manchester : Manchester University Press, 1999). [WC]
- 2000 *New frontiers : imperialism's new communities in East Asia, 1842-1953*. Ed. by Robert Bickers and Christian Henriot. (Manchester ; New York, N.Y. : Manchester University Press ; St. Martin's Press, 2000). (Studies in imperialism).
- 2003 Bickers, Robert. *Empire made me : an Englishman adrift in Shanghai*. (London : A. Lane, 2003). [WC]
- 2007 *The Boxers, China, and the world*. Ed. by Robert Bickers and R.G. Tiedemann. (Lanham, Md : Rowman & Littlefield, 2007). [WC]
- 2009 Bickers, Robert A. ; Yep, Ray. *May days in Hong Kong : riot and emergency in 1967*. (Hong Kong : Hong Kong University Press, 2009). [WC]
- 2010 *Settlers and expatriates : Britons over the seas*. Ed. by Robert A Bickers. (Oxford : Oxford University Press, 2010). (The Oxford history of the British empire companion series). [WC]
- 2011 Bickers, Robert. *The scramble for China : foreign devils in the Qing empire, 1832-1914*. (London : A. Lane, 2011). [WC]
- 2014 Bickers, Robert. *Getting stuck in for Shanghai, or, Putting the kibosh on the Kaiser from the bund : the British at Shanghai and the Great War*. (Sydney : Penguin Books, 2014). [WC]
- 2015 *Britain and China, 1840-1970 : empire, finance and war cover*. Ed. by Robert Bickers and Jonathan J. Howlett. (London : Routledge, 2015). (Routledge studies in the modern history of Asia ; 108). [WC]
- 2016 *Treaty ports in modern China : law, land, and power*. [Ed. by] Robert A. Bickers and Isabella Jackson. (London : Routledge, 2016). (Routledge studies in the modern history of Asia). [WC]

- 2017 *Historical photographs of China*. Robert Bickers, ed., project director ; British Academy Research project. (2017).  
<https://www.hpcbristol.net/>.  
<https://www.hpcbristol.net/collections>.
- 2017 Bickers, Robert. *Out of China : how the Chinese ended the era of Western domination*. (London : A. Lane, 2017). [WC]

**Bickford, George F.** = Bickford, George Fremont (Seattle, Wash. 1889-1923 Chehalis, Wash.) : Diplomat

*Biographie*

- 1913-1914 George F. Bickford ist Vize-Konsul und handelnder Konsul des amerikanischen Konsulats in Yingkou. [PoGra]
- 1914 George F. Bickford ist Vize-Konsul des amerikanischen Konsulats in Andong. [PoGra]
- 1914-1915 George F. Bickford ist Vize-Konsul des amerikanischen Konsulats in Hankou. [PoGra]
- 1915-1917 George F. Bickford ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]
- 1918-1919 George F. Bickford ist Konsul des amerikanischen Konsulats in Jinan. [PoGra]
- 1920-1921 George F. Bickford ist Konsul des amerikanischen Konsulats in Andong. [PoGra]

**Bickford, Maggie** = Bickford, Roberta Maggie = Bickford, Roberta (Schenectady, N.Y. 1944-) : Professor of History of Art and Architecture, Professor of East Asian Studies, Brown University, Providence R.I.

*Biographie*

- 1965 Maggie Bickford erhält den B.A. in Language and Literature des Bennington College, Vt. [Bick]
- 1968-1969 Maggie Bickford studiert an der School of Art des Goldsmiths College der University of London. [Bick]
- 1972-1973 Maggie Bickford studiert Chinesisch am Connecticut College, New London. [Bick]
- 1973 Maggie Bickford ist Chinese Language Instructor an der Norwich Free Academy. [Bick]
- 1975 Maggie Bickford erhält den M.A. in East Asian Studies der Yale University, New Haven Conn. [Bick]
- 1975-1980 Maggie Bickford ist Research Assistant der R.H. Ellsworth Company, New York. [Bick]
- 1978 Maggie Bickford erhält den M.A. in Chinese Art and Archaeology der Princeton University. [Bick]
- 1979 Maggie Bickford unterrichtet am Department of East Asian Studies der Princeton University. [Bick]
- 1980-1982 Maggie Bickford ist Mitarbeiterin des Asian Department des Metropolitan Museum of Art, New York. [Bick]
- 1982 Maggie Bickford gibt ein Seminar am Institute for Asian Studies an der City University of New York. [Bick]
- 1982 Maggie Bickford ist Guest Lecturer des Metropolitan Museum of Art in China. [Bick]
- 1983-1985 Maggie Bickford ist Guest Curator der Ausstellung *Bones of jade, soul of ice : the flowering plum in Chinese art*. [Bick]

- 1984 Maggie Bickford forscht an den Museen in Shanghai, Nanjing, Liaoning, Tianjin und am Palace Museum Beijing. [Bick]
- 1985 Maggie Bickford forscht am National Palace Museum Taipei und am Palace Museum in Beijing. [Bick]
- 1985 Maggie Bickford ist Visiting Instructor in Art der Wesleyan University, Middletown Conn. [Bick]
- 1986 Maggie Bickford ist Visiting Lecturer in Liberal Studies der Wesleyan University, Middletown Conn. [Bick]
- 1986-1987 Maggie Bickford ist Project Coordinator der Ausstellung und des Kataloges *The Chinese scholar's studio : artistic life in the late Ming*. [Bick]
- 1987 Maggie Bickford promoviert in Chinese Art and Archaeology an der Princeton University. [Bick]
- 1987- Maggie Bickford ist Beraterin des East Asian art manuscripts and project development to George Braziller Inc., New York. [Bick]
- 1987- Maggie Bickford ist Fakultätsmitglied des Department of East Asian Studies der Brown University, Providence RI. [Bick]
- 1987-1989 Maggie Bickford ist Curator of Asian and Ethnographic Art der Rhode Island School of Design des Museum of Art. [Bick]
- 1988 Maggie Bickford ist Organisatorin der Art Study Group of Scholars in the Field of the History of Chinese Art in Shanxi, Shaanxi, Gansu und Beijing. [Bick]
- 1988- Maggie Bickford ist Beraterin der Cambridge University Press. [Bick]
- 1989 Maggie Bickford ist Direktorin des Program in History of Art & Architecture der Brown University, Providence RI. [Bick]
- 1989- Maggie Bickford ist Associate in Research des Fairbank Center for East Asian Research der Harvard University. [Bick]
- 1993 Maggie Bickford ist Leiterin der Ausstellung *The Crqsford bequest : Chinese art at the Museum of Art, Rhode Island School of Design*, Bell Gallery, Brown University. [Bick]
- 1993- Maggie Bickford ist Evaluator des National Endowment for the Humanities. [Bick]
- 1994- Maggie Bickford ist Beraterin von *Ars orientalis*. [Bick]
- 1994-1995 Maggie Bickford ist Robert Gale Noyes Assistant Professor of Humanities der Brown University, Providence RI. [Bick]
- 1995- Maggie Bickford ist Beraterin des Council on East Asian Studies Publications der Harvard University. [Bick]
- 1995- Maggie Bickford ist Beraterin von *Chinese literature : essays, articles, reviews*. [Bick]
- 1995-2002 Maggie Bickford ist Associate Professor of History of Art & Architecture der Brown University, Providence RI. [Bick]
- 1996-2004 Maggie Bickford ist Mitglied des Gallery Committee des China Institute in America. [Bick]
- 1998- Maggie Bickford ist Beraterin der University of Washington Press. [Bick]
- 1999 Maggie Bickford ist Visiting Professor der Faculty of Letters der Keio Universität. [Bick]
- 2000 Maggie Bickford ist Beraterin des *Journal of Song Yuan studies*. [Bick]
- 2000- Maggie Bickford ist Beraterin des *Art bulletin*. [Bick]
- 2001 Maggie Bickford ist Beraterin von *Modern Chinese literature and culture*. [Bick]

- 2002- Maggie Bickford ist Professor of History of Art & Architecture der Brown University, Providence RI. [Bick]
- 2002-2005 Maggie Bickford ist Vorsteherin des Department of History of Art & Architecture der Brown University, Providence RI. [Bick]
- 2004-2005 Maggie Bickford ist Mitglied des Search Committee, Andrea Rosenthal Chair in History of Art and Architecture der Brown University, Providence RI. [Bick]

### *Bibliographie : Autor*

- 1978 Bickford, Maggie. *Chinese paintings : 16th-20th century : 14th-24th June, 1978*. (London : Barlings, 1978). [Ausstellungskatalog]. [WC]
- 1985 *Bones of jade soul of ice : the flowering plum in Chinese art*. (Berkeley, Calif. : University Art Museum, 1985). Beiträge von Maggie Bickford, Hans H. Frankel, Mary Gardner Neill und Li Hui-lin. [WC]
- 1987 Bickford, Maggie. *Momei (ink plum) : the emergence, formation, and development of a Chinese scholar-painting genre*. (Princeton, N.J. : Princeton University, 1987). Diss. Univ. Princeton University, 1987. = (Ann Arbor, Mich. : University Microfilms International, 1990). [WC]
- 1993 *The Crawford bequest : Chinese objects in the collection of the Museum of Art, Rhode Island School of Design : an exhibition by the Department of History of Art and Architecture, Brown University, Febr. 6 through March 14, 1993 at the David Winton Bell Gallery, List Art Center, Brown University, Rhode Island*. [Ed. Maggie Bickford]. (Providence, R.I. : Brown University, 1993). [WC]
- 1996 Bickford, Maggie. *Ink plum : the making of a Chinese scholar-painting genre*. (Cambridge, Mass. : Cambridge University Press, 1996). [WC]
- 2006 Ebrey, Patricia Buckley ; Bickford, Maggie. *Emperor Huizong and late Northern Song China : the politics of culture and the culture of politics*. (Cambridge, Mass. : Harvard University Asia Center ; Harvard University Press, 2006). [WC]

**bickmore, Albert Smith** (Tenant's Harbor, Maine 1839-1914 Nonquitt, Mass. ) :  
Naturforscher

### *Bibliographie : Autor*

- 1868 Bickmore, Albert S. *Travels in the East Indian archipelago*. (London : J. Murray, 1868).  
<https://archive.org/details/travelsineastind00bick>.  
= Bickmore, Albert Smith. *Reisen im Ostindischen Archipel in den Jahren 1865 und 1866*. (Jena : Costenoble, 1869).  
[http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11095900\\_00005.html](http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11095900_00005.html).  
[Bericht der Reise 1866 zur Erkundung der Flussläufe von Guangzhou nach Hingan, Hunan, Dongting-See, Hankou, Jangzi bis Shanghai]. [WC]

**Bidder, Hans** (1897-1963) : Deutscher Diplomat

### *Biographie*

- 1935-1941 Hans Bidder ist Gesandtschaftsrat der deutschen Botschaften in Beijing und Nanjing. [Leut7:S. 520]

**Biddle, Arthur W.** (1936-) : Professor of English, University of Vermont, Burlington

*Bibliographie : Autor*

- 1995 *Global voices : contemporary literature from the non-Western world.* Arthur W. Biddle, general editor ; Gloria Bien [et al.]. (Englewood Cliffs, N.J. : Prentice Hall, 1995). [WC]
- 1996 *Contemporary literature of Asia.* Arthur W. Biddle, general editor ; Gloria Bien, Vinay Dharwadker. (Upper Saddle River, N.J. : Prentice Hall, 1996). [WC]

**Biddle, James** (Philadelphia, Penn. 1783-1848 Philadelphia, Penn.) : Schiffsoffizier, Diplomat

*Biographie*

- 1844 Chinesisch-amerikanischer Vertrag von Wanxia, unterzeichnet von Caleb Cushing. Amerika erhält die gleichen Privilegien und Handelsrechte wie England. Sie können in den Vertragshäfen Kirchen, Spitäler und Friedhöfe bauen. Der Handel mit Opium wird verboten. Elijah C. Bridgman und Peter Parker sind Sekretär und Übersetzer der amerikanischen Delegation. Peter Parker bekommt dadurch Differenzen mit seiner Missionsgesellschaft. James Biddle nimmt daran teil. [Wik,ANB]
- 1945-1946 James Biddle ist Bevollmächtigter der amerikanischen Regierung in China, Gesandter der amerikanischen Gesandtschaft in Beijing und knüpft Handelsverbindungen in China. [Cou,ANB,Sin10]

**Bidstrup, Herluf** = Bidstrup, Hans Christian Herluf (Berlin 1912-1988 Allerød, Dänemark) : Deutsch-dänischer Karikaturist

*Bibliographie : Autor*

- 1955 Bidstrup, Herluf. *Kinarejse : indtryk og tegninger fra en rejse gennem Kina februar-april 1955.* (Kobenhavn : Tidens, 1955).  
=  
*Chinareise : Eindrücke und Zeichnungen einer Reise durch China vom Februar bis April 1955.* (Dresden : Verlag der Kunst, 1956). [Bericht seiner Reise von Beijing nach Hankou, Guangzhou, Hangzhou, Shanghai, Tianjin, Mandschurei, Shenyang, Fushun, Anshan]. [Cla]

**Bieber, Caroline Frances** (um 1948)

*Bibliographie : Autor*

- 1948 *Chinese household furniture.* From examples selected and measured by Caroline F. Bieber and Beatrice M. Kates. Text by George N. Kates; photos. by Hedda Hammer Morrison. (New York, N.Y. : Harper, 1948). [WC]

**Biedermann, Woldemar von** = Biedermann, Gustav Woldemar von (Marienberg, Erzgebirge 1817-1903 Dresden) : Literaturhistoriker, Jurist, Goetheforscher, Stellvertretender Generaldirektor der königlich sächsischen Staatsbahnen

*Bibliographie : Autor*

- 1879 Biedermann, Woldemar von. *Goethe-Forschungen.* (Frankfurt a.M. : Rütten & Loehning, 1879). [Johann Wolfgang von Goethe]. [KVK]

**Bieg, Lutz** (Wuppertal 1943-) : Sinologe, Professor für chinesische Literatur des 20. Jahrhunderts und Philosophie am Ostasiatischen Seminar der Universität zu Köln

*Biographie*

- 1962-1969 Lutz Bieg studiert Sinologie, Mandschu, Japanisch, Germanistik und Philosophie an den Universitäten Köln und Heidelberg. [Bie]
- 1971 Lutz Bieg promoviert in Sinologie an der Universität Heidelberg. [Bie]
- 1971-1975 Lutz Bieg ist wissenschaftlicher Assistent für Sinologie an der Universität Heidelberg. [Bie]
- 1975-1977 Lutz Bieg macht die Ausbildung als wissenschaftlicher Bibliothekar. [Bie]
- 1977-1982 Lutz Bieg ist als DAAD-Lektor in China und Hong Kong tätig. [Bie]
- 1986 Lutz Bieg habilitiert sich in Sinologie an der Freien Universität Berlin. [Vitt 1]
- 1989- Lutz Bieg ist Professor für Moderne Literatur und Philosophie Chinas am Ostasiatischen Seminar der Universität zu Köln. [Bie]

### *Bibliographie : Autor*

- 1975 Bieg, Lutz. *Huang T'ing-chien (1045-1105) : Leben und Dichtung*. (Darmstadt : Bläschke, 1975). Diss. Univ. Heidelberg, 1971. [Huang Tingjian]. [KVK]
- 1986 Bieg, Lutz. *Tendenzen der modernen chinesischen Kurzgeschichte von 1978 bis 1984 : Literatur im Spannungsfeld zwischen politischer Instrumentalisierung und künstlerischer Eigenständigkeit*. (Berlin : [s.n.], 1986). Habil. Freie Univ. Berlin, 1986. [Vitt 1]
- 1995 *Das ferne Ebenbild Leibniz und China*. In : *Ad Seres et Tungusos : Festschrift für Martin Gimm zu seinem 65. Geburtstag am 25. Mai 1995*. Hrsg. von Lutz Bieg [et al.]. (Opera sinologica ; 11). [AOI]
- 1996- *Opera sinologica*. 1 (1996)-. Hrsg. von Lutz Bieg, Rui Magone und Erling von Mende. (Wiesbaden : Harrassowitz, 1996-). [KVK]
- 1999 Walravens, Hartmut. *Vincenz Hundhausen (1878-1955) : Leben und Werk des Dichters, Druckers, Verlegers, Professors, Regisseurs und Anwalts in Peking*. Mit einer Fundliste der chinesischen Texte von Lutz Bieg. (Wiesbaden : Harrassowitz, 1999). [Vincenz Hundhausen, Beijing]. [KVK]
- 2000 *Ad seres et tungusos : Festschrift für Martin Gimm zu seinem 65. Geburtstag am 25. Mai 1995*. Hrsg. von Lutz Bieg, Erling von Mende und Martina Siebert. (Wiesbaden : Harrassowitz, 2000). (Opera sinologica ; 11).
- 2000 Bieg, Lutz. *Martin Gimm - unverbesserlich...* In : *Ad seres et tungusos : Festschrift für Martin Gimm zu seinem 65. Geburtstag am 25. Mai 1995*. Hrsg. von Lutz Bieg, Erling von Mende und Martina Siebert. (Wiesbaden : Harrassowitz, 2000). (Opera sinologica ; 11). [AOI]
- 2000-2005 Li, T'ai-po [Li, Bo]. *Gesammelte Gedichte*. Übers. von Erwin Ritter von Zach ; hrsg. von Hartmut Walravens. Teil 1-2. (Wiesbaden : Harrassowitz, 2000-2005). (Asien- und Afrika-Studien der Humboldt-Universität zu Berlin ; Bd. 5 ; Bd. 19). Bd. 2 : *Die Bücher XVI bis XXV und XXX der chinesischen Gesamtausgabe*. In deutscher Fassung, ursprünglich erschienen in *Die deutsche Wacht*, Batavia. Hrsg. von Hartmut Walravens, Lutz Bieg. [AOI]
- 2005 Bieg, Lutz. *Schriftenverzeichnis Ernst Schwarz – unter besonderer Berücksichtigung seiner Übersetzungen aus dem Chinesischen*. In : *Hefte für ostasiatische Literatur*, Nr. 36 (2004). [AOI]

### **Bieg-Brentzel, Rotraut** (um 1984)

#### *Bibliographie : Autor*

- 1984 Bieg-Brentzel, Rotraut. *Die Tongji-Universität : zur Geschichte deutscher Kulturarbeit in Shanghai*. (Frankfurt a.M. : Haag und Herchen, 1984). [WC]

**Biegleb, Hans Karl** (Bayreuth 1804-1879 Göttingen) : Jurist, Politiker*Bibliographie : Autor*

- 1868 Biegleb, Hans Karl. *Land und Leute im himmlischen Reich : für Volk und Jugend mit besonderer Berücksichtigung von Gottes Wort*. Übersetzung aus dem Russischen und Englischen. (Leipzig : Leiner, 1868).  
<https://reader.digitale-sammlungen.de/resolve/display/bsb11013885.html>. [WC]

**Biehl, Max** (um 1982) : Deutscher Ökonom*Bibliographie : Autor*

- 1965 Biehl, Max. *Die chinesische Volkskommune im "Grossen Sprung" und danach*. (Hamburg : Verlag Weltarchiv, 1965). [WC]
- 1966 Biehl, Max. *Die Landwirtschaft in China und Indien : Vergleich zweier Entwicklungswege*. (Frankfurt a.M. : M. Diesterweg, 1966). [WC]
- 1982 Biehl, Max. *In Chinas Dörfern 1958 am Vorabend der Kommunegründung : ein Reisetagebuch*. (Kiel : Selbstverlag, 1982). [Bericht seiner Reise für Informationen über Landwirtschaft von Hong Kong bis Beijing, Zhengzhou, Xi'an, Chengdu, Chongqing, Yangzi, Wuhan, Shanghai, Hangzhou, Beijing]. [Cla]

**Bielenstein, Hans** = Bielenstein, Hans Henrik August (Stockholm 1920-2015 New York, N.Y.) : Dean Lung Professor of Chinese, Vorsteher Department of East Asian Languages and Cultures, Columbia University*Biographie*

- 1945 Hans Bielenstein erhält den M.A. der Stockholms högskola, der späteren University of Stockholm. [CU]
- 1954 Hans Bielenstein promoviert in History, Geography und Sinology an der University of Stockholm. [CU]
- 1961-1985 Hans Bielenstein ist Professor of Chinese am Department of East Asian Languages & Cultures der Columbia University. [CU]
- 1969-1975 Hans Bielenstein ist Vorsteher des Department of East Asian Languages der Columbia University. [CU]
- 1969-1977 Hans Bielenstein ist Vorsteher des Department of East Asian Languages and Cultures der Columbia University. [UC]
- 1985-1990 Hans Bielenstein ist Dean Lung Professor of Chinese am Department of East Asian Languages & Cultures der Columbia University. [CU]

*Bibliographie : Autor*

- 1953 Bielenstein, Hans. *The restoration of the Han dynasty*. (Stockholm : University, 1953). Diss. Univ. Stockholm, 1953. [WC]
- 1954-1979 Bielenstein, Hans. *The restoration of the Han dynasty*. Vol. 1-4. (Stockholm : Museum of Far Eastern Antiquities, 1954-1979). (Bulletin / Museum of Far Eastern Antiquities ; nos 26, 31, 39, 51). [AOI]
- 1976 Bielenstein, Hans. *Lo-yang in later Han times*. (Stockholm : Museum of Far Eastern Antiquities, 1976). (Bulletin / Museum of Far Eastern Antiquities ; no 48). [WC]

- 1980 Bielenstein, Hans. *The bureaucracy of Han times*. (Cambridge : Cambridge University Press, 1980). (Cambridge studies in Chinese history, literature, and institutions). [WC]
- 1987 Bielenstein, Hans. *Chinese historical demography A.D. 2-1982*. (Stockholm : Museum of Far Eastern Antiquities, 1987). (Bulletin / Museum of Far Eastern Antiquities ; no 59). [WC]
- 2005 Bielenstein, Hans. *Diplomacy and trade in the Chinese world, 589-1276*. (Leiden : Brill, 2005). (Handbuch der Orientalistik ; Abt. 4. China). [WC]

### **Bieler, Peter** (1906-) : Missionar Berliner Mission

#### *Biographie*

- 1932-1946 Peter Bieler ist Missionar der Berliner Mission in Zengchengao (1932-1936), in Huizhou (1936-1942), in Guangzhou-Xiafancun (1942-1946). [LeH1:S. 148, 180, 191]

### **Bielfvenstam, Dorothea** (um 1971) : Schwedische Autorin, Übersetzerin

### **Biemel, Walter** (Kronstadt [heute Rumänien] 1918-2015 Aachen) : Deutscher Philosoph

#### *Bibliographie : Autor*

- 1986 [Husserl, Edmund]. *Xian xiang xue de guan nian*. Aidemengde Husai'er zhu ; Ni Liangkang yi ; Xia Jisong, Zhang Jiwu jiao. (Shanghai : Shanghai yi wen chu ban she, 1986). (20 shi ji xi fang zhe xue yi cong). Übersetzung von Husserl, Edmund. *Die Idee der Phänomenologie : fünf Vorlesungen*. Hrsg. und eingel. Von Walter Biemel. (Den Haag : M. Nijhoff, 1950). (Husserliana ; Bd. 2).  
现象学的观念 [WC]
- 1996 [Biemel, Walter]. *Haidege'er*. Bimei'er zhu ; Liu Xin, Liu Ying yi. (Beijing : Shang wu yin shu guan, 1996). Übersetzung von Biemel, Walter. *Martin Heidegger in Selbstzeugnissen und Bilddokumenten*. (Reinbek bei Hamburg : Rowohlt, 1973).  
海德格尔 [WC]
- 1999 [Biemel, Walter]. *Dang dai yi shu de zhe xue fen xi*. Waerte Bimeier zhu ; Sun Zhouxing, Li Yuan yi. (Beijing : Shang wu yin shu guan, 1999). Übersetzung von Biemel, Walter. *Philosophische Analysen zur Kunst der Gegenwart*. (Den Haag : Martinus Nijhoff, 1968). [Abhandlung über Franz Kafka; Marcel Proust; Pablo Picasso].  
当代艺术的哲学分析 [WC]

### **Bien, Gloria** (Lanzhou, Gansu 1940-) : Professor of Chinese, Department of East Asian Language & Literature, Colgate University, Hamilton N.Y.

#### *Biographie*

- 1962 Gloria Bien erhält den B.A. in French und German der University of California, Berkeley. [Bien]
- 1964 Gloria Bien erhält den M.A. in French der University of California, Berkeley. [Bien]
- 1965-1967 Gloria Bien ist Teacher of French der The Bishop's School, La Jolla, Calif. [Bien]
- 1967-1973 Gloria Bien ist Teaching Assistant, dann Teaching Associate (1971-1973) der University of Washington, Seattle. [Bien]
- 1973 Gloria Bien promoviert in Comparative Literature an der University of Washington, Seattle. [Bien]
- 1974-1980 Gloria Bien ist Assistant Professor des Connecticut College, New London. [Bien]
- 1976-1977 Gloria Bien ist Visiting Assistant Professor der University of Washington, Seattle. [Bien]

- 1977-1978 Gloria Bien ist Visiting Assistant Professor der Indiana University, Bloomington. [Bien]
- 1980-1981 Gloria Bien ist Visiting Scholar der Stanford University. [Bien]
- 1981-1982 Gloria Bien ist Visiting Assistant Professor der University of Oregon, Eugene. [Bien]
- 1982-1984 Gloria Bien ist Assistant Professor of Chinese des Department of East Asian Language & Literature der Colgate University, Hamilton N.Y. [Bien]
- 1985-1988 Gloria Bien ist Associate Professor of Chinese des Department of East Asian Language & Literature der Colgate University, Hamilton N.Y. [Bien]
- 1993 Gloria Bien ist Visiting Scholar der University of California, Berkeley. [Bien]
- 2000- Gloria Bien ist Professor of Chinese des Department of East Asian Language & Literature der Colgate University, Hamilton N.Y. [Bien]
- 2003-2006 Gloria Bien ist Mitglied des Board of Directors der Chinese Language Teachers Association. [Bien]
- 2004- Gloria Bien ist Mitglied des Editorial Committee des *Journal of the Chinese Language Teachers Association*. [Bien]

### *Bibliographie : Autor*

- 1973 Bien, Gloria. *Victor Segalen's knowledge of Chinese culture*. (Seattle, Wash. : University of Washington, 1973 ; Ann Arbor, Mich. : University Microfilms International, 1974). Diss. Univ. of Washington, 1973. [WC]
- 1995 *Global voices : contemporary literature from the non-Western world*. Arthur W. Biddle, general editor ; Gloria Bien [et al.]. (Englewood Cliffs, N.J. : Prentice Hall, 1995). [WC]
- 1996 *Contemporary literature of Asia*. Arthur W. Biddle, general editor ; Gloria Bien, Vinay Dharwadker. (Upper Saddle River, N.J. : Prentice Hall, 1996). [WC]

### **Biener, Annette S.** (um 2001)

#### *Bibliographie : Autor*

- 2001 Biener, Annette S. *Das deutsche Pachtgebiet Tsingtau in Schantung, 1897-1914 : institutioneller Wandel durch Kolonialisierung*. (Bonn : Selbstverlag des Herausgebers, W. Matzat, 2001). (Studien und Quellen zur Geschichte Schantungs und Tsingtaus, H. 6). [Qingdao]. [WC]

### **Bierbach, Martin** (Kalbsrieth 1926-1984 Berlin) : Diplomat der DDR

#### *Biographie*

- 1966-1968 Martin Bierbach ist Botschafter der Botschaft der Deutschen Demokratischen Republik in Beijing. [Wik]

### **Bierbaum, Otto Julius** = Möbius, Martin (Grünberg, Niederschlesien 1865-1910 Kötzschenbroda bei Dresden) : Schriftsteller

#### *Biographie*

- 1912 Mann, Thomas. *Otto Julius Bierbaum zu Gedächtnis*. (München : Müller, 1912).  
Mann schreibt : Er erzählte zum Beispiel von China, denn er hegte eine Literatenschwäche für dies seltsame Land, wo die Literatur seit alters eine so vorherrschende Rolle spielt, dass sie alle Würden vergibt, alle Rangordnung bestimmt. ‚Vierundzwanzigtausend Schriftzeichen !‘ sagte er. ‚Und wer sie alle zu schreiben versteht, wird Generalfeldmarschall‘. Das kam so drollig heraus, dass ich es nicht vergesse. [TMA]

### *Bibliographie : Autor*

- 1899 [Feng, Menglong] ; Bierbaum, Otto Julius. *Das schöne Mädchen von Pao : ein chinesischer Roman*. (Berlin : Schuster & Loeffler, 1899). Übersetzung von Feng, Menglong. *Dong zhou lie guo zhi*. 东周列国志

**Bierce, Ambrose** = Bierce, Ambrose Gwinnett (Meigs County, Ohio 1842-zuletzt gesehen 1914 Chihuahua, Mexiko) : Schriftsteller, Journalist

### *Bibliographie : Autor*

- 1974 *Duan pian xiao shuo xuan du*. = *The art of the short story*. (Xianggang : Jin ri shi jie chu ban she, 1974). (Xiao si juan zeng cang pin).  
Vol. 1  
*Zhuo gui ji*. Bannaite zhu ; Tang Xinmei yi. Übersetzung von Benet, Stephen Vincent. *The devil and Daniel Webster*. 捉鬼記  
*Mu yang nü*. Saluoyang zhu ; Qiu Peihua yi. Übersetzung von Saroyan, William. *The shepherd's daughter*. 牧羊女  
*Xiao he qiao shang*. Baiyashi zhu ; Dai Tian yi. Übersetzung von Bierce, Ambrose. *An occurrence at owl creek bridge*. 梟河橋上  
Vol. 2 :  
*Li ke zai sheng*. Lu Li yi. Übersetzung von Calisher, Hortense. *The rehabilitation of Ginevra Leake*. 黎克再生記  
*Sen lin ye zong hui*. Lu Li yi. Übersetzung von Calisher, Hortense. *The night club in the woods*. 森林夜總會  
Vol. 3  
*Fa shi de yan qing*. Wen Jianliu yi. Übersetzung von Nemerov, Howard. *The sorcerer's eye*. 法師的眼情  
*Yu meng ji*. Wen Jianliu yi. Übersetzung von Nemerov, Howard. *Commodity of dreams*. 鬻夢記  
*Kuai le shi guang*. Dong Qiao yi. Übersetzung von Coates, Robert. *The happy hour*. 快樂時光  
Vol. 4  
*Wo zhi dao wo ai shui*. Lü Qishi yi. Übersetzung von Jackson, Shirley. *I know who I love*. 我知道我愛誰  
*Mei li de mo sheng ren*. Lü Qishi yi. Übersetzung von Jackson, Shirley. *The beautiful stranger*. 美麗的陌生人  
*Xi*. Li Guowei yi. Übersetzung von Cady, Jack. *Play like I'm sheriff*. 戲 [WC]

- 1992-1999 *Ying mei duan pian xiao shuo shang xi*. Zhu Naichang bing zhu. Vol. 1-2. (Taipei : Shu lin chu ban you xian gong si, 1992-1999). (Ying you cong shu ; 45, 52). [Text in English ; commentary and annotation in Chinese].  
 英美短篇小說賞析  
 [Enthält] :  
 Vol. 1  
 Bierce, Ambrose. *An occurrence at Owl Creek Bridge*. In : The San Francisco examiner (1890).  
 Faulkner, William. *A rose for Emily*. In : Forum ; vol. 83, no 4 (April 1930).  
 Hawthorne, Nathaniel. *Young Goodman Brown*. In : New England magazine ; April 1 (1835).  
 Joyce, James. *Araby*. In : Joyce, James. *Dubliners*. (London : G. Richards, 1914).  
 Lawrence, D.H. *The horse dealer's daughter*. In : The English review ; April (1922).  
 Updike, John. *A & P*. In : The New Yorker ; July 22 (1961).  
 Vol. 2  
 Mansfield, Katherine. *The wind blows*. In : Bliss and other stories. (London : Constable, 1920).  
 Mansfield, Katherine. *The singing lesson*. In : Sphere ; vol. 85, no 1109 (April 1921).  
 Mansfield, Katherine. *The garden party*. Pt. 1-3. In : Saturday Westminster gazette ; vol. 59, nos 8917, 8923 (4, 11 Febr. 1922) ; Weekly Westminster gazette ; vol.1, no 1 (18 Febr. 1922).  
 Mansfield, Katherine. *Her first ball*. In : Sphere ; vol. 87, no 1140A (28 Nov. 1921).  
 Mansfield, Katherine. *Miss Brill*. In : Athenaeum ; no 4726 (26 Nov. 1920). [WC,Mans10]
- 1993 [Bierce, Ambrose]. *Mo gui ci dian*. Mu Yaping yi zhe. (Guizhou : Guizhou ren min chu ban she, 1993). Übersetzung von Bierce, Ambrose. *The devil's dictionary*. (Garden City, N.Y. : Doubleday, 1911). [Satiren].  
 魔鬼辭典 [WC]
- 1998 [Bierce, Ambrose]. *Mo gui yu lu*. Anbimisi zhu ; Xiao Yaoxian yi. (Beijing : Tuanjie chu ban she, 1998). Übersetzung von Bierce, Ambrose. *The devil's dictionary*. (Garden City, N.Y. : Doubleday, 1911). [Satiren].  
 魔鬼语录 [WC]

**Biermann, Benno M.** (Bielefeld 1884–1970 Walberberg) : Missionswissenschaftler, Dominikaner

*Bibliographie : Autor*

- 1927 Biermann, Benno M. *Die Anfänge der neueren Dominikanermission in China*. (Münster i.W. : Aschendorff, 1927). [WC]

**Biernatzki, Karl Leonhard** (Altona 1815-1899 Altona) : Theologe, Pfarrer Hauptkirche Altona, Schriftsteller

*Bibliographie : Autor*

- 1853 Biernatzki, Karl Leonhard. *Beiträge zur Kunde Chinas und Ostasiens in besonderer Beziehung auf die Missionsache*. (Kassel : Bollmann, 1853).  
<https://www.deutsche-digitale-bibliothek.de/item/YZ4CSRX4TASWXC4IMVBJORPS4F5JZWGN>. [WC]
- 1854 Biernatzki, Karl Leonhard. *Die gegenwärtige politisch-religiöse Bewegung in China*. (Berlin : Wiegandt & Grieben, 1854).  
<https://reader.digitale-sammlungen.de/resolve/display/bsb11247250.html>. [WC]

- 1856 Biernatzki, Karl Leonhard. *Die Arithmetik der Chinesen*. In : Journal für die reine und angewandte Mathematik ; no 52 (1856).  
<https://www.deutsche-digitale-bibliothek.de/item/LTCIOOKAWCP5ABPS3D3DUA5MLWFF7XY3>. [WC]

**Biet, Félix** (Langres, Haute-Marne 1838-1901 Saint-Cyr-au-Mont-d'Or) : Missionar der Société des Missions évangères, Naturwissenschaftler

*Biographie*

- 1878-1901 Félix Biet ist Apostolischer Vikar von Tibet.. [Cath]

**Bigalk, Fanz** (um 1907)

*Bibliographie : Autor*

- 1907 Bigalk, Fanz. *Erinnerungen an meine Dienstzeit in Tsingtau (China) 23.1.05-11.4.07*. (Tsingtau : [s.n.], 1907). [Qingdao. Fotoalbum]. [WC]

**Biggerstaff, Knight** (Berkeley, Calif. 1906-2001 Ithaca, N.Y.) : Professor of Chinese History and Asian Studies, Cornell University, Ithaca N.Y.

*Biographie*

- 1927 Knight Biggerstaff erhält den B.A. der University of California, Berkeley und macht ein Nachdiplomstudium an der Harvard University. [Coch2]
- 1928 Knight Biggerstaff reist nach Beijing und studiert Chinesisch an der North China Union Language School. [Coch2]
- 1929-1931 Knight Biggerstaff studiert an der Harvard Yanjing-Universität in Beijing. [Coch2]
- 1931 Knight Biggerstaff kehrt nach Amerika zurück. [Coch2]
- 1934 Knight Biggerstaff promoviert an der Harvard University. [Coch2]
- 1934-1936 Knight Biggerstaff forscht mit einem postdoctoral fellowship des Social Science Research Council in Beijing. [Coch2]
- 1936-1937 Knight Biggerstaff ist Instructor of Chinese language and history an der University of Washington. [Coch2]
- 1937-1949 Knight Biggerstaff ist Mitglied des Committee on Chinese Studies des American Council of Learned Societies. [ACLS]
- 1938 Erste Vorlesung zur Geschichte Chinas an der Cornell University, Ithaca N.Y. durch Knight Biggerstaff. [Coch]
- 1938-1942 Knight Biggerstaff ist Assistant Professor of Chinese History an der Cornell University, Ithaca N.Y. [Coch]
- 1939 Knight Biggerstaff wird Mitglied der American Oriental Society. [AOS]
- 1939-1944 Knight Biggerstaff ist während des 2. Weltkriegs Leiter des Cornell Training Program in Chinese der Cornell University, Ithaca N.Y. [Coch2]
- 1941 Knight Biggerstaff ist Mitbegründer der Association for Asian Studies. [Coch2]
- 1942-1946 Knight Biggerstaff ist Associate Professor of Chinese History an der Cornell University, Ithaca N.Y. [Coch]
- 1944 Knight Biggerstaff ist als China-Spezialist am State Department in Washington D.C. tätig. [Coch2]

- 1945-1946 Knight Biggerstaff ist Sekretär der amerikanischen Botschaft in Chongqing (Sichuan) und Assistent von George C. Marshall. [Coch2]
- 1946-1956 Knight Biggerstaff ist Vorsteher des Department of Asian Studies der Cornell University, Ithaca N.Y. [Coch2]
- 1946-1972 Knight Biggerstaff ist Professor of Chinese History an der Cornell University, Ithaca N.Y. [Coch]
- 1949 Knight Biggerstaff forscht an der Naning-Universität. [Coch2]
- 1950 Knight Biggerstaff gründet das China Program der Cornell University, Ithaca N.Y. [Coch2]
- 1956-1966 Knight Biggerstaff ist Vorsteher des History Department der Cornell University, Ithaca N.Y. [Coch2]
- 1963 Knight Biggerstaff reist nach Japan, Taiwan, Hong Kong, Indonesien und Europa. [CorU]
- 1965 Knight Biggerstaff ist Präsident der Association for Asian Studies. [AAS]
- 1974-1987 Knight Biggerstaff gibt Vorlesungen über China an der Ithaca High School. [Coch2]

### *Bibliographie : Autor*

- 1934 Biggerstaff, Knight. *The change in the attitude of the Chinese government toward the sending of diplomatic representatives, 1860-80*. (Cambridge, Mass. : Harvard University, 1934). Diss. Harvard Univ., 1934.
- 1936 Teng, Ssu-yü ; Biggerstaff, Knight. *An annotated bibliography of selected Chinese reference works = Zhongguo can kao shu mu jie ti*. Compiled by Ssu-yü Tang and Knight Biggerstaff. (Peiping : The Harvard-Yenching Institute, 1936). [Rev. ed. (Cambridge : Harvard University Press, 1950). 3rd ed. (1971)].
- 1943 Biggerstaff, Knight. *The Far East and the United States*. (Ithaca, N.Y. : Cornell University Press, 1943). (Cornell University curriculum series in world history ; no 2).
- 1945 Biggerstaff, Knight. *China : revolutionary changes in an ancient civilization*. (Ithaca, N.Y. : Cornell University Press, 1945). (Cornell University curriculum series in world history ; no 4).
- 1961 Biggerstaff, Knight. *The earliest modern government schools in China*. (Ithaca, N.Y. : Cornell University Press, 1961).
- 1965 *Abridged historical atlas : a selection of historical maps from Atlas of world history*. Ed. by R[obert] R[oswell] Palmer ; contributing editors Knight Biggerstaff [et al.]. (New York, N.Y. : Rand McNally & Co., 1965).
- 1975 Biggerstaff, Knight. *Some early Chinese steps*. (San Francisco, Calif. : Chinese Materials Center, 1975). (Occasional series / Chinese Materials and Research Aids Service Center ; no 23).
- 1979 Biggerstaff, Knight. *Nanking letters, 1949*. (Ithaca, N.Y. : Cornell University, China-Japan Program, 1979). (Cornell University East Asia papers ; no 23).

### *Bibliographie : erwähnt in*

- 2001 Cochran, Sherman ; Peterson, Charles A. *Knight Biggerstaff (1906-2001)*. In : *The journal of Asian studies* ; vol. 60, no 3 (2001). [AOI]

**Biging, Kurt** = Biging, Curt (1887-1950) : Deutscher Arzt, Photograph

### *Bibliographie : Autor*

- 1931 Biging, Kurt. *Vom Kaukasus zum Gelben Meer : Reisen und Abenteuer in Tibet, China und Sibirien*. (Leipzig : Brockhaus, 1931). [Mit 89 Lichtbildern]. [Vortrag einer kulturhistorischen Schilderung von Land und Leuten, der sich auf die Reisen anderer Forscher bezieht. Die Dias fehlen]. [WC,ClA]

**Bigland, Eileen** (1898-1970) : Englische Reiseschriftstellerin

*Bibliographie : Autor*

- 1940 Bigland, Eileen. *Into China*. (London : Collins, 1940).

**Bigler, Regina M.** = Bigler, Regina Marie (Tuscarawas County, Ohio 1860-1937 Guangzhou) : Medizinische Missionarin Women's Missionary Association of the United Bethren in Christ in South China

*Biographie*

- 1892-1937 Regina M. Bigler ist medizinische Missionarin der Women's Missionary Association of the United Bethren in Christ in South China in Guangzhou. [Shav1]

**Bignon, Jean-Paul** (Paris 1662-1743 Château de L'Isle-Belle bei Meulan) : Oratorianer, Theologe, Leiter der königlichen Akademie und Bibliothek, Chef der Zensurbehörde Ludwigs XIV.

*Biographie*

- 1700 Jean de Fontaney überbringt Ludwig XIV. chinesische Bücher. Die königliche Bibliothek wird Jean-Paul Bignon unterstellt. Das wenig bekannte China interessiert ihn und er hat den Plan der Herausgabe einer chinesischen Grammatik und eines chinesisch-französischen Wörterbuchs, was nicht zustande kommt. [Elis]
- 1713 Arcade Hoang weigert sich, Priester zu werden, will aber in Paris bleiben, was ihm mit Hilfe von Jean-Paul Bignon gelingt. Er wird Übersetzer der königlichen Bibliothek und chinesischer Dolmetscher von Ludwig XIV. [Elis]

*Bibliographie : erwähnt in*

- 1989 Collani, Claudia von. *Eine wissenschaftliche Akademie für China : Briefe des Chinamissionars Joachim Bouvet S.J. an Gottfried Wilhelm Leibniz und Jean-Paul Bignon über die Erforschung der chinesischen Kultur, Sprache und Geschichte*. (Stuttgart : F. Steiner, 1989). (Studia Leibnitiana. Sonderheft ; 18). [Col]

**Biha, Otto** = Bihalji-Merin, Oto (Zemun 1904-1993 Belgrad) : Jugoslawischer Schriftsteller, Literaturkritiker, Kunsthistoriker

*Bibliographie : Autor*

- 1933 [Biha, Otto]. *Haina yu ge ming*. Lu Xun yi. In : Xian dai ; vol. 4, no 1 (1933). [Heinrich Heine und die Revolution]. [FiR5]

**Bijon, Isabelle** (um 1994) : Übersetzerin

*Bibliographie : Autor*

- 1983 Yang, Jiang. *Mémoires de l'école des cadres : récits*. Préf. de Qian Zhongshu ; trad. par Bi Rong [Isabelle Bijon] et Ru Yi [Bernadette Rouis]. (Paris : Pour l'Analyse du Folklore, 1983). Übersetzung von Yang, Jiang. *Gan xiao liu ji*. (Xianggang : Guang jiao jing chu ban she, 1981).  
幹校六记 [Pino24]
- 1983 Zeng, Pu. *Fleur sur l'océan des péchés : roman*. Trad. par Isabelle Bijon. (Mauvezin : TER, 1983). Übersetzung von Zeng, Pu. *Nie hai hua*. (Dongjing : Xiao shuo lin she, 1907).  
孽海花 [Pino24]
- 1985 Zheng, Banqiao. *Poèmes*. Choisis et traduits par Isabelle Bijon, Annie Curien et Shi Kangqiang ; calligraphie de 3 poèmes de l'auteur réalisée par Zhu Anni à Pékin en août 1985. (Monterea : Les cahiers du confluent, 1985).
- 1986 Shu, Ting. *Poèmes*. Trad. du chinois par Annie Curien, Isabelle Bijon. (Monterea : Les cahiers du confluent, 1986). [CCFr]
- 1987 Gu, Cheng. *Les yeux noirs : poems*. Trad. par Isabelle Bijon et Annie Curien ; dessins de Daniel Lacomme. (Monterea : Les cahiers du confluent, 1987). [Pino24]
- 1988 Ma, Jian. *La mendicante de Shigatze : récits*. Trad. par Isabelle Bijon. (Arles : Actes Sud, 1988). (Terres d'aventure). Übersetzung von Ma, Jian. *Liang chu ni de she tai huo kong kong dang dang*. (1986). [Bibliographische Angaben nicht gefunden].  
亮出你的舌苔或空 空蕩蕩 [Pino24]
- 1991 Ma, Jian. *Chienne de vie ! : récit*. Trad. par Isabelle Bijon. (Arles : Actes Sud, 1991). Übersetzung von Ma, Jian. *Ni la gou shi*. (Hong Kong : Qing wen shu wu, 1987).  
你拉狗屎 [Pino24]
- 1994 *Anthologie de nouvelles chinoises contemporaines*. Présentation des auteurs, sélection des nouvelles et introduction par Annie Curien ; traduit du chinois par Isabelle Bijon, Chantal Chen-Andro, Annie Curien, Isabelle Rabut [et al.]. (Paris : Gallimard, 1994).  
[Enthält] : Ge Fei, Han Shaogong, He Liwei, Jia Pingwa, Li Rui, Lin Jinlan, Liu Heng, Ma Yuan, Mo Yan, Shen Rong, Shi Tiesheng, Wang Zengqi, Ye Weilin, Zhang Chengzhi, Zhang Wei, Zhaxi Dawa, Zong Pu. [Pino24]

**Bild, Fred** (um 1994) : Kanadischer Diplomat, Ausserordentlicher Professor Centre of East Asian Studies, University of Montreal

### *Biographie*

1990-1994 Fred Bild ist Botschafter der kanadischen Botschaft in Beijing und der Mongolei. [ChiCan2]

**Bilfinger, Georg Bernhard** (Cannstatt 1693-1750 Stuttgart) : Staatsmann, Professor für Philosophie Universität Petersburg und Tübingen

### *Biographie*

- 1724 Bilfinger, Georg Bernhard. *Specimen doctrinae veterum sinarum moralis et politicae* [ID D1807].  
 Quelle : Couplet, Philippe. *Confucius sinarum philosophus* [ID D1758].  
 Michael Albrecht : Bilfinger versucht, die Lehren der Chinesen in die 'Form einer Wissenschaft' zu bringen und legt eine ausführliche Darstellung der chinesischen Moral und Staatsphilosophie vor. Seine Fragestellung betrifft die Anwendung der Philosophie auf die Politik. Zu diesem Zweck behandelt der zunächst die Moral der Chinesen, nämlich die Ausbildung des Verstandes zur Erkenntnis des Guten und Bösen, die Verbesserung des Willens, die Beherrschung der Affekte, die Ausrichtung der äusseren Handlungen und die Pflichten (wie z.B. den Ahnenkult). Der zweite Teil der Pflichtenlehre betrifft die Rechte und Pflichten der Obrigkeit, bevor die Verwaltung des Reiches untersucht wird. Der abschliessende Vergleich zwischen der christlichen und der chinesischen Philosophie zeigt deren Mängel ; Bilfinger betont die Bedeutung der Offenbarung bei der Suche nach der Wahrheit.
- Werner Lühmann : Bilfinger sagt, dass die Philosophie der Chinesen ältesten Ursprungs sei und nicht das Werk eines Einzelnen, des Konfuzius, sondern Gemeingut eines ganzen, höchst bedeutenden Volkes, das sich in besonderer Weise durch seinen Bürgersinn auszeichne und dessen geistige Überlieferungen im ganzen Reich Verbreitung gefunden hätten. Aufgrund ihres praktischen Charakters sei diese Philosophie in hervorragender Weise geeignet, die Völker zu regierung und insofern wie geschaffen dafür, auch als Richtschnur für gegenwärtiges politisches Handeln zu dienen. [Alb1:S. LX,Lüh1:S. 67-68]

#### *Bibliographie : Autor*

- 1724 Bilfinger, Georg Bernhard. *Specimen doctrinae veterum sinarum moralis et politicae*. (Francofurti : Apud J.D. Andreae & H. Hort, 1724). Abhandlung über die chinesische Philosophie.

**Bille, Steen Andersen** (Copenhagen 1797-1883 Copenhagen) : Dänischer Vize-Admiral, Marine-Minister

#### *Biographie*

- 1846 Zweite dänische diplomatische Mission nach China durch Steen Andersen Bille. [BroK1]

#### *Bibliographie : Autor*

- 1865 Bille, Steen Andersen. *Min Reise til China, 1864*. (Kjobenhavn : C.A. Reitzel, 1865). = Bille, Steen Andersen. *Berichte über chinesische Handels-Verhältnisse : Bericht der Königlich Dänischen ausserordentlichen Mission nach China im Jahre 1864*. Aus dem Dänischen ins Deutsche übertragen von Dr. C. Resensmith. (Hamburg : [s.n.], 1865). [WC]

**Billequin, Anatole A.** = Billequin, Anatole Adrien = Biligan (Paris 1837-1894 Paris) : Professor für Chemie und Naturgeschichte, Tongwenguan, Shanghai

#### *Bibliographie : Autor*

- 1873 Billequin, Anatole A. *Hua xue zhi nan*. (Beijing : Tongwenguan, 1873). [Chemie für Anfänger].  
 化學闡原 [New]

- 1880 [Billequin, Anatole A.]. *Faguo lü li*. Bi Ligan kou yi ; Shi Yuhua bi shu. Vol. 1-46. (Shanghai : Tongwenguan, 1880). Übersetzung von *Code civil des Français : table alphabétique des matières du code civil des Français*. = *Code Napoléon*. (Paris : Imprimerie de la République, 1804).  
法國律例 [WC]
- 1882 Billequin, Anatole A. *Hua xue chan yuan*. Vol. 1-15. Biligan kou yi ; Wang Zhongxiang bi shu. (Shanghai : Tongwenguan, 1882). [Chemie für Fortgeschrittene].  
化學闡原 [WC]
- 1891 Billequin, Anatole A. *Fa Han be bi zi dian* = *Dictionnaire français-chinois* : contenant: tous les mots d'un usage général dans la langue parlée et écrite, les termes techniques et consacrés, relatifs : aux sciences, à la religion, à la diplomatie, au droit public et international, à l'économie politique, au commerce, à l'industrie, etc., etc., etc., une synonymie très étendue des termes géographiques concernant les pays ayant eu, à un degré quelconque, des relations avec la Chine, un catalogue des noms des contrées et des villes les plus importantes des deux mondes : avec exemples choisis dans les meilleurs auteurs et propres à fixer et faire connaître la valeur des caractères et leurs règles de position, la construction des phrases, les idiotismes, les proverbes, etc., etc., etc. (Beijing : Typographie du Pei-Tang ; Paris : E. Leroux, 1891). [New]

## **Billeter, Jean-François** (Basel 1939-) : Sinologe, Professor für Sinologie Genève

### *Biographie*

- 1958-1961 Jean-François Billeter studiert Romanistik, Germanistik und Italienisch an den Universitäten Basel und Genève. [Bil]
- 1962-1963 Jean-François Billeter studiert Russisch und Chinesisch an der Ecole des langues orientales Paris. [Bil]
- 1963-1966 Jean-François Billeter studiert klassische chinesische Literatur an der Beijing-Universität. [Bil]
- 1967-1968 Jean-François Billeter studiert an der Ecole pratique des hautes études Paris. [Bil]
- 1968-1970 Jean-François Billeter studiert am Research Institute of Humanistic Studies Kyoto. [Bil]
- 1970-1971 Jean-François Billeter studiert an der Chinese University of Hong Kong. [Bil]
- 1987-1999 Jean-François Billeter ist Professor für Sinologie an der Université de Genève. [Bil]

### *Bibliographie : Autor*

- 1979 Billeter, Jean-François. *Li Zhi, philosophe maudit, 1527-1602 : contribution à une sociologie du mandarinat chinois de la fin des Ming*. (Genève : Droz, 1979). (Travaux de droit, d'économie et de sciences politiques ; 116). Diss. Univ. de Genève, 1976) [AOI]
- 1985 Billeter, Jean-François ; Etienne, Gilbert ; Maurer, Jean-Luc. *Sociétés asiatiques : mutations et continuité : Chine, Inde, Indonésie*. (Paris : Presses universitaires de France, 1985). (Publications de l'Institut universitaire de hautes études internationales Genève). [AOI]
- 1986 Billeter, Jean-François. *Le système des "statuts de classe" en République populaire de Chine*. (Genève : Institut universitaire de hautes études internationales, Centre asiatique, 1986).
- 1989 Billeter, Jean-François. *L'art chinois de l'écriture : essai sur la calligraphie*. (Genève : Skira, 1989). [AOI]
- 2000 Billeter, Jean-François. *Chine trois fois muette : essai sur l'histoire contemporaine et la Chine ; suivi de, Bref essai sur l'histoire chinoise, d'après Spinoza*. (Paris : Ed. Allia, 2000). [Baruch Spinoza].

2004 Billeter, Jean-François. *Etudes sur Tchouang-tseu*. (Paris : Allia, 2004). [Zhuangzi]. [AOI]

**Billhardt, Thomas** (Chemnitz 1937-) : Photograph, Publizist

*Bibliographie : Autor*

1989 Billhardt, Thomas ; Mann, Otto. *China : Impressionen einer Reise = Zhongguo*. Thomas Billhardt, Bild ; Otto Mann, Text. (Leipzig : F.A. Brockhaus, 1989). [Bericht der Reise 1986-1987 von Tibet bis Shanghai, Grosse Mauer bis Hainan]. [KVK]

**Billings, George Michael** (Leicester St Martin 1878-1956) : Lehrer, Rugby- und Fussball-Spieler

*Biographie*

1903-1927 George Michael Billings ist Vice Principal, dann Principal der Public School for Boys in Shanghai. [BilG1]

*Bibliographie : erwähnt in*

2017 George Michael Billings (1878 - 1956):  
<http://www.treatyportsport.com/person-1---george-michael-billings.html>.

**Billy, André** (Saint-Quentin 1882-1971 Fontainebleau) : Schriftsteller

*Bibliographie : Autor*

1984 [Billy, André]. *Dideluo zhuan*. Andelie Bili zhu ; Zhang Ben yi ; Guan Zhenhu jiao. (Beijing : Shang wu yin shu guan, 1984). (Shi jie ming ren zhuan ji cong shu). Übersetzung von Billy, André. *Vie de Diderot*. (Paris : Flammarion, 1932).  
狄德罗传 [WC]

2000 [Billy, André]. *Dideluo zhuan*. Andelie Bili zhu ; Liang Chunsheng yi ; Fuluoyide zhuan ; Zhang Chunxia yi. (Beijing : Zhong gong zhong yang dang xiao chu ban she, 2000). (Shi jie ming ren ming jia ming zhuan ; 7). Übersetzung von Billy, André. *Vie de Diderot*. (Paris : Flammarion, 1932). [Biographie von Denis Diderot und Sigmund Freud].  
狄德罗传 [WC]

**Bilney, Gordon** = Bilney, Gordon Neil (Renmark, Australien 1939 –2012 Marino, Australien) : Politiker Australian Labor Party, Diplomat

*Biographie*

1995 Gordon Bilney besucht Shanghai. [Tho2]

**Bin, Chun** = Binchun (Manzhou 1804-) : Beamter von Xiangling (Shanxi), Diplomat, Sekretär der Zollbehörde

*Biographie*

1866 Die erste chinesische Delegation unter Robert S. Hart, Zhang Deyi und Bin Chun reist durch Frankreich, England, Dänemark, Holland, Russland, Deutschland und Belgien um die europäischen Verhältnisse kennen zu lernen. [Hum,Egg]

*Bibliographie : Autor*

- 1868 Bin, Chun. *Cheng cha bi ji*. ([S.l. : Tongzhi wu chen], 1868). In : Wang, Xiqi. *Xiao fang hu zhai yu di cong chao*. Vol. 11. (Shanghai : Zhu yi tang, 1877). (Changsha : Yue lu shu she, 1985). (Zou xiang shi jie cong shu). [Bericht seiner Gesandtschaftsreise durch Frankreich, England, Skandinavien, Holland, Russland, Deutschland und Belgien um die europäischen Verhältnisse kennen zu lernen, 1868].  
乘查筆記

**Binchy, Maeve** (Dalkey = Dun Laoghaire-Rathdown 1940-2012 Dublin) : Schriftstellerin, Journalistin

*Bibliographie : Autor*

- 1995 [Binchy, Maeve]. *Ta men ai de gu shi*. Meiwen Binqi zhu ; Lin Qianfan yi. (Taipei : Taipei xian xin dian shi, 1995). (Ying xiang jiao dian xi lie ; 6). Übersetzung von Binchy, Maeve. *Circle of friends*. (London : Century, 1990).  
他們愛的故事 [WC]

**Binder, Hartmut** (Schwäbisch Hall 1937-) : Professor für deutsche Literatur Pädagogische Hochschule Ludwigsburg

**Binder-Krieglstein, Eugen von** (Schloss St.Georgen bei Wildon, Graz 1873-1914 im Krieg, Österreich) : Berufs-Offizier

*Biographie*

- 1904 Binder von Krieglstein ist nach dem Boxer-Aufstand als Berichterstatter in Nord-China. Er nimmt am Russisch-japanischen Krieg teil und reist dann längere Zeit durch die Mandschurei und die Mongolei. [Cla,LiC1:S. 84]
- 1909 Binder von Krieglstein, Eugen. *Aus dem Lande der Verdammnis* [ID D12631].  
Binder von Krieglstein, Eugen. *Zwischen weiss und gelb* [ID D13148]  
In den beiden Romanen wird alles Chinesische, die Chinesen und die chinesische Kultur verdammt. Binder-Krieglstein verachtet China und die Chinesen und wird der rassistischen Grundhaltung seiner Zeit gerecht. [LiC1:S. 84, 92]

*Bibliographie : Autor*

- 1902 Binder-Krieglstein, Eugen von. *Die Kämpfe des Deutschen Expeditionskorps in China und ihre militärischen Lehren*. (Berlin : Ernst Siegfried Mittler, 1902). [Deu]
- 1909 Binder von Krieglstein, Eugen. *Zwischen weiss und gelb : neue Erzählungen aus dem Lande der Verdammnis*. (Berlin : Th. Knaur Nachf., 1909). (Romane der Welt).
- 1909 Krieglstein, Eugen [Binder-Krieglstein, Eugen von]. *Aus dem Lande der Verdammnis*. (Berlin : Vita, 1909). Bericht seiner vier Jahre langen Reise durch die Mandschurei, die Mongolei, durch China und Korea.

**Bing, Fu** (um 1930)

*Bibliographie : Autor*

- 1930 *Shi jie jie zuo xiao shuo xuan di er ji*. Zeng Ziheng, Ying Xin, Wang Jiayu, Bing Fu, Xu Bai yi. (Shanghai : Zhen mei shan shu dian, 1930). [Anthologie von Novellen von Maksim Gorkij, Anton Pavlovich Chekhov, Georges Courteline, Jean Richepin, Henri Barbusse, Paul Morand, Marcel Prévost, O. Henry, Theodor Dreiser, Mary Webb, Thomas Mann, Leopold Alas].  
世界杰作小说选第二辑 [WC]

**Bing, Quan** (um 1999)*Bibliographie : Autor*

- 1999 [Hugo, Victor]. *Bei can shi jie*. Yuguo zhu ; Bing Quan yi. Vol. 1-2. (Beijing : D azhong wen yi chu ban she, 1999). (Shi jie wen xue ming zhu bai bu = One hundred classic works of the world literature). Übersetzung von Hugo, Victor. *Les misérables*. Vol. 1-5. (Paris : Pagnerre, 1862).  
悲惨世界 [WC]

**Bing, Shu** (um 1975)*Bibliographie : Autor*

- 1975 [Clarke, Arthur C.]. *Ren yu tai kong*. Kelake zhuan ; Bing Shu yi. (Taipei : Chen shi tu shu, 1975). (Shi dai sheng huo cong shu. Sheng huo ke xue wen ku ; 7). Übersetzung von Clarke, Arthur C. *Man and space*. (New York, N.Y. : Time, 1964).  
人與太空 [WC]

**Bing, Xin** = Bingxin = Bingxin = Xie, Wanying (Fuzhou, Fujian 1900-1999) : Dichterin, Schriftstellerin, Übersetzerin*Biographie*

- 1921 Bing Xin wird Mitglied der Literary Research Society. [BioD]
- 1922 Zur Feier von Johann Wolfgang von Goethes 90. Todestag erscheinen zahlreiche Artikel über ihn : Xi Di [Zheng Zhenduo] schreibt ein Gedicht. Hu Yuzhi zeichnet Goethes Lebensanschauung anhand des Faust auf. Xie Liuyi schreibt über Gedanken zur Goethe-Feier. Bin Xin schreibt das Gedicht "Sehnsucht" 渴望. [YanW1:S. 35]
- 1923-1926 Bing Xin studiert am Wellesley College, Mass. [BioD]
- 1926 Bing Xin erhält den M.A. des Wellesley College, Mass. und kehrt nach China zurück. [BioD]
- 1926-1946 Bing Xin unterrichtet an der Yanjing-Universität, der Qinghua-Universität und am Beijing Women's College of Arts and Sciences. [BioD]
- 1946-1951 Bing Xin unterrichtet an der Universität Tokyo. [BioD]
- 1951 Bing Xin kehrt nach China zurück. [BioD]

*Bibliographie : Autor*

- 1979 Bing, Xin. *Poèmes de Ping-hsin*. Trad. du chinois par Anne Cheng. (Paris : Publications orientalistes de France, 1979). (D'étranges pays ; 15). [Pino24]
- 1979 Ping-hsin [Bing, Xin]. *Eaux pritanières*. Traduit du chinois par Anne Cheng. (Paris : Publications orientalistes de France, 1979). (D'étranges pays ; 3, 15).
- 1981 *Six femmes crivains*. Avant-propos de Suzanne Bernard ; trad. par Li Meiyang, Liu Fang, Liu Hanyu, Wu Ming. (Pékin : Ed. Littérature chinoise, 1981).  
[Enthält] : Bing Xin, Ding Ling, Ru Zhijuan, Shen Rong, Zong Pu, Zhang Jie. [Pino24]
- 1983 *La Chine de femmes : nouvelles*. Avant-propos de Suzanne Bernard. (Paris : Mercure de France, 1983).  
[Enthält] : Bing Xin, Ding Ling, Ru Zhijuan, Shen Rong, Zhang Jie, Zong Pu. [Pino24]

- 1983 *Masterpieces of modern Chinese fiction, 1919-1949.* (Beijing : Foreign Languages Press, 1983). (Modern chinese literature).  
 [Enthält] :  
 Lu, Xun. *The true story of Ah Q.* Übersetzung von Lu, Xun. A Q zheng zhuan. 阿Q正传  
 Guo, Moruo. *Crossroads.*  
 Ye, Shengtao. *How Mr. Pan withered the storm.*  
 Bing, Xin. *The separation.*  
 Wang, Tongzhao. *The child at the lakeside.*  
 Xu, Dishan. *Big sister Liu.*  
 Yu, Dafu. *Intoxicating spring nights.* Übersetzung von Yu, Dafu. Chun feng chen zui de wan shang. (Beijing : Zhong guo gong ren chu ban she, 2016). 春风沉醉的晚上  
 Mao, Dun. *The shop of the Lin family.* Übersetzung von Mao, Dun. Lin jia pu zi. (Beijing : Beijing bei ying lu yin lu xiang gong si, 2002).  
 林家铺子  
 Rou, Shi. *A hired wife.*  
 Zhang, Tianyi. *Mr. Hua Wei.* Übersetzung von Zhang, Tianyi. Huawei xian sheng. (Beijing : Huaxia chu ban she, 2010). 华威先生  
 Ding, Ling. *The diary of Miss Sophia.* Übersetzung von Ding, Ling. Sha fei nü shi de ri ji. In : Xiao shuo yue bao (1927). 莎菲女士的日記  
 Ao, Wu. *Mrs. Shi Qing.*  
 Ye, Zi. *Harvest.* Übersetzung von Zi, Ye. Feng shou. (Shanghai : Nu li she, 1935).  
 Ba, Jin. *A moonlit night.*  
 Lao, She. *Crescent moon.* Übersetzung von Lao, She. Yue ya er. 月牙儿  
 Shen, Congwen. *The husband.* Übersetzung von Shen, Congwen. Zhang fu ji. (Changsha : Yuelu shu she, 1992). 丈夫集  
 Xiao, Hong. *Hands.* Übersetzung von Xiao, Hong. Shou. ([S.l.] : Shi jie ying yu bian yi she, 1947). 手  
 Liu, Baiyu. *Three peerless fighters.*  
 Liu, Qing. *Land mines.*  
 Lu, Xun. *Wild grass.* (Peking : Foreign Languages Press, 1974). Übersetzung von Lu, Xun. Ye cao. (Shanghai : Bei xin shu ju, 1928). 野草 [WC]
- 1995 *Tre donne cinesi : Ding Ling, Huang Luyin, Bing Xin.* A cura di Margherita Biasco. (Napoli : Guida, 1995). (Archivio del romanzo ; 22). [Raccolta di racconti]. [WC]

## Bing, Yi (um 1979)

### Bibliographie : Autor

- 1979 [Gorky, Maksim]. *Lun wen xue : xu ji.* Gao'erji zhu ; Bing Yi [et al.] yi. (Beijing : Ren min wen xue chu ban she, 1979). Übersetzung von Gorky, Maksim. *O literature : stat'i 1928-33.* (Moskva : Sovetskaia literatura, 1933). = *On literature : selected articles.* (Moscow : Foreign Languages Publ. House, 1959). = *Über Literatur.* (Berlin : Aufbau-Verlag, 1968).  
 论文学 : 续集 [WC]

## Bingham, J. Elliot = Bingham, John Elliot (um 1843) : Englischer Kommandant

### Bibliographie : Autor

- 1843 Bingham, J. Elliot. *Der Krieg mit China von seinem Entstehen bis zum gegenwärtigen Augenblicke : nebst Schilderungen des Sitten und Gebräuche dieses merkwürdigen, bisher fast noch unbekanntes Landes.* Nach dem Engl. von V[ictor] F[riedrich] L[ebrecht] Petri. Bd. 1-2. (Braunschweig : G. Westermann, 1843).  
<https://www.e-rara.ch/zut/content/structure/20776132>. [WC]

- 1843 Bingham, J. Elliot. *Narrative of the expedition to China : from the commencement of the war to its termination in 1842 : with sketches of the manners and customs of the singular and hitherto almost unknown country*. 2nd ed. ; with additions. Vol. 1-2. (London : Henry Colburn, 1843). [1st ed. 1842]. [Abhandlung über den Opium-Krieg 1840-1842]. <https://archive.org/details/narrativeofexped01bing>.

**Bingham, Woodbridge** (Cambridge, Mass. 1901-1985 Berkeley, Calif.) : Professor of History of the Far East, University of California, Berkeley

### *Biographie*

- 1924 Woodbridge Bingham erhält den B.A. der Yale University. [Bing1]
- 1924-1925 Woodbridge Bingham ist Yale-in-China Instructor in Changsha (Hunan). [Bing1]
- 1925-1929 Woodbridge Bingham studiert an der Harvard University. [Bing1]
- 1926-1927 Woodbridge Bingham macht Forschungsaufenthalte in China. [Bing1]
- 1929 Woodbridge Bingham erhält den M.A. der Harvard University. [Bing1]
- 1931 Woodbridge Bingham wird Mitglied der American Oriental Society. [Bing1]
- 1934 Woodbridge Bingham promoviert in Chinesisch an der University of California, Berkeley. [Bing1]
- 1934-1937 Woodbridge Bingham macht Forschungsaufenthalte in China. [Bing1]
- 1937-1940 Woodbridge Bingham unterrichtet History of the Far East an der University of California, Berkeley. [Bing1]
- 1940-1946 Woodbridge Bingham ist Assistant Professor of History of the Far East an der University of California, Berkeley. [UC,Bing1]
- 1941-1947 Woodbridge Bingham ist Mitglied des advisory editorial board des Far Eastern quarterly (Journal of Asian studies). [AAS]
- 1943-1945 Woodbridge Bingham dient im 2. Weltkrieg in der U.S. Naval Reserve, der Naval Intelligence und in den Office of Strategic Services. [Bing1]
- 1946-1952 Woodbridge Bingham ist Associate Professor of History of the Far East an der University of California, Berkeley. [UC]
- 1947 Woodbridge Bingham kauft chinesische Bücher für die East Asiatic Library der University of California, Berkeley in Shanghai und Beijing. [Bing1]
- 1949 Woodbridge Bingham ist Mitglied des Committee on Far Eastern Studies des American Council of Learned Societies. [ACLS]
- 1949 Gründung des Institute of East Asian Studies an der University of California, Berkeley durch Woodbridge Bingham. [Bing1]
- 1949-1957 Woodbridge Bingham ist Direktor des Institute of East Asian Studies der University of California, Berkeley. [Bing1]
- 1952-1953 Woodbridge Bingham ist Direktor des Committee on Far Eastern Studies (Association for Asian Studies). [Bing1]
- 1952-1969 Woodbridge Bingham ist Professor of History of the Far East an der University of California, Berkeley. [UC]
- 1967-1985 Woodbridge Bingham ist Mitglied des National Committee on U.S.-China Relations. [NCUSC]

1970-1971 Woodbridge Bingham ist Gastprofessor am Centre for Asian Studies der University of Hong Kong. [Bing1]

### *Bibliographie : Autor*

- 1934 Bingham, Woodbridge. *Factors contributing to the founding of the T'ang dynasty : the disintegration of the Sui empire and the rise of the Li family to preeminence among the various contenders*. (Berkeley, Calif. : University of California, 1934). Diss. Univ. of California, Berkeley, 1934.
- 1941 Bingham, Woodbridge. *The founding of the T'ang dynasty : the fall of Sui and the rise of T'ang : a preliminary survey*. (Baltimore : Waverly Press, 1941). (Studies in Chinese and related civilizations ; no 4).
- 1949 Bingham, Woodbridge. *The history and civilization of Asia*. Pt. 1-2. Rev. ed. (Berkeley, Calif. : University of California Press, 1949). (University of California syllabus series ; syllabus QG, RK. Vol. 1 : *The development of Asiatic civilizations*. Vol. 2 : *Asia in the modern world*).
- 1964 Bingham, Woodbridge ; Conroy, Hilary ; Iklé, Frank W.. *A history of Asia*. Vol. 1-2. (Boston : Allyn and Bacon, 1964). Vol. 1 : *Formations of civilizations, from antiquity to 1600*. Vol. 2 : *Old empires, Western penetration, and the rise of new nations since 1600*.

### *Bibliographie : erwähnt in*

- 1976 *Papers in honor of Professor Woodbridge Bingham : a festschrift for his seventy-fifth birthday*. Ed. by James B. Parsons. (San Francisco, Calif. : Chinese Materials Center, 1976).
- 2006 Woodbridge Bingham, History, Berkeley :  
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**Bingmark, Olof** (Gotland 1875-1900 Guihuacheng, ermordet) : Schwedischer Missionar

### *Biographie*

1893-1900 Olof Bingmark ist Missionar in Shanxi. [Sid1]

**Binyon, Laurence** = Binyon, Robert Laurence (Lancaster 1869-1943 Reading, Berkshire) : Konservator British Museum London ; Professor Harvard-University ; Dichter ; Dramatiker ; Kunsthistoriker

### *Biographie*

- 1895 Laurence Binyon wird Kurator des Department of Prints and Drawings des British Museum. [BM1]
- 1903 Laurence Binyon beginnt chinesische Malerei zu studieren. [Huang1:S. 89]
- 1909 London Times ; 11 Febr. 1909.  
 "Mr. Laurence Binyon will give a course of four lectures on Art and Thought in East and West, in the small theatre of the Albert Hall, Kensington, at 5:30 on Wednesday afternoons, March 10, 17, 24, and 31." [SteW10:S. 9]

- 1909.2 Ezra Pound met Laurence Binyon. He attended his lectures on 'Art and thought in East and West' and frequently visited him at the British Museum with Dorothy Shakespear, who often copied Chinese paintings while Binyon and Pound talked. Pound may have heard about Wang Wei in the Gallery of Prints and Drawings, where are two famous Chinese landscape paintings, one attributed to Wang Wei. In *Painting in the Far East*, Binyon describes Wang Wei as the 'founder of the southern school, who was even more famous for his poetry than for his painting'. Even if Pound hadn't read the book, he would have gotten the information from Binyon when viewing the paintings. [Pou32:S. 15-16,Pou48]
- 1933 Laurence Binyon opened the exhibition of Vojtech Chytil in London with a speech : the importance of art as the key to understand a distant foreign country, pointing out that one could now read translations of a selection of books on Chinese art in the English language. Summary in : *East London observer* ; 22 May (1933). [Cap1]

### *Bibliographie : Autor*

- 1908 Binyon, Laurence. *Painting in the Far East : an introduction to the history of pictorial art in Asia, especially China and Japan*. (London : E. Arnold, 1908). [WC]
- 1910 Binyon, Laurence. *Guide to an exhibition of Chinese and Japanese paintings (fourth to nineteenth century A.D.) in the Print and Drawing Gallery*. (London : British Museum ; printed by order of the Trustees, 1910). [WC]
- 1911 Binyon, Laurence. *The flight of the dragon; an essay on the theory and practice of art in China and Japan, based on original sources*. (London : J. Murray, 1911). [WC]
- 1913 Binyon, Laurence. *Ideas of design in East and West*. In : *Atlantic monthly* ; Nov. (1913). [Huang1]
- 1916 Binyon, Laurence. *Ma Yüan's landscape roll*. (New York, N.Y. DeVinne Press, 1916). [Huang1]
- 1935 Binyon, Laurence. *The spirit of man in Asian art*. (Cambridge Mass. : Harvard University Press, 1935). (Charles Eliot Norton lectures 1933-34). [WC]
- 1935-1936 Binyon, Laurence. *Catalogue of the international exhibition of Chinese art, 1935-6*. (London : Royal Academy of Arts, 1935-1936). [WC]
- 1936 Binyon, Laurence. *Chinese art and Buddhism*. (London : H. Milford, 1936). [WC]

**Biot, Edouard** = Biot, Edouard Constant = Biot, Edouard Constant (Paris 1803-1850 Paris)  
: Ingenieur, Eisenbahnkonstrukteur, Sinologe

### *Biographie*

- 1822 Edoaurd Biot macht das Examen der Ecole polytechnique in Paris, nachdem er klassische Studien und Mathematik an Collèges in Paris studiert hat. [Biot]
- 1825-1826 Edouard Biot reist durch Italien, Illyrien und Spanien. [Biot]
- 1827-1833 Edouard Biot ist Ingenieur-Konstrukteur der Entreprise du chemin de fer de Saint-Etienne in Lyon. [Biot]
- 1833-1850 Edouard Biot widmet sich seinen sinologischen Studien unter Stanislas Julien. [Dem2]
- 1845 Edouard Biot wird Mitglied der Royal Asiatic Society. [RAS]
- 1847-1850 Edouard Biot ist Mitglied der Académie des inscriptions et belles-lettres. [Aca1]

1878

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Quellen :

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Balbi, Adriano. *Atlas ethnographique du globe.* (Paris : Rey et Gravier, 1826).

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## I.

De toutes les nations asiatiques, la Chine est celle dont les institutions, au moins dans leur mécanisme extérieur, offrent avec la civilisation européenne les rapports les plus remarquables. Les découvertes de la science moderne sur d'autres parties de l'Orient n'ont fait que signaler à notre connaissance un ordre de vie intellectuelle et sociale entièrement différent de celui des nations occidentales. Au contraire, les premières recherches dont la Chine fut l'objet semblèrent révéler une autre Europe, et les explorations des sinologues du XIX<sup>e</sup> siècle n'ont fait que montrer des analogies encore plus profondes. Je n'entends point seulement parler ici des inventions isolées où ce peuple semble nous avoir devancés, mais dont l'identité avec celles des modernes est plus ou moins contestable, bien qu'elles attestent au moins une direction semblable des esprits. Un est sans doute plus frappé de retrouver en Chine, et cela dès la plus haute antiquité, plusieurs de nos institutions, notre système administratif, notre forme générale de gouvernement et de société, une histoire, en un mot, conduite par des mobiles analogues à ceux qui dirigent la nôtre, tandis que les idées européennes sont si étrangement dépayées en s'appliquant aux autres peuples de l'Asie. La Chine est en quelque sorte une Europe non perfectible : elle a été dès son enfance ce qu'elle devait être à jamais, et telle est la raison de son infériorité. Elle n'a pas eu l'avantage de commencer par la barbarie et de ne posséder d'abord que le germe de son développement ultérieur, sauf à conquérir la perfection par de longs efforts. De là cette terne médiocrité qui ôte à sa vie toute couleur tranchée, et qui, l'élevant du premier coup bien au-dessus de notre barbarie primitive, la retint ensuite si loin en arrière de notre civilisation actuelle.

Ces ressemblances de la civilisation chinoise avec celle de l'Europe moderne ne sont nulle part plus frappantes que dans le système d'instruction publique qu'elles ont l'une et l'autre adopté. C'est à peine si nous trouvons chez nos ancêtres immédiats dans l'ordre de l'esprit, je veux dire les Grecs et les Romains, quelque trace des institutions qui règlent l'instruction chez les peuples modernes. L'école était le plus souvent, chez eux, individuelle et privée ; l'éducation physique et morale avait seule un caractère officiel. Du reste, nul grade, nul concours reconnu par l'État et constituant un titre ou du moins une condition à la nomination aux fonctions publiques. L'idée des universités est une des plus originales qu'aient eues les nations occidentales, une de celles qu'elles ont tirées le plus exclusivement de leur propre fond. Et pourtant, longtemps avant notre ère, on trouve chez les Chinois un système analogue, établi sur le principe d'une instruction autorisée, d'un corps conférant des grades valables aux yeux de l'État et servant pour l'admission aux charges du gouvernement. Ce système, ils l'ont même appliqué d'une manière bien plus large que ne l'ont fait ces peuples de l'Europe, et ils lui ont donné une extension qui, à nos yeux, ne saurait être qu'un excès. L'histoire de l'origine et des vicissitudes successives de ce système d'instruction publique à travers les diverses dynasties qui se sont succédé sur le trône de la Chine a fourni à M. Edouard Biot le sujet d'un livre à la fois savant et utile, non moins précieux pour ceux qui s'occupent des questions d'instruction publique que pour le sinologue et l'historien. Ce dernier genre d'intérêt a principalement dirigé l'auteur. Son livre est avant tout un livre d'érudition, destiné au savant qui fait de la littérature chinoise l'objet d'une étude spéciale. Celui qui ne cherche que les résultats peut d'abord regretter que, au lieu de présenter ses conclusions dégagées des travaux qui l'y ont amené, l'auteur ait préféré donner l'analyse des documents chinois qui servent de base à son ouvrage. Mais l'ensemble qui sort de ces riches détails, l'assurance que donne aux recherches scientifiques l'appui des pièces originales, les aperçus généraux qui se trouvent semés au milieu des citations savantes, compensent abondamment ce que cette forme pourrait avoir de moins attrayant pour certains lecteurs. L'écrivain, qui, obligé de choisir entre l'utilité de la science et la curiosité d'un public superficiel, a le courage de préférer la première, ne mérite sans doute que des éloges.

Deux faits principaux, spécialement intéressants pour les nations européennes, nous semblent mis en lumière dans l'ouvrage de M. Edouard Biot. D'une part, le système des concours décidant de l'admission aux fonctions publiques, de l'autre, le choix d'un certain nombre d'auteurs anciens servant de base à l'éducation intellectuelle et morale, constituent les traits les plus caractéristiques de l'instruction publique en Chine. A chacun de ces deux sujets se rapporteront les deux articles que nous consacrerons à l'examen de l'ouvrage de M. Biot.

Les traditions conservées sur les plus anciennes dynasties chinoises font déjà mention d'établissements d'instruction publique, fondés et soutenus par l'État. Ces établissements étaient à la fois des collèges pour l'éducation de la jeunesse, des prytanées pour les vieillards, des athénées de musique, où l'on réunissait les aveugles, qui, devenus inhabiles à la vie active, étaient chargés de cultiver cet art. La poésie, la danse, la musique, les exercices militaires formaient alors, comme à l'enfance de toutes les sociétés, l'objet de l'éducation. « Ceux qui instruisaient le prince héritier et les gradués littéraires, dit le Li-ki [Li ji], devaient observer les saisons de l'année. Au printemps et en été, ils, enseignaient les danses avec la plume et la flûte [Sortes de danses où les danseurs tenaient à la main une plume ou une flûte]. Au printemps, on récitait des airs ; en été, on jouait des instruments à corde. L'intendant de la musique donnait cet enseignement dans la salle d'honneur des aveugles. En automne, on étudiait les rites ; en hiver, on lisait les livres sous la direction des préposés à l'étude des livres. L'enseignement des rites avait lieu dans la salle d'honneur des, aveugles ou musiciens ; l'étude des livres avait lieu dans le collège supérieur. »

Un autre chapitre du Li-ki contient des détails très-curieux sur l'éducation de cette époque reculée : « A six ans, on enseigne à l'enfant les nombres (1, 40, 100, 1000, 10000), les noms des côtés du monde (l'orient, l'occident, le midi, le nord). A sept ans, le garçon et la fille ne s'assoient pas sur la même natte ; ils ne mangent pas ensemble. A huit ans pour entrer et sortir à la porte de la maison, pour se placer sur la natte, pour boire et pour manger, les enfants doivent passer après les personnes plus âgées.» On commence à leur apprendre à céder le pas et à montrer de la déférence. — A neuf ans, on leur apprend à distinguer les jours. A dix ans, ils sortent et s'appliquent aux occupations extérieures. — Ils demeurent un certain temps hors de la maison. Ils étudient l'écriture et le calcul... Pour les rites, le maître commence, et les enfants suivent ses mouvements. Ils interrogent ceux qui sont plus âgés, ils s'exercent à tracer les caractères sur des planches de bambou, et à prononcer. — A treize ans, ils étudient la musique ; ils lisent à haute voix les chants en vers. Ils dansent la dansa tcho. Quand ils ont quinze ans accomplis, ils dansent la danse siang. Ils apprennent à tirer de l'arc et à conduire un char. — A vingt ans, le jeune homme prend le bonnet viril ; il commence à étudier les rites... Il exécute la danse ta-hia. Il pratique sincèrement la piété filiale et l'amour fraternel ; il étend ses connaissances, mais il n'enseigne pas. Il se renferme en lui-même, et ne se produit pas au dehors. — A trente ans, il a une épouse ; il commence à accomplir les devoirs de l'homme. Il continue ses études, mais sans s'assujettir désormais à une règle rigoureuse ; s'il y a un sujet qui lui plaise, il l'étudie. Il se lie avec des amis ; il compare la pureté de leurs intentions. — A quarante ans, il commence à entrer dans les offices publics de second ordre ; selon la nature des affaires, il émet des propositions, il produit ses observations. Si les ordres des supérieurs sont conformes à la bonne règle, alors il remplit son devoir et obéit; s'ils ne le sont pas alors il se retire. — A cinquante ans, il reçoit les insignes supérieurs, il devient préfet, et entre dans les affaires de premier ordre. — A soixante-dix ans, il quitte les affaires. »

La suite de ce curieux fragment nous apprend que l'éducation des femmes était dès lors ce qu'elle fut toujours depuis en Chine, c'est-à-dire fort négligée. « La fille, à l'âge de dix ans, ne sort plus de la maison. L'institutrice lui apprend à être polie et décente, à écouter et obéir. La fille s'occupe à filer le chanvre ; elle travaille la soie et en tisse diverses sortes d'étoffes... Elle a l'inspection sur les sacrifices (c'est-à-dire sur les repas) ; elle apporte le vin, les sucs extraits, les paniers et les vases de terre. Pour les cérémonies des rites, elle aide à placer les objets qui sont offerts. »

Dès l'ancienne dynastie des Tcheou, qui commence environ 1200 ans avant l'ère vulgaire, on voit déjà apparaître en germe le système des concours littéraires, qui devait par la suite constituer un trait si remarquable de l'éducation et du gouvernement de la Chine. Ce peuple a toujours été pénétré de cette idée que la culture intellectuelle constitue le droit le plus naturel aux places de l'État, et que le concours légal est l'indice le plus sûr du mérite. Les souverains paraissent continuellement préoccupés de rechercher les hommes les plus dignes des emplois publics, d'en tenir un compte fidèle, d'en demander l'indication aux gouverneurs des provinces. L'hérédité des charges, bien qu'elle ait par intervalles dominé en Chine, y a toujours été considérée comme un abus, contre lequel les souverains et les lettrés ont réuni leurs efforts. Ce fut cette hérédité qui, s'établissant sous les derniers souverains de la dynastie

Tcheou, hâta leur décadence et leur chute définitive, et transforma la Chine d'abord en une féodalité, puis en une fédération également contraires aux anciens principes. Alors parût Confucius, qui essaye de ramener ses compatriotes aux traditions primitives, enseigne la centralisation du pouvoir, unit la cause des lettrés à celle de la monarchie, et dépose sa doctrine, ou plutôt la tradition dont il se porte comme l'organe, dans ces livres célèbres qui, sous le nom de King, sont devenus pour la Chine les classiques par excellence et les bases de l'éducation. Ses disciples se multiplient peu à peu et se constituent en association ; Meng-Tseu [Mengzi], le plus célèbre d'entre eux, consolide l'œuvre du maître, et ainsi se trouve établie la corporation des lettrés, qui va désormais jouer dans l'histoire un rôle si important. Les premiers souverains qui régnèrent de nouveau sur la Chine réunie en monarchie ne semblèrent pas comprendre la communauté de leur cause avec celle des lettrés. Ce fut le premier d'entre eux, le célèbre conquérant Thsin-chi-Hoang, qui ordonna de brûler tous les exemplaires des livres de Confucius et avec eux les autres ouvrages anciens qui se trouvaient répandus dans l'empire, et de réduire au silence leurs admirateurs. Mais ce ne fut là qu'un orage passager ; il eut pour causes l'esprit novateur de ce prince, qui voulait que la civilisation de la Chine datât de son règne, et aussi la liberté des lettrés, lesquels usaient largement du droit qui leur fut légalement accordé à certaines époques de critiquer les actes du gouvernement. Dès les premiers temps de la dynastie des Han, les rois se rallièrent à la corporation puissante dont les principes étaient si bien d'accord avec leurs vues politiques. « La création des concours et l'adoption des King comme base de l'enseignement moral et littéraire, dit M. Edouard Biot, furent des actes de pure politique de la part des empereurs de la dynastie Han. Obligés de lutter contre les princes apanages de leur propre maison et contre les familles de leurs grands officiers qui réclamaient l'hérédité des charges, ils apprirent que les livres de Confucius condamnaient cette hérédité, recommandaient expressément la centralisation de l'autorité entre les mains du souverain, et conseillaient l'appel public au mérite pour le choix des officiers. De tels principes devaient leur plaire, et ils devaient accueillir ceux qui les professaient comme des auxiliaires utiles dans la lutte où ils étaient engagés. Ils furent donc conduits par leur propre intérêt à favoriser l'influence des lettrés ; ils consentirent aisément à laisser ceux-ci régler les conditions qui pouvaient leur procurer de bons officiers et les délivrer de l'hérédité des charges. Dans des circonstances extraordinaires, ils essayèrent plusieurs autres moyens d'appel au mérite. Ils admirent aux places supérieures de bons employés secondaires, et plus de professeurs que d'officiers sortirent de leur grand collège ; mais le principe de l'entrée aux hautes charges par la voie des concours fondés par la connaissance des King fut établi nettement sous cette dynastie. »

La faveur des lettrés commença à décroître vers la fin du II<sup>e</sup> siècle de notre ère, en même temps que la splendeur de la dynastie qui les avait exaltés. Les sectateurs du Tao (disciples de Lao-Tseu [Laozi]), qui, dans toute la suite de l'histoire, se montrent les rivaux des lettrés classiques (disciples de Confucius), obtiennent un crédit fatal à l'enseignement des King ; les eunuques, d'ailleurs, profitant de la faiblesse des souverains, font succéder le régime de la faveur à celui des concours. De là des rivalités, des complots chez les lettrés, des persécutions sanglantes de la part de leurs ennemis. L'anarchie et les guerres qui désolèrent la Chine du III<sup>e</sup> au VI<sup>e</sup> siècle achevèrent de perdre la tradition des bonnes études. Les efforts des Souï et des Thang ne réussirent qu'imparfaitement à les relever. Une autre cause depuis le VIII<sup>e</sup> siècle nuisit considérablement au bon effet des anciennes institutions. Ce fut la lutte des deux ministères, le ministère des rites et celui des offices. Le premier fut investi à cette époque de la direction supérieure des examens et des concours, qui avait appartenu jusque-là au ministère des offices. Néanmoins, le ministère des offices resta investi du droit de présentation aux places vacantes de l'administration. De là un conflit perpétuel de pouvoirs entre les deux ministères. « Ces deux départements administratifs, dit Ma-tonan-lin, opérèrent sans accord, de sorte que des hommes gradués par le département des rites n'étaient pas admis à gérer les charges publiques, tandis que d'autres qu'ils n'avaient pas reçus furent investis des charges par le département des offices. » — « Parmi les gradués ? portés sur les listes du ministère des rites, dit-il ailleurs, il n'y en avait pas un sur dix qui réussît à se faire agréer, pour une charge par le ministère des offices. »

La dynastie des Soung (960-1200) fut la dynastie lettrée par excellence. Les collègues

impériaux sont rétablis, les concours sont remis en honneur et décident presque seuls de l'admission aux charges publiques. Les épreuves supérieures se passent devant l'empereur en personne; Confucius est honoré dans un pavillon particulier sous le nom de « roi souverain de la diffusion des principes réguliers ». Néanmoins, plusieurs orages passagers troublèrent encore cette florissante période. Tantôt ce lurent les disciples de Lao-Tseu ou les sectateurs de Fo (bouddhistes) (Fo n'est qu'une abréviation de Fo-tho, transcription chinoise du nom de Bouddha), qui essayèrent de remplacer le rationalisme de Confucius. Les premiers par le mysticisme et la théurgie, les seconds par un système mythique ; tantôt on eut à lutter contre les innovations du ministre Wang-Ngan-Chi, qui entreprit de changer les principes de l'enseignement et de l'interprétation des King, et dont la méthode, anathématisée par les lettrés de la pure doctrine, reprit faveur à diverses reprises. Souvent aussi les souverains se montrèrent mécontents du tour trop littéraire donné à des études qui avaient pour objet de fournir à toutes les fonctions civiles et militaires. Néanmoins la corporation des lettrés resta puissante, et toutes les nations tartares qui entamèrent à cette époque le territoire de l'empire ou qui se trouvèrent en contact avec la civilisation chinoise, se hâtèrent d'adopter l'institution des concours. Kublaï et les souverains mongols qui régnèrent sur la Chine après les Soung se montrèrent, il est vrai, peu favorables à ce système, qui eût conféré à la nation conquise une trop grande part dans le gouvernement. Les grades littéraires ne purent donner accès qu'aux places inférieures, et encore les candidats mongols avaient-ils un visible avantage sur les indigènes. Mais, aussitôt qu'une nouvelle dynastie chinoise eut remplacé cette dynastie conquérante, on vit revivre les anciennes institutions, et, lorsque les Mantchoux imposèrent de nouveau à la Chine une domination étrangère, ils respectèrent l'ordre établi, ordre qui est encore aujourd'hui une des bases de la constitution chinoise. De graves abus, toutefois, tels que l'histoire en présente lors de la décadence de chaque dynastie, se sont introduits dans la direction des concours. L'achat des grades, la substitution trop souvent tolérée des candidats, la faveur achetée à prix d'argent, les irrégularités du ministère des offices, qui est loin de ne considérer dans la distribution des emplois que le titre littéraire, sont autant de plaies qui ont porté atteinte à cette antique institution nationale. « Il résulte de l'aperçu de la situation actuelle, dit M. Biot, qu'il existe des germes de désunion entre les Mantchoux, qui ont le pouvoir suprême, et la vaste corporation des lettrés chinois, qui est répandue dans tout l'empire... Des sociétés secrètes, formées par les lettrés, comptent beaucoup d'adhérents dans diverses provinces de la Chine ; mais probablement elles ne se sentent pas encore assez fortes pour agir à découvert, puisqu'elles n'ont pas profité de l'attaque des Anglais. Il est certain que les Mantchoux redoutent ces sociétés et les poursuivent activement. Aujourd'hui le gouvernement semble aussi gêné dans ses finances qu'en 1826 et 1828, où la vente des charges fut légalement autorisée pour subvenir aux frais de la guerre contre le Turkestan. S'il n'a pas mis de nouveau les grades littéraires à l'encan, il a fait quêter chez les gens riches pour payer le prix de la paix obtenue des vainqueurs, L'empereur est âgé, et son successeur désigné est encore très-jeune. On peut donc présumer qu'il y aura dans quelque temps une collision des deux partis, semblable à celle qui se termina, il y a près de cinq cents ans, par l'expulsion des Mongols ; mais on ne peut savoir au juste quand la pusillanimité des lettrés chinois sera poussée à bout par la fiscalité mantchoue. »

Ces résultats historiques, quel que soit leur intérêt, ne sont pas les plus importants qui ressortent du livre de M. Edouard Biot. Le tableau d'un système d'instruction publique aussi original, n'ayant subi depuis des siècles que des modifications peu considérables, fait naître des réflexions également importantes, et pour celui qui recherche les lois de l'esprit humain, et pour celui qui veut en appliquer la connaissance à l'oeuvre si difficile de l'éducation. Le principe fondamental du système chinois est l'uniformité de l'éducation littéraire, intellectuelle, morale et même spéciale, en entendant par cette dernière celle qui est destinée à donner à chacun les connaissances de la profession qu'il est appelé à remplir. Ce principe, qui chez nous n'est appliqué que jusqu'à une certaine limite, l'est en Chine de la manière la plus absolue. Nous voulons, en effet, que tout homme appelé à une carrière libérale possède ce fonds commun d'instruction qui constitue à nos yeux la culture intellectuelle. Antérieurement aux études spéciales, nous exigeons une base de connaissances générales, les mêmes pour tous ; mais, au-dessus d'une certaine limite, nous permettons les spécialités aux différentes

carrières et "même aux différentes branches de l'enseignement. Ainsi ne l'ont point compris les Chinois. L'administrateur, le magistrat, le lettré, le soldat même, bien que cette dernière profession ait été souvent exceptée, doivent passer par les mêmes degrés de bachelier (sieu-tsaï), licencié (kiu-jin), docteur (tsin-sse), pour arriver aux hautes fonctions de leur ordre. Cette institution semblerait inexplicable, si l'on ne se rappelait que le travail littéraire n'a de valeur aux yeux de ce peuple que comme exercice intellectuel et moral. Les King sont pris pour base de l'éducation, parce qu'on les envisage comme le répertoire de toute sagesse et comme les sources nécessaires où il faut puiser la connaissance des rites ou du cérémonial antique, qui forme presque seul la morale chinoise. « L'instruction littéraire n'est donnée dans les écoles que comme moyen de connaître les principes du grand maître, dont l'étude assidue doit apprendre à chaque homme à perfectionner à la fois sa moralité et sa tenue extérieure. En constituant l'éducation du peuple sur cette base, les lettrés ont attaché à la tenue extérieure et aux pratiques du cérémonial de la vie ordinaire une importance qui nous paraît étrangement exagérée dans nos idées européennes. Il nous semble même qu'ils ont enchéri à cet égard sur l'habitude des écoles de la cour des Tcheou, où l'on enseignait les six sciences usuelles, savoir la musique, l'écriture, l'arithmétique, le cérémonial, l'art de tirer de l'arc et l'art de conduire un char. Sous les Han, les textes ne parlent plus que de l'enseignement des King dans les écoles de la cour et dans celles des districts. Cette étude paraît répondre à tous les besoins de la vie générale. » Le mérite littéraire est, en effet, aux yeux des Chinois, inséparable de la vertu privée. Être habile dans les King, pratiquer la piété filiale ou fraternelle, être fidèle à ses amis, être versé dans le cérémonial, sont pour eux des termes synonymes de la profession de lettré. Souvent, il est vrai, les études ont dégénéré de cet esprit ; le mérite littéraire a été seul considéré ; les candidats ont préféré la calligraphie, le beau style, la facilité de composition en style vulgaire, ou même des connaissances spéciales dans telle ou telle branche, à l'étude des principes de morale et d'administration contenus dans les King. Mais cette conduite a toujours été considérée comme un abus ; elle a été de la part des empereurs l'occasion de plusieurs édits de réforme. La connaissance des institutions nationales, la morale, la science politique, et administrative étant ainsi rattachées à l'étude des King, on comprend comment celle-ci a pu devenir l'objet exclusif de l'éducation préparatoire à toutes les fonctions de l'État, et comment le fondateur de la dynastie des Ming, par exemple, refusait de créer des collèges inférieurs pour l'instruction littéraire des militaires, disant qu'il ne concevait qu'un seul système d'éducation applicable à toutes les carrières. Des esprits sages, tels que Ma-touan-lin, au XIV<sup>e</sup> siècle de notre ère, déclarent ouvertement qu'il n'est pas très-convenable d'apprécier le mérite des candidats aux emplois administratifs par leur unique mérite littéraire. Mais l'école de Confucius a vaincu tous les obstacles, et, en obligeant les aspirants aux fonctions publiques sans distinction à passer d'abord par l'étude des King, elle a enchaîné l'esprit chinois dans le respect des anciens usages et lui a inspiré une aversion invincible pour les innovations. Le concours littéraire est donc en Chine la voie naturelle pour parvenir aux diverses fonctions de l'État. Il est même remarquable que les grades n'y sont point seulement comme chez nous des conditions nécessaires à l'exercice de ces fonctions, mais qu'ils y donnent un certain droit et mettent d'eux-mêmes le gradué sur la liste des éligibles. On pourrait les rapprocher sous ce rapport de notre agrégation plutôt que de nos grades universitaires. Les concours ne sont pas, il est vrai, les seules voies pour parvenir aux emplois publics. Nous avons vu que de fait la faveur et la vénalité infligent à la règle de trop fréquentes exceptions ; il existe même d'autres voies légales, comme le passage par les emplois subalternes, et la protection pour les fils d'officiers supérieurs. Néanmoins le principe général n'en demeure pas moins établi, bien que les empereurs manchoux, à diverses reprises, en aient senti les abus. Il arrive en effet trop souvent que les lettrés actuels étudient beaucoup plus les arguties du style des concours que les idées morales et politiques contenues dans les ouvrages de Confucius. En 1726, Young-Tching suspendit les études littéraires de la province de Tche-Kiang, parce que les candidats s'occupaient de pure littérature au lieu d'étudier les principes de la morale et de l'administration. « On doit se souvenir, dit-il, qu'en subventionnant les lettrés, l'État n'a pas pour but d'exciter le talent littéraire, qui est inutile, mais d'inspirer au peuple le respect qu'il doit aux princes et aux ancêtres. » Ce fut par un motif semblable que Kia-King, le prédécesseur de l'empereur actuel, refusa en 1800 d'autoriser l'établissement de collèges et de

concours littéraires dans les provinces de Tartane, parce que, dit-il dans son rescrit, ces provinces doivent avant tout conserver les habitudes et l'esprit militaires. L'obtention des grades littéraires et l'admission aux fonctions publiques, ou, comme l'on dit, au titre de « membre du gouvernement », étant devenues le but unique de l'éducation, on a vu naître tous les abus qui se produisent chaque fois que l'on substitue dans la culture intellectuelle une fin trop pratique à la recherche désintéressée de la science. Ainsi l'usage exclusif des manuels, la préparation mécanique et dirigée uniquement en vue du concours, sont, à ce qu'il paraît, le défaut des bacheliers en Chine comme dans bien d'autres pays. En outre, l'âge des candidats n'étant pas limité, ceux-ci continuent indéfiniment à se présenter, et souvent ils réussissent à un âge trop avancé pour remplir convenablement les fonctions qui exigent de l'activité. C'est ce qui sert au moins de prétexte pour tolérer le rachat pécuniaire des examens, et ce qui amène souvent les magistrats à compenser par leurs exactions, dans l'exercice de leur charge, les dépenses qu'ils ont dû faire pour l'obtenir.

## II.

L'éducation officielle dont nous venons de décrire les principaux caractères est celle qui se donne dans les collèges annexés au palais de l'empereur ou distribués dans les provinces. Au-dessous de ces collèges se trouvent d'innombrables établissements d'instruction primaire, lesquels ont un caractère privé, et ne relèvent du gouvernement que par l'inspection à laquelle ils sont soumis. Toutes les relations s'accordent du reste à témoigner que l'instruction élémentaire est très-répandue en Chine.

L'admission dans les collèges impériaux est assujettie à certains examens ; ce qui fait de cette admission un premier titre littéraire. Les élèves sont subventionnés par l'État; en sorte que de tels établissements correspondent exactement à ce que nous appelons les « écoles du gouvernement. » Ces collèges ont été de la part des empereurs l'objet d'innombrables édits. Vers eux se sont toujours portés les premiers soins des fondateurs de dynastie, et ils ont ressenti le contre-coup de toutes les révolutions. On comprend, en effet, d'après ce qui précède, qu'ils tiennent au fond même de l'édifice de l'État.

Quant aux règlements particuliers qui concernent les différents grades, ils offrent avec les nôtres de frappantes ressemblances. Les grades sont au nombre de trois, correspondant à nos titres de bachelier, licencié, docteur. La première épreuve se compose uniquement d'examens oraux, la seconde de compositions écrites. Les questions se tirent au sort [La forme seule du tirage est un peu différente de la nôtre. Les séries de questions sont écrites sur des planchettes rangées les unes à côté des autres ; les concurrents tirent des flèches jusqu'à ce qu'ils en aient touché une : on appelle cela « tirer sur la planchette. » Ce fut une idée analogue, dit Ma-touan-lin, qui plus tard fit couvrir de colle les noms des candidats pour empêcher les recommandations et les intrigues. » — Telles étaient au moins les formes autrefois usitées. Le second usage subsiste encore ; je ne sais si le premier a été modifié.] ; les plus grandes précautions sont prises pour constater l'identité des candidats et cacher leurs noms à l'examineur ; ce qui n'empêche pas qu'il ne se passe de nombreuses supercheries au su ou à l'insu des juges du concours. Il est sévèrement interdit aux candidats d'apporter aucun livre ; les aspirants au doctorat peuvent seuls s'aider de quelques dictionnaires dans leur composition de poésie. Mais les éditions en petit format, très-répandues en Chine, et plus encore les larges manches des candidats déjouent sous ce rapport toutes les précautions, et c'est ce qui a porté les inspecteurs sévères à demander la suppression absolue dans l'empire de ces sortes de formats. — Les épreuves de licence n'ont lieu que dans les capitales de province ; elles durent plusieurs jours, et leur résultat est proclamé avec beaucoup de solennité.

Les matières de ces trois examens sont à peu près les mêmes quant à la nature des sujets, et ne diffèrent que quant à la difficulté. Un des documents les plus curieux de l'ouvrage de M. Edouard Biot est un programme ou questionnaire pour la licence qu'il a analysé et traduit, et qui est très-propre à nous faire comprendre la portée des études chinoises. Voici les principaux sujets, dont chacun donne lieu à plusieurs questions : Astronomie ou cosmographie ; — Morale ; — Science critique et histoire littéraire des King, de leurs commentaires, de leurs éditions ; — Histoire littéraire et critique des auteurs classiques et de leurs commentaires ; — Critique des livres erronés ou qui ne renferment qu'une part de vérité ; — Histoire : critique des différents historiens ; parallèle des plus célèbres d'entre eux ; de la manière d'écrire l'histoire en général ; — Jugements sur le style des différentes époques ; — Histoire de l'enseignement ; règlements qui le régissent ; — Étude des caractères et de la prononciation ; — Musique ; — Droit politique et civil ; administration, économie politique ; — Questions d'utilité publique actuelle.

À diverses reprises, les empereurs ont ordonné par leurs édits d'insister sur les questions politiques et, ce qui peut nous paraître plus singulier, de demander aux candidats des dissertations sur les affaires du temps. La médecine, l'astronomie (astrologie) et le calcul ont eu presque toujours des écoles spéciales, en dehors de l'enseignement libéral, parce que ces études sont envisagées par les Chinois comme de simples professions. Les sciences furent de la part des empereurs mongols l'objet d'une protection particulière. Quant aux exercices militaires, ils faisaient primitivement partie de l'éducation commune à tous ; ils furent plusieurs fois rétablis au même titre ; d'autres empereurs séparèrent profondément l'éducation civile et l'éducation militaire, et créèrent des grades militaires à côté des grades civils.

Les concours et les grades littéraires ne sont pas le seul trait de ressemblance qui existe entre le système d'instruction publique des Chinois et celui des nations européennes. Le choix identique des moyens d'éducation adoptés de part et d'autre constitue une autre analogie non moins remarquable. De même, en effet, que les nations européennes se sont accordées à donner pour base à l'instruction de la jeunesse, non point l'étude de la langue moderne, au moins dans son état contemporain, mais l'étude des langues et des littératures anciennes, ainsi que d'un certain nombre d'auteurs représentant un autre âge de la langue moderne ; de même les Chinois n'ont jamais fait consister l'éducation dans l'étude du style vulgaire, mais dans la connaissance de ces monuments antiques dont la forme est si différente de celle qui est maintenant usitée. Les King sont les 'classiques' de la littérature chinoise. Ces ouvrages sont écrits dans une langue plus ancienne et tellement différente de l'usuelle, que M. Abel Rémusat ne craignait pas de dire que le chinois vulgaire est peut-être plus éloigné du chinois littéral que celui-ci ne l'est du latin et du français. [Recherches sur les langues tartares, page 119.] Cette langue ancienne est, en outre, d'une concision désespérante, sans caractères alphabétiques, d'une structure imparfaite, dénuée de formes grammaticales rigoureusement définies, et, par toutes ces raisons, d'une obscurité que les commentaires peuvent à peine dissiper ; ce qui la rend inaccessible au vulgaire. On peut d'abord s'étonner que les Chinois aient choisi comme moyen d'éducation des textes dont l'étude paraît être de si peu d'usage dans la vie ordinaire. Le style moderne, en effet, est clair et facile. « Ici, dit M. Rémusat, tous les rapports sont marqués, toutes les nuances sont exprimées, les sujets ne sont plus sous-entendus, ni les particules de nombre ou de temps abandonnées à la sagacité du lecteur ou de l'auditeur. Les mots groupés en forme de polysyllabes, les substantifs affectés de désinences spéciales; les conjonctions et les prépositions soigneusement mises à leur place, les adverbies distingués par des terminaisons, une foule d'auxiliaires et de mots analogues aux particules tant séparables qu'inséparables dans les verbes allemands, une construction enfin toujours conforme à l'ordre naturel des idées, font du chinois familier la plus claire comme la plus facile de toutes les langues » [Recherches sur les langues tartares]. Pourquoi donc n'avoir pas choisi cet idiome, qui semble réunir à une plus grande perfection l'avantage d'être l'instrument du commerce ordinaire de la vie ? C'est exactement l'objection qu'on entend répéter tous les jours contre les langues classiques, et qui, bien que superficielle, ne laisse pas d'être en apparence l'expression de ce qu'on a coutume d'appeler le bon sens ou l'esprit positif. Ne serait-ce point déjà une raison pour s'en défier, puisqu'il est rare que ces difficultés trop apparentes tiennent devant une discussion sévère ? On peut le croire. Mais, sans faire à l'opinion que nous combattons un reproche de sa prétendue évidence, opposons-y du moins un fait bien remarquable, je veux dire le choix par lequel les Chinois ont fait de leur langue ancienne la base de l'éducation pour toutes les professions et toutes les conditions, et cela sans obéir à aucun motif religieux. En effet, cette langue et cette littérature anciennes sont, à leurs yeux, beaucoup moins sacrées que classiques, Confucius est pour eux non l'objet d'un culte religieux, mais d'un culte philosophique et littéraire. C'est comme exercice intellectuel et comme leçon de morale que l'étude des King a paru aux Chinois propre à servir de fondement à l'éducation. « La double difficulté qu'il faut vaincre pour les lire et en comprendre le sens est supposée exercer au plus haut degré les diverses facultés de l'esprit. L'inégalité du succès dans leur explication, constatée par des concours réguliers, sert comme une sorte de caractère spécifique pour marquer la portée de l'intelligence et désigner le rang auquel chacun peut légitimement atteindre dans les emplois publics pour l'utilité de l'État. » A diverses époques, il est vrai, l'étude du style antique fut négligée et on y substitua les modèles écrits en style moderne ; mais ces innovations eurent toujours de fâcheux effets pour la culture intellectuelle et morale, et, au lieu de la gravité, de la modestie que les anciens candidats puisaient dans l'étude des King, on n'eut plus que des esprits légers et futiles, sans sérieux et sans principes. De même pourtant que chacune des nations européennes a bientôt ajouté aux auteurs anciens une classe d'auteurs modernes, mais non contemporains, qu'une forme plus sévère et je ne sais quel vernis d'antiquité ont déjà consacrés ; de même les Chinois ont associé aux King un certain nombre d'ouvrages d'une date relativement récente, et se sont ainsi constitué un second ordre de classiques. Tous les faits d'ailleurs qui ont coutume de se produire autour de livres placés au panthéon littéraire se sont manifestés dans la manière dont les King ont été traités

par les lettrés. Critique scrupuleuse des textes, innombrables commentaires, admiration sans réserve, culte pour les auteurs ; rien ne leur a manqué de ce qui constitue la religion classique. Ce fait d'une langue ancienne choisie comme objet principal de l'éducation, et concentrant autour d'elle les efforts littéraires d'une nation qui s'est depuis longtemps formé un nouvel idiome, n'est pas du reste particulier à la Chine. C'est le fait général des langues classiques, lequel dérive, non pas, comme on voudrait le faire croire, d'un choix arbitraire, mais bien d'une des lois les plus générales de l'histoire des langues, loi qui ne tient en rien au caprice ni aux opinions littéraires de telle ou telle époque. C'est mal comprendre le rôle et la nature des langues classiques que de donner à cette dénomination un sens absolu et de la restreindre à un ou deux idiomes, comme si c'était par un privilège essentiel et résultant de leur constitution qu'ils fussent prédestinés à être l'instrument d'éducation de toutes les races. L'existence des langues classiques est un fait universel de linguistique, et le choix de ces langues, de même qu'il n'a rien d'absolu pour tous les peuples, n'a rien d'arbitraire pour chacun d'eux.

L'histoire générale des langues a depuis longtemps amené les savants à constater ce fait, que, dans tous les pays où s'est produit quelque mouvement intellectuel, deux couches de langues se sont déjà superposées, non pas en se chassant brusquement l'une l'autre, mais la seconde sortant par d'insensibles transformations de la poussière de la première. Partout une langue ancienne a fait place à un idiome vulgaire, qui ne constitue pas à vrai dire une langue différente, mais plutôt un âge différent de la langue qui l'a précédée; celle-ci plus savante, plus synthétique, chargée de flexions exprimant les rapports les plus délicats de la pensée, plus riche même dans son ordre d'idées, bien que cet ordre d'idées fût comparativement plus restreint ; le dialecte moderne, au contraire, correspondant à un progrès d'analyse, plus clair, plus explicite, séparant ce que les anciens assemblaient, brisant les mécanismes de l'ancienne langue pour donner à chaque idée et à chaque relation son expression isolée. Peut-être le mot d'analyse n'est-il pas le plus exact pour exprimer cette marche des langues ; on pourrait même en s'y arrêtant trouver quelques exceptions apparentes à la loi dont il s'agit. Ainsi l'arménien moderne a beaucoup plus de syntaxe et de construction synthétique que l'arménien antique, qui pousse très-loin la dissection de la pensée. De même on ne peut dire que le chinois moderne soit plus analytique que le chinois ancien, puisqu'au contraire les flexions y sont plus riches, et que l'expression des rapports y est plus rigoureuse. Mais ce qui est absolument général, c'est le progrès en détermination, et, par suite, en clarté. Les langues modernes correspondent à un état plus réfléchi de l'intelligence et à une conscience beaucoup plus distincte ; les langues anciennes tiennent encore de la spontanéité primitive, où l'esprit confondait tous les éléments dans une confuse unité et perdait dans le tout la vue analytique des parties. [De là cette loi, en apparence singulière, que les langues des peuples les moins avancés sont précisément les plus compliquées. V. Frédéric Schlegel, *Philosophische Vorlesungen insbes. über Phil-der Sprache*, 3e leçon, p. 68.] Quel que soit, du reste, le procédé qui préside à la décomposition et à la succession des langues, cette succession est en elle-même un fait incontestable, et l'on pourrait à peine citer une partie considérable de l'ancien monde civilisé où deux langues ne se soient ainsi remplacées l'une l'autre. Si nous parcourons, par exemple, les diverses branches de la famille indo-germanique, tout d'abord, au-dessous des idiomes de l'Inde, nous trouvons le sanscrit. Le sanscrit, avec son admirable richesse de formes grammaticales, ses huit cas, ses six modes, ses désinences nombreuses et ces formes de mots variées qui énoncent, avec l'idée principale, une foule de notions accessoires, représente une sorte d'âge d'or du langage. Mais bientôt ce riche édifice se décompose. Le pâli, qui signale son premier âge d'altération, est empreint d'un remarquable esprit d'analyse. « Les lois qui ont présidé à la formation du pâli, dit M. Eugène Burnouf [Essai sur le pâli de MM. Burnouf et Lasseu, p. 140-141.], sont celles dont on retrouve l'application dans d'autres idiomes; ces lois sont générales, parce qu'elles sont nécessaires... Les inflexions organiques de la langue mère subsistent en partie, mais dans un état évident d'altération. Plus généralement, elles disparaissent, et sont remplacées, les cas par des particules, les temps par des verbes auxiliaires. Ces procédés varient d'une langue à l'autre, mais le principe est toujours le même ; c'est toujours l'analyse, soit qu'une langue synthétique se trouve tout à coup parlée par des barbares qui, n'en comprenant pas la structure, en suppriment et en remplacent les inflexions, soit que, abandonnée à son propre cours et à force

d'être cultivée, elle tend à décomposer et à subdiviser les signes représentatifs des idées et des rapports, comme elle décompose et subdivise sans cesse les idées et les rapports eux-mêmes. Le pâli paraît avoir subi ce genre d'altération ; c'est du sanscrit, non pas tel que le parlerait une population étrangère pour laquelle il serait nouveau, mais du sanscrit pur, s'altérant et se modifiant lui-même à mesure qu'il devient populaire. » — Le prâcrit, qui représente le second âge d'altération de la langue ancienne [Essai sur le pâli, p. 158-159], est soumis à des lois analogues, : d'une part, il est moins riche, de .l'autre plus simple et plus facile. Le kawi enfin, autre corruption du sanscrit, mais formé sur une terre étrangère, participe aux mêmes caractères. « Si je devais présenter une opinion sur l'histoire du kawi, dit Crawfurd, je dirais que c'est le sanscrit privé de ses inflexions, et ayant pris è leur place les prépositions et les verbes auxiliaires des dialectes vulgaires de Java. Nous pouvons facilement supposer que les Brahmanes natifs de cette île, séparés du pays de leurs ancêtres, ont, par insouciance ou ignorance, essayé de se débarrasser des inflexions difficiles et complexes du sanscrit, par les mêmes raisons qui ont porté les barbares à altérer le grec et le latin, et à former le moderne romanique et l'italien. » [Cf. *Asiat. Researches*, vol. XIII, Calcutta, 1820, p. 161. — Voyez surtout W. de Humboldt : *Über die Kawi-Sprache auf der Insel Java*, t, II, § 1, etc.] — Mais ces trois langues elles-mêmes, formées par dérivation du sanscrit, éprouvent bientôt le même sort que leur mère. Elles Deviennent à leur tour langues mortes, savantes et sacrées, le pâli dans l'île de Ceylan et l'Indo-Chine, le prâcrit chez les Djainas, le kawi dans les îles de Java, Bali et Madoura, et à leur place s'élèvent dans l'Inde des dialectes plus populaires encore, l'hindoustani, le bengali et les autres idiomes vulgaires de l'Indoustan, dont le système est beaucoup moins savant. [L'hindoustani, par exemple, n'a plus que six cas et deux nombres. Sa conjugaison est beaucoup moins riche que celle du sanscrit, et il n'a plus de flexions pour exprimer diverses relations, comme celle du comparatif.] Dans la région intermédiaire de l'Inde au Caucase, le zend, le pehlvi, le parsi [Le parsi est encore parlé par les Guèbres, mais seulement entre eux ; car pour tout l'usage vulgaire ils prennent la langue du pays eu ils vivent.] ou persan ancien, sont remplacés par le persan moderne. Or le zend, par exemple, avec ses mots longs et compliqués, son manque de prépositions et sa manière d'y suppléer au moyen de cas lormés par flexions, représente une langue éminemment synthétique.

Dans la région du Caucase, l'arménien et le géorgien modernes succèdent à l'arménien et au géorgien antiques. En Europe, l'ancien slavon, le gothique, le nordique se retrouvent au-dessous des idiomes slaves et germaniques. Enfin, c'est de l'analyse du grec et du latin, soumis au travail de décomposition des siècles barbares, que sortent le grec moderne et les langues néo-latines.

Les langues sémitiques présentent une marche analogue. L'hébreu, leur type le plus ancien, montre une tendance marquée à accumuler l'expression des rapports, et souvent il les laisse dans l'indétermination. « Les Hébreux, semblables aux enfants, dit Herder, veulent tout dire à la fois. Il leur suffit presque toujours d'un seul mot où il nous en faut cinq ou six. Chez nous, des, monosyllabes inaccentués précèdent ou suivent en boitant l'idée principale ; chez les Hébreux, ils s'y joignent comme proclitique ou comme son final, et l'idée principale reste dans le centre, semblable à un roi puissant que ses serviteurs et ses valets entourent de près, formant avec lui un seul tout, lequel se produit spontanément dans une harmonie parfaite ». [Histoire de la poésie des Hébr., premier dial.] Or l'hébreu disparaît à une époque reculée pour laisser dominer seuls le chaldéen, le samaritain, le syriaque, le rabbinique, dialectes plus analysés, plus longs, plus clairs aussi quelquefois. Mais l'arabe, de son côté, est trop savant pour l'usage vulgaire de peuples illettrés. Les peuples conquis par les premiers khalifes ne peuvent en observer les flexions délicates et variées, le solécisme se multiplie et devient de droit commun, au grand scandale des grammairiens ; on y obvie en abandonnant les flexions et en y suppléant par le mécanisme plus corn-mode de la juxtaposition des mots. De là, à côté de l'arabe littéral, qui devient le domaine exclusif des écoles, l'arabe vulgaire, d'un système beaucoup plus simple et moins riche en formes grammaticales. Les notations de cas, l'expression des modes par les terminaisons du futur, l'usage de la voix passive pour chaque forme verbale, la distinction des genres dans plusieurs circonstances, mille autres nuances ont disparu, et la langue semble rentrer dans l'ancien cercle sémitique, au delà duquel elle avait

fait, en sa forme savante, une si brillante excursion.

Les langues de l'extrême Orient présentent un phénomène analogue dans la superposition du chinois ancien et du chinois moderne ; les idiomes malais, dans cette langue ancienne à laquelle Marsden et Crawfurd ont donné le nom de grand polynésien, qui fut autrefois la langue de la civilisation de Java, et que Balbi appelle « le sanscrit de l'Océanie ». [Atlas ethnographique, tabl. XXIII]. Les faits que nous venons de citer suffisent pour établir en loi générale que chacune des langues modernes a son antécédent antique, ou plutôt n'est que la transformation d'une langue ancienne, qui a servi d'instrument à la pensée dans un autre âge. [L'écriture présente une marche analogue, l'hiéroglyphisme ayant précédé l'alphabélisme. Tant il est vrai que la complexité se retrouve bien plutôt que la simplicité au début de l'esprit humain.]

Mais que devient la langue ancienne ainsi expulsée de l'usage vulgaire par le nouvel idiome ? Son rôle, pour être changé, n'en est pas moins remarquable. Si elle cesse d'être l'intermédiaire du commerce habituel de la vie, elle devient la langue savante et presque toujours la langue sacrée du peuple qui l'a décomposée. Fixée d'ordinaire dans une littérature antique, dépositaire des traditions religieuses et nationales, elle reste le partage des savants, la langue des choses de l'esprit, et il faut d'ordinaire des siècles avant que l'idiome moderne ose à son tour sortir de la vie vulgaire, pour se risquer dans l'ordre des choses intellectuelles. Elle devient en un mot classique, sacrée, liturgique, termes corrélatifs suivant les divers pays où le fait se vérifie, et désignant des emplois qui ne vont pas d'ordinaire l'un sans l'autre. Chez les nations orientales, par exemple, où le livre antique ne tarde jamais à devenir sacré, c'est toujours à la garde de cette langue savante, obscure, à peine connue, que sont confiés les dogmes religieux et la liturgie, Le sanscrit chez les Hindous, le pâli chez les bouddhistes, le kawi à Java et dans l'île de Bali, le zend et le pehlvi chez les Parsis, le tibétain chez les Mongols, l'hébreu chez les juifs, le samaritain, le mendaïte ou nazoréen, le copte chez les sectes du même nom ; le chaldéen chez les Syriens orientaux, le syriaque chez les Maronites, le grec chez les Abyssins, l'arabe dans toutes les régions musulmanes, l'arménien, le géorgien anciens, dans les pays où ces dialectes furent jadis vulgaires, sont l'idiome d'une liturgie, d'un livre sacré ou d'une version vénérée à l'égal d'un livre sacré ; et constituent l'objet presque exclusif des études, réduites dans ces contrées à l'ordre sacerdotal. C'est une loi générale, en effet, que la langue liturgique et sacrée ne soit pas la langue vulgaire. [Souvent même elle est complètement ignorée de ceux qui en répètent les sons avec un respect traditionnel, en leur attribuant encore une efficacité surnaturelle. C'est ainsi que le copte et le zend ont été à certains moments presque entièrement ignorés des sectes religieuses qui s'en servent dans leur liturgie. [Cf. Abel Rémusat, Rech. sur les langues tartares, p. 161, 371.]

Une autre cause a dû contribuer à maintenir chez les nations chrétiennes de l'Orient le culte de la langue ancienne. La plupart de ces nations n'ont commencé à cultiver leur langue, souvent même à l'écrire, que par suite de l'introduction du christianisme. Leur premier ouvrage a d'ordinaire été une version de la Bible, que l'antiquité a entourée aux yeux du peuple d'un prestige de sainteté, et qui d'ordinaire a sa légende miraculeuse. C'est à la forme fixée par cette première littérature que la nation demeure dans la suite invariablement attachée. Les peuples de l'Orient, en effet, n'ont d'ordinaire été déterminés à écrire que par un motif religieux. Les Arméniens, les Géorgiens, les Syriens, les Éthiopiens n'ont guère eu de littérature que depuis le christianisme et sous son influence. [Cf. Ludolfi, Historia aethiopica, 1. IV, c.1, init]. Le Tibet n'a connu les lettres que par suite de l'introduction du bouddhisme. Le même fait se reproduit, avec des modifications profondes, chez les nations occidentales. L'ancien slavons sert de langue liturgique à l'Église russe, et constituait avant Pierre le Grand l'organe unique de la littérature. Les traditions mythologiques de l'Edda sont consignées dans l'ancien nordique, et maintenant encore le grec et le latin servent de langues sacrées et liturgiques à des cultes chrétiens. Mais les langues anciennes étaient destinées chez ces nations à un rôle plus étendu et plus universel. Ce qui est langue sacrée pour les Orientaux, lesquels ne conçoivent la science que sous la forme religieuse, devient langue classique chez les nations européennes. A vrai dire, ces deux rôles ne sont pas distincts : ce sont deux manières, accommodées au génie divers des peuples, d'être la langue des choses de l'esprit ; et ce serait même se tromper que de considérer une de ces deux fonctions comme excluant

l'autre. En effet, la langue antique, qui, chez les Occidentaux, est surtout classique, y est quelquefois sacrée, et réciproquement la langue sacrée des Orientaux joue souvent chez ces nations le rôle de classique. En un mot, soit sous forme de langue sacrée, soit sous forme de langue liturgique, soit sous forme de langue classique, qu'elle se réfugie dans les temples ou dans les écoles, ou dans les uns et les autres, la langue antique, après sa disparition de l'usage vulgaire, n'en reste pas moins l'organe de la religion, de la science, souvent même des rapports civils et politiques, c'est-à-dire de tout ce qui s'élève au-dessus de la sphère des idées ordinaires. De là, chez les Orientaux, l'existence universelle de deux langues, l'une vulgaire, abandonnée au caprice de l'usage populaire, l'autre littérale, depuis longtemps fixée et seule ayant le privilège d'être écrite. C'est ainsi que l'arabe littéral et le gheez, par exemple, s'emploient dans les lois, dans les ordonnances, dans toutes les pièces officielles. Les Arabes, même dans leurs lettrée particulières, se rapprochent beaucoup du style littéral ; tant il est vrai que ces peuples se figurent la langue savante seule comme susceptible d'être écrite. Ce n'est pas que la langue vulgaire ne puisse aussi, du moins en Europe, arriver à s'ennoblir et à toucher aux choses de l'esprit. L'esprit européen, bien plus fécond que l'esprit asiatique, a su animer de nouveau les débris de son analyse, et se créer de nouvelles formes après avoir brisé les formes anciennes. Toutefois, lors même que la langue vulgaire s'est ainsi élevée à la dignité de langue savante et littéraire, la langue ancienne n'en conserve pas moins son caractère sacré. Elle subsiste comme un monument nécessaire à la vie intellectuelle du peuple qui l'a dépassée, comme une forme antique dans laquelle devra parfois venir se mouler la pensée moderne, pour retrouver sa force et sa discipline.

C'est donc un fait général de l'histoire des langues que chaque peuple trouve sa langue classique dans les conditions mêmes de son histoire, et que ce choix n'a rien d'arbitraire. C'est un fait encore que, chez les nations peu avancées, tout l'ordre intellectuel est confié à cette langue, et que, chez les peuples où une activité intellectuelle plus énergique s'est créé un nouvel instrument mieux adapté à ses besoins, la langue antique conserve un rôle grave et religieux, celui de faire l'éducation de la pensée et de l'initier aux choses de l'esprit. La langue moderne, en effet, étant toute composée de débris de l'ancienne, il est impossible de la posséder d'une manière scientifique, à moins de rapporter ces fragments à l'édifice primitif, où chacun d'eux avait sa valeur véritable. L'expérience prouve combien est imparfaite la connaissance des langues modernes chez ceux qui n'y donnent point pour base la connaissance de la langue antique dont chaque idiome moderne est sorti. Le secret des mécanismes grammaticaux, des étymologies, et par conséquent de l'orthographe, étant tout entier dans le dialecte ancien, la raison logique des règles de la grammaire est insaisissable, pour ceux qui considèrent ces règles isolément et indépendamment de leur origine. La routine est alors le seul procédé possible, comme toutes les fois que la connaissance pratique est recherchée à l'exclusion de la raison, théorique. On sait sa langue comme l'ouvrier qui emploie les procédés de la géométrie sans les comprendre, sait la géométrie. Formée, d'ailleurs, par dissolution, la langue moderne ne saurait donner quelque vie aux lambeaux qu'elle essaie d'assimiler, sans revenir à l'ancienne synthèse pour y chercher le cachet qui doit imprimer à ces éléments épars une nouvelle unité. De là son incapacité à se constituer par elle-même en langue littéraire, et l'utilité de ces hommes qui durent, à certaines époques, faire son éducation par l'antique et présider, si on peut le dire, à ses humanités. Sans cette opération nécessaire, la langue vulgaire reste toujours ce qu'elle fut à l'origine, un jargon populaire, né de l'incapacité de synthèse et inapplicable aux choses intellectuelles. Non que la synthèse soit pour nous à regretter. L'analyse est quelque chose de plus avancé, et correspond à un état plus scientifique de l'esprit humain. Mais, seule, elle ne saurait rien créer. Habile à décomposer et à mettre à nu les ressorts secrets du langage, elle est impuissante à reconstruire l'ensemble qu'elle a détruit, si elle ne recourt pour cela à l'ancien système, et ne puise dans le commerce avec l'antiquité l'esprit d'ensemble et d'organisation savante. Telle est la loi qu'ont suivie dans leur développement toutes les langues modernes. Or les procédés par lesquels la langue vulgaire s'est élevée à la dignité de langue littéraire sont ceux-là mêmes par lesquels on peut en acquérir la parfaite intelligence. Le modèle de l'éducation philologique est tracé dans chaque pays par l'éducation qu'a subie la langue vulgaire pour arriver à son ennoblissement. L'utilité historique de l'étude de la langue ancienne ne le cède point à son utilité philologique

.et littéraire. Le livre sacré pour les nations antiques était le dépositaire de tous les souvenirs nationaux ; chacun devait y recourir pour y trouver sa généalogie, la raison de tous les actes de la vie civile, politique, religieuse. Les langues classiques sont, à beaucoup d'égards, le livre sacré des modernes. Là sont les racines de la nation, ses titres, la raison de ses mots et par conséquent de ses institutions. Sans elle une foule de choses restent inintelligibles et historiquement inexplicables. Chaque idée moderne est entée sur une tige antique ; tout développement actuel sort d'un précédent. Prendre l'humanité à un point isolé de son existence, c'est se condamner à ne jamais la comprendre ; elle n'a de sens que dans son ensemble. Là est le prix de l'érudition, créant de nouveau le passé, explorant toutes les parties de l'humanité ; qu'elle en ait ou non la conscience, l'érudition prépare la base nécessaire de la philosophie.

L'éducation, plus modeste, obligée de se borner et ne pouvant embrasser tout le passé, s'attache à la portion de l'antiquité qui, relativement à chaque nation, est classique. Or ce choix, qui ne peut jamais être douteux, l'est pour nous moins que pour tout autre peuple. Notre civilisation, nos institutions, nos langues sont construites avec des éléments grecs et latins. Donc le grec et le latin, qu'on le veuille ou qu'on ne le veuille pas, nous sont imposés par les faits. Nulle loi, nul règlement ne leur a donné, ne leur ôtera ce caractère qu'ils tiennent de l'histoire. De même que l'éducation chez les Chinois et les Arabes ne sera jamais d'apprendre l'arabe ou le chinois vulgaire, mais sera toujours d'apprendre l'arabe ou le chinois littéral ; de même que la Grèce moderne ne reprend quelque vie littéraire que par l'étude du grec antique ; de même l'étude de nos langues classiques, inséparables l'une de l'autre sera toujours chez nous, par la force des choses, la base de l'éducation. Que d'autres peuples, même européens, les nations slaves par exemple, les peuples germaniques eux-mêmes, bien que constitués plus tard dans des rapports si étroits avec le latinisme, cherchent ailleurs leur éducation, ils pourront s'interdire une admirable source de beauté et de vérité ; au moins ne se priveront-ils pas du commerce direct avec leurs ancêtres ; mais, pour nous, ce serait renier nos origines, ce serait rompre avec nos pères. L'éducation philologique ne saurait consister ? à apprendre la langue moderne, l'éducation morale et politique, à se nourrir exclusivement des idées et des institutions actuelles ; il faut remonter à la source et se mettre d'abord sur la voie du passé, pour arriver par la même route que l'humanité à la pleine intelligence du présent. [Ren1]

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- 1879 Playfair, G.M.H. *The cities and towns of China : a geographical dictionary*. (Hongkong : Printed by Noronha & Co., 1879). [2nd ed. (Shanghai : Kelly & Walsh, 1910)]. [Das Buch beruht auf Biot, Edouard. *Dictionnaire des villes chinoises*].  
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- 1939 Biot, Edouard. *Table générale d'un ouvrage chinois intitulé Souan-fa-tong-tsong, ou Traité complet de l'art de compter*. In : *Journal asiatique* ; série 3, t. 7-8 (1939). [Suan fa tong zong]. [Biot]

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- 2005 Mohl, Julius. *Edouard Biot (1803-1850) : biographie*. [Vortrag von 1850 an der Société asiatique].  
[http://www.uqac.quebec.ca/zone30/Classiques\\_des\\_sciences\\_sociales/classiques/chine\\_ancienne/B](http://www.uqac.quebec.ca/zone30/Classiques_des_sciences_sociales/classiques/chine_ancienne/B)

**Birch, Cyril** (Bolton, Lancashire 1925-) : Agassiz Professor Department of East Asian Languages & Cultures, University of California, Berkeley

### *Biographie*

- 1944-1945 Cyril Birch leistet Militärdienst in der britischen Armee in Indien. [Bir]
- 1948 Cyril Birch erhält den B.A für Modern Chinese der School of Oriental and African Studies, University of London. [Bir]

- 1948-1960 Cyril Birch ist Lektor für Chinesisch an der School of Oriental and African Studies, University of London. [Bir]
- 1950-1951 Cyril Birch hält sich in Hong Kong auf. [Bir]
- 1954 Cyril Birch promoviert in Chinese Literature an der School of Oriental and African Studies, University of London. [Bir]
- 1960-1965 Cyril Birch ist Ausserordentlicher Professor of East Asian Languages (Department of Oriental Languages) am Department of East Asian Languages & Cultures der University of California. [Bir]
- 1961 Cyril Birch wird Mitglied der American Oriental Society. [AOS]
- 1964 Cyril Birch hält sich in Japan auf. [Bir]
- 1964-1966 Cyril Birch ist Chairman des Department of East Asian Languages & Cultures (Department of Oriental Languages), University of California, Berkeley. [Bir]
- 1966-1969 Cyril Birch Associate Dean for Instruction and Academic Program, College of Letters and Science, University of California, Berkeley. [Bir]
- 1966-1990 Cyril Birch ist Professor of East Asian Languages (Department of Oriental Languages) am Department of East Asian Languages & Cultures der University of California. [Bir]
- 1970 Cyril Birch hält sich in Taiwan auf. [Bir]
- 1971-1973 Cyril Birch ist Chairman of Faculty and Chariman of Executive Committee, College of Letters and Science, University of California, Berkeley. [Bir]
- 1977 Cyril Birch hält sich in China und Taiwan auf. [Bir]
- 1979 Cyril Birch hält sich in Australien auf. [Bir]
- 1980 Cyril Birch hält sich in China auf. [Bir]
- 1982-1986 Cyril Birch ist Chairman des Department of East Asian Languages & Cultures (Department of Oriental Languages), University of California, Berkeley. [Bir]
- 1983 Cyril Birch hält sich in China auf. [Bir]
- 1987 Cyril Birch hält sich in China auf. [Bir]
- 1990 Cyril Birch hält sich in Taiwan auf. [Bir]
- 1991-1992 Cyril Birch hält sich in Hong Kong auf. [Bir]

### *Bibliographie : Autor*

- 1958 Feng, Meng-lung. *Stories from a Ming collection : translations of Chinese short stories published in the seventeenth century*. [Transl. by] Cyril Birch. (Bloomington, Ind. : Indiana University Press, 1958). (UNESCO collections of representative works. Chinese series). [Feng, Menglong. *Gu jin xiao shuo*].
- 1961 *Chinese myths and fantasies*. Retold by Cyril Birch ; illustrated by Joan Kiddell-Monroe. (London : Oxford University Press, 1961). (Oxford myths and legends). [Neuauf. *Tales from China*. Retold by Cyril Birch ; illustrated by Rosamund Fowler. (Oxford ; New York, N.Y. : Oxford University Press, 2000)].
- 1965-1972 *Anthology of Chinese literature*. Ed. and with an introd. by Cyril Birch ; associate ed. Donald Keene. Vol. 1-2. (New York, N.Y. : Grove Press : 1965-1972). (UNESCO collections of representative works. Chinese series).  
[Titles see : worldcat] :  
[http://www.worldcat.org/title/anthology-of-chinese-literature/oclc/331103&referer=brief\\_results](http://www.worldcat.org/title/anthology-of-chinese-literature/oclc/331103&referer=brief_results).

- 1974 *Studies in Chinese literary genres : papers presented at a research conference held in Bermuda in jan. 1967*. Ed. by Cyril Birch. (Berkeley, Calif. : University of California Press, 1974).
- 1976 K'ung, Shang-jên. *The peach blossom fan*. Translated by Chen Shih-hsiang and Haraold Acton ; with the collaboration of Cyril Birch. (Berkeley, Calif. : University of California Press, 1976). [Kong, Shangren. *Tao hua shan*].
- 1980 Tang, Xianzu. *The peony pavilion = Mu dan ting*. Translated by Cyril Birch. (Bloomington, Ind. : Indiana University Press, 1980). (Chinese literature in translation). [2nd ed. Translated with a new preface by Cyril Birch ; introduction to the second edition by Catherine Swatek. (Bloomington, Ind. : Indiana University Press, 2002)]. [LOC]
- 1987 Birch, Cyril. *Baizhi bi jiao wen xue lun wen ji*. Xili'er Baizhi zhu ; Wei Zhou deng yi. (Changsha : Hunan wen yi chu ban she, 1987). (Bi jiao wen xue cong shu).
- 1995 *Scenes for mandarins : the elite theater of the Ming*. [translated with commentaries by] Cyril Birch. (New York, N.Y. : Columbia University Press, 1995). (Translations from the Asian classics).
- 2001 Meng, Chengshun. *Mistress and maid : Jiaohongji*. Transated by Cyril Birch. (New York, N.Y. : Columbia Univesity Press, 2001). (Translations from the Asian classics).
- 2005 Birch, Cyril. *Chinese communist literature*. (New York, N.Y. : Praeger, 1963). (Praeger publications in Russian history and world communism ; no 131). [LOC]

### *Bibliographie : erwähnt in*

- 1972 *Zhongguo wen xue xuan*. Tu Jingyi ji. (Taipei : Guan wen shu ju, 1972). [A companion Chinese text to Cyril Birch's Anthology of Chinese literature from early times to the fouteenth century].  
中國文選

**Birch, John** (Landaur, Indien 1918-1945 Huangge, Guangdong) : Amerikanischer baptistischer Missionar, Offizier

### *Biographie*

- 1940 John Birch kommt in Shanghai an und studiert Chinesisch. [ANB]
- 1940-1941 John Birch ist als Missionar in Hangzhou (Zhejiang) tätig. [ANB]
- 1941 John Birch flieht vor dem japanischen Militär nach Shangrao (Jiangxi), wo er missioniert. [ANB]
- 1942 John Birch reist nach Guilin (Guanxi) wo er Clarie Lee Chennault trifft, mit ihm nach Chongqing (Sichuan) fliegt, wo er zum Pfarrer der American Military Mission ernannt worden ist. [ANB]
- 1942-1945 John Birch ist als Übersetzer, Offizier, Funker und Kartograph von Claire Lee Chennault in Chongqing (Sichuan) tätig. [ANB]
- 1945 John Birch wird Offizier des Office of Strategic Services und leitet eine Mission mit 12 Leuten von Anhui nach Qingdao (Shandong). Die Gruppe wird von chinesischen kommunistischen Partisanen gefangengenommen. John Birch wird nach Huanghe (Guangdong) gebracht und ermordet. [ANB]

**Birch, John Grant** (Antillen 1846 od. 1847-1900 beim Yangzi) : Englischer Geschäftsmann

*Bibliographie : Autor*

- 1902 Birch, John Grant. *Travels in North and Central China*. (London : Hurst and Blackett, 1902). [Tagebuch seiner Reise von Beijing bis Shenyang, Shanghai, Nanjing, Yangzi, Wanxian (Sichuan), Chengdu (Sichuan) und Lanzhou (Gansu), wo er ertrinkt]. <https://archive.org/details/travelsinnorthce00birciala/page/n5>. [Cla]

**Birch, Samuel** (London 1813-1885) : Altertumsforscher, Ägyptologe, Oriental Department British Museum

*Bibliographie : Autor*

- 1872 *The Chinese widow*. Transl. from the Chinese by Samuel Birch. (London : Phoenix, 1872). [*Jin gu qi guan*]. [WC]

**Bird, George E.** (1916-2016) : Amerikaner

*Bibliographie : Autor*

- 1948 Bird, George E. *Hangchow holidays : Where to go and what to see*. (Shanghai : Millington, 1948). [Hangzhou (Zhejiang)]. [Yuan]

**Bird, Isabella L.** = Bird, Isabella Lucy Bishop = Bishop, Isabella Lucy (Boroughbridge Hall, Yorkshire 1831-1904 Edinburgh) : Reiseschriftstellerin, erste Frau als Mitglied der Royal Geographical Society

*Biographie*

- 1879 Isabella Bird reist nach Japan, Malaysia und Guangzhou (Guangdong). [Boot]  
1894 Isabella Bird reist durch Japan, die Mandschurei und Korea bis China. [Boot]

*Bibliographie : Autor*

- 1883 Bird, Isabella. *The golden chersonese and the way thither*. (London : John Murray, 1883). <https://archive.org/stream/goldenchersonese00birduoft#page/n9/mode/2up>. [Boot]  
1894 Bird, Isabella L. *Among the Tibetans*. (New York, N.Y. ; Chicago, Ill. : Fleming H. Revell, 1894). <https://archive.org/details/amongtibetans00bird>. [Yale]  
1899 Bird, Isabella L. *The Yangtze valley and beyond : an account of journeys in China, chiefly in the province of Sze Chuan and among the Man-tze of the Somo territory*. (London : John Murray, 1899). [Yangzi ; Sichuan]. <https://catalog.hathitrust.org/Record/001871362>. [Yale]  
1900 Bird, Isabella L. *Chinese pictures; notes on photographs made in China*. (London : Cassell, 1900). <https://archive.org/details/photosmadeinchina00bird>. [WC]  
1901 Davies, Hannah ; Bird, Isabella L. *Among hills and valleys in western China : incidents of missionary work ; with an introduction by Mrs. Isabella Bishop*. (London : S.W. Partridge & Co., 1901). <https://archive.org/stream/cu31924023068996#page/n7/mode/2up>.

**Birkenfeld, Günther** (Cottbus 1901-1966 Berlin) : Schriftsteller

*Bibliographie : Autor*

1962 Birkenfeld, Günther. *Die chinesische Bigamie des Mr. David Winterlea : ein anonymer Roman aus der späten Mandschu-Zeit.* (Herrenalb : Erdmann, 1962). [WC]

**Birkhäuser, Ernst Adolf** (um 1938) : Schriftsteller*Bibliographie : Autor*

1938 Birkhäuser, Ernst Adolf. *Das Mädchen von Schanghai.* (Leipzig : Grunow, 1938). Schauerroman ohne chinesischen Hintergrund. [Shanghai]. [KVK,LiC1]

**Birkner, Ferdinand** (München 1868-1944 München) : Prähistoriker*Bibliographie : Autor*

1905 Birkner, Ferdinand. *Beiträge zur Rassenanatomie der Chinesen.* In : Archiv für Anthropologie ; Bd. 4 (1905). Habilitations-Schrift Ludwig-Maximilians-Universität München, 1904. [WC]

**Birmingham, Christian** (um 2000) : Englischer Illustrator*Bibliographie : Autor*

2000 [Waddell, Martin]. *Yue guang.* Mading Weideer wen ; Keliqin Bominghan [Christian Birmingham] tu ; Song Pei yi. (Taipei : Shang yi wen hua shi ye gu fen gong si, 2000). Übersetzung von Waddell, Martin. *A kitten called moonlight.* (London : Walker, 2000). 月光 [WC]

**Birmingham, George A. (Pseud.)** = Hannay, James (Belfast 1865-1950 London) : Schriftsteller*Bibliographie : Autor*

1921 Bominghan [Birmingham, George A.] *Shalisha nü wang xiao ji.* Lin Qinnan [Lin Shu] yu ; Mao Wenzhong yi. (Shanghai : Shang wu yi shu guan, 1921). (Shuo bu cong shu ; 4, 16). Übersetzung von Birmingham, George A. *The island mystery.* (London : Methuen, 1918). 沙利沙女王小紀 [KVK,Lin1]

**Birney, Laress John** (Dennison, Ohio 1871-1937 Pasadena, Calif.) : Bischof Methodist Episcopal Church*Biographie*

1920-1932 Laress John Birney ist Bischof der Methodist Episcopal Church für Zentral-China, Jiangsu, Jiangxi, Anhui in Shanghai. [Who2,Int]

**Birt, Eduard Julius** = Birt, Friedrich Wilhelm Eduard Julius (Hamburg 1880-) : Arzt*Biographie*

1909-ca. 1920 Eduard Julius Birt ist Arzt und Dozent der Deutschen Medizinschule in Shanghai. [SteA1:S. 588]

1921- Eduard Julius Birt ist Dekan der Tongji Medizinischen Hochschule in Shanghai. [SteA1:S. 588]

**Birtwistle, George** (1877-1929) : Englischer Mathematiker, Physiker, Dozent Pembroke College, Cambridge

*Bibliographie : Autor*

- 1935 [Birtwistle, George]. *Re li xue yuan li*. Boteweisai zhu ; Wang Weike yi shu. (Shanghai : Shi jie shu ju, 1935). Übersetzung von Birtwistle, George. *The principles of thermodynamics*. (Cambridge : University Press, 1925).  
熱力學原理

**Birukoff, Paul** = Birukov, Pavel Ivanovic (1860-1931) : Russischer Biograph von Leo Tolstoy

*Biographie*

- 1887 Letter from Leo Tolstoy to Paul Biryukov  
"Novosyolov also brought me the book of Simon [La cité chinoise] (in Russian translation) about China. Without fail, get it and read it. The reading simply delighted me, and to you, in particular, it will be very useful and heartening because he describes agriculture in it, as well as the whole life of the Chinese. Here is a book that should and must be rendered for Posrednik." [Bod12:S. 19]

*Bibliographie : Autor*

- 1911 Tolstoy, Leo. *Surratskaya kofeinaya ; Kitaiski mudrets Laotze*. Ed. by Paul Birukoff. (Moscow : ID. Sytin Co., 1911). [The Coffee-House of Surat ; The Chinese sage Laozi]. [Bod12]

**Bischof, Josef** (um 1935)

*Bibliographie : Autor*

- 1935 Bischof, Josef. *P. Alfons Duscheck : Werden und Wirken eines österreichischen China-Missionärs 1883-1935*. (Wien : Verl. "Ignatiusbund", 1935). [WC]

**Bischof, Werner** (Zürich 1916-1954 Trujillo, Peru) : Photograph

*Bibliographie : Autor*

- 1953 Bischof, Werner. *Menschen im Fernen Osten*. Aufnahmen von Werner Bischof, eingeleitet von Albert Bettex. [Ausstellung Galerie St. Annahof, Zürich 1953]. In : Du, Schweizerische Monatsschrift ; Jg. 13, Juli (1953). (Zürich : Conzett & Huber, 1953). [Enthält Hong Kong]. [WC]

**Bischoff, Friedrich A.** = Bischoff, Friedrich Alexander (Wien 1928-2009 Tullnerbach) : Sinologe, Professor für Sinologie am Asien-Afrika-Institut, Abteilung für Sprache und Kultur Chinas der Universität Hamburg, Professor für Uralic and Altaic Studies and East Asian Languages and Literature Indiana University, Bloomington, Professor für mongolische Sprache und Kulturgeschichte Universität Wien.

*Biographie*

- 1947-1950 Friedrich A. Bischoff studiert Chinesisch an der Ecole des langues orientales vivantes in Paris. [Bis1,Ind]
- 1948-1950 Friedrich A. Bischoff studiert Indologie und Sanskrit am Institut des hautes études indiennes. [Bis1]

- 1948-1950 Friedrich A. Bischoff studiert Tibetisch an der Ecole pratique des hautes études in Paris. [Bis1]
- 1950 Friedrich A. Bischoff erhält das Chinesisch-Diplom an der Ecole des langues orientales vivantes in Paris. [Bis1]
- 1952 Friedrich A. Bischoff erhält das Certificat de civilisation indienne am Institut des hautes études indiennes in Paris. [Bis1]
- 1952-1953 Friedrich A. Bischoff studiert Mongolisch an der Ecole pratique des hautes études. [Bis1]
- 1956-1957 Friedrich A. Bischoff ist Stipendiat an der Beijing-Universität und Forschungsbeauftragter der Akademie der Wissenschaften der Mongolischen Volksrepublik. [Bis1]
- 1959 Friedrich A. Bischoff promoviert in Sinologie an der Sorbonne Paris. [Bis1,Ind]
- 1959-1963 Friedrich A. Bischoff ist Forschungsstipendiat der Deutschen Forschungsgemeinschaft. [Bis1]
- 1962-1963 Friedrich A. Bischoff ist Austausch-Professor der Universität Bonn an der Waseda Universität Tokyo. [Bis1]
- 1962-1964 Friedrich A. Bischoff ist Lektor für Tibetisch an der Universität Bonn. [Bis1]
- 1964-1967 Friedrich A. Bischoff ist Assistenz-Professor für Sinologie und Tibetologie an der Indiana University, Bloomington. [Bis1]
- 1967-1981 Friedrich A. Bischoff ist Assistenz-Professor und Consultant for human sexuality (East Asia) am Alfred Kinsey Institute for Sex Research und Chairman der Indiana University Indic Studies. [Bis1]
- 1981-1982 Friedrich A. Bischoff ist Professor für Sinologie an der Indiana University. [Bis1]
- 1982-1993 Friedrich A. Bischoff ist Professor für Sprachen und Literaturen Chinas am Asien-Afrika-Institut, Abteilung für Sprache und Kultur Chinas der Universität Hamburg. [Bis1]
- 1991 Friedrich A. Bischoff wird korrespondierendes Mitglied der Österreichischen Akademie der Wissenschaften. [Bis1]
- 1994-2009 Friedrich A. Bischoff ist Professor für mongolische Sprache und Kulturgeschichte am Institut für Tibetologie und Buddhismuskunde Universität Wien. [Bis1]

### *Bibliographie : Autor*

- 1956 *Arya mahabala : nama-mahayanasutra tibétain (MSS de Touen-houang) et chinois : contributions à l'études des diversités mineures du bouddhisme tantrique.* Ed. Frédéric [Friedrich] A. Bischoff. (Paris : P. Guethner, 1956). [Dunhuang]. [Bis1]
- 1956 Bischoff, Friedrich A. *Contributions à l'études des divinités mineures du bouddhisme tantrique: ârya Mahâbala-nâma-mahâyânasûtra tibétain (mss. de Touen-houang) et chinois.* Préface de Marcelle Lalou. (Paris : [s.n., 1956]). (Buddhica ; vol. 10). [Dunhuang]. [Bis1]
- 1964 Bischoff, F[riedrich] A. *La forêt des pinceaux : étude sur l'Académie du Han-lin sous la dynastie des T'ang et traduction du Han lin tche.* (Paris : Presses universitaires de France, 1964). (Bibliothèque de l'Institut des hautes études chinoises ; vol. 17). [Li, Zhao. *Han lin zhi*]. Diss. Université de Paris, 1959. [WC]
- 1968 Bischoff, F[riedrich] A. *Der Kanjur und seine Kolophone.* Bd. 1-2. (Bloomington, Ind. : Selbstverlag Press, 1968). [Bis1]
- 1974 *K'uei-hsing : a repository of Asian literature in transition.* Ed. by Liu Wu-chi [Liu, Wuji], F[riedrich] A. Bischoff [et al.]. (Bloomington, Ind. : Indiana University Press, 1974). [Kui xing]. [KVK]

- 1976 Bischoff, Friedrich A. *Interpreting the fu : a study in Chinese literary rhetoric*. (Wiesbaden : Steiner, 1976). (Münchener ostasiatische Studien ; Bd. 13).
- 1983 Bischoff, Friedrich A. *A Tibetan glossary of Mongol 'editorial' terms*. (Wiesbaden : Harrassowitz, 1983). [KVK]
- 1985 Bischoff, Friedrich A. *The songs of the orchis tower*. (Wiesbaden : O. Harrassowitz, 1985). [Wang, Xizhi. *Lan ting xu*].
- 1997 *Djin ping meh : Epitome und analytischer Namensindex gemäss der Übersetzung der Brüder Kibat*. Erstellt von Friedrich A. Bischoff. (Wien : Verlag der Österreichischen Akademie der Wissenschaften, 1997). (Sitzungsberichte / Österreichische Akademie der Wissenschaften, phil.-hist. Klasse ; Bd. 641. Beiträge zur Kultur- und Geistesgeschichte Asiens ; Nr. 18). [Jin ping mei].
- 1998 Bischoff, Friedrich A. *Einführung in die chinesische Schriftsprache*. (Wien : Österreichische Akademie der Wissenschaften, 1998). (Sitzungsberichte / Österreichische Akademie der Wissenschaften, phil.-hist. Klasse ; Bd. 660. Beiträge zur Kultur und Geistesgeschichte Asiens ; Nr. 26).
- 2005 Bichoff, Friedrich Alexander. *San tzu ching explicated : the classical initiation to classic Chinese, couplets I to XI*. (Wien : Verlag der Österreichischen Akademie der Wissenschaften, 2005). (Sitzungsberichte / Österreichische Akademie der Wissenschaften, Phil.-hist. Klasse ; Bd. 719. Beiträge zur Kultur- und Geistesgeschichte Asiens ; Nr. 45). [San zi jing]. [AOI]

### **Bischoff-Widderstein, F. von** (um 1843) : Justizrat von Sachsen

#### *Bibliographie : Autor*

- 1843 Bischoff-Widderstein, F. von. *China, oder, Übersicht der vorzüglichsten geographischen Punkte und Bestandtheile des chinesischen Reichs ; nebst einer kurzen Beschreibung der Naturerzeugnisse*. Mit einer Karte von China. (Wien : Prandel & Meyer, 1843). <https://babel.hathitrust.org/cgi/pt?id=umn.31951002313108z;view=1up;seq=7>. [WC]

### **Bishop, Carl Whiting** (Tokyo, Japan 1881-1942 Washington D.C.) : Archäologe, Vize-Kurator Freer Gallery of Art Washington D.C.

#### *Biographie*

- 1914 Carl Whiting Bishop wird Assistant Curator of Oriental Art des University of Pennsylvania Museum. [Bish1]
- 1915-1917 Carl Whiting Bishop unternimmt eine Expedition in China im Auftrag des University of Pennsylvania Museum in China. [Bish1]
- 1917 Carl Whiting Bishop wird Mitglied der American Oriental Society. [AOS]
- 1918-1920 Carl Whiting Bishop ist Assistant U.S. Naval Attaché in China. [Bish1]
- 1921-1922 Carl Whiting Bishop studiert und lehrt Archäologie an der Columbia University, New York. [Bish1]
- 1922-1942 Carl Whiting Bishop ist Vize-Konservator und Associate in Archaeology der Freer Gallery of Art in Washington D.C. [Bish1]
- 1929-1934 Carl Whiting Bishop unternimmt eine Expedition im Auftrag der Freer Gallery of Art in China. [Bish1]

#### *Bibliographie : Autor*

- 1930 Bishop, Carl Whiting. *Man from the farthest past*. With the collaboration of Charles Greeley Abbott and Ales Hrdlicka. (New York, N.Y. : Smithsonian Institution, 1930. (Smithsonian Institution series ; vol. 7). [KVK]
- 1939 Bishop, Carl Whiting. *An ancient Chinese capital, earthworks at old Ch'ang-an*. In : Smithsonian report ; 1938. [Chang'an]. [KVK]
- 1941 Bishop, Carl Whiting. *The beginnings of civilization in Eastern Asia*. In : Smithsonian report ; 1940. [KVK]
- 1942 Bishop, Carl Whiting. *Origin of the Far Eastern civilizations : a brief handbook*. (Washington D.C. : Smithsonian Institution, 1942). (War background studies ; no 1). [KVK]

*Bibliographie : erwähnt in*

- 1943 Wilbur, C. Martin. *Carl Whiting Bishop*. In : Far Eastern quarterly ; vol. 2, no 2 (1943). [AOI]

**Bishop, Charles** (1765-1810) : Englischer Kaufmann, Kapitän

*Biographie*

- 1798 Charles Bishop treibt Handel in Guangzhou. [ADB]

**Bishop, Crawford M.** = Bishop, Crawford Morrison (Baltimore, Md. 1885-1972 Seattle, Wash.) : Diplomat

*Biographie*

- 1914 Crawford M. Bishop ist Vize-Konsul des amerikanischen Konsulats in Yantai. [PoGra]
- 1915 Crawford M. Bishop ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

*Bibliographie : Autor*

- 1926 Bishop, Crawford Morrison. *American extraterritorial jurisdiction in China*. In : American journal of international law ; vol. 20, no 2 (1926).  
<http://www.jstor.org/stable/pdf/2188918.pdf>. [ZB]

**Bishop, Heber Reginald** (Medford, Mass. 1840-1902 Sleepy Hollow, N.Y.) : Amerikanischer Industrieller, Kunstsammler

*Bibliographie : erwähnt in*

- 1906 *The Bishop collection : investigations and studies in jade*. Ed. by George Frederick Kunz, Stephen W. Bushell [et al.]. Vol. 1-2. (New York, N.Y. : De Vinne Press, 1906). [Heber Reginald Bishop]. [WC]

**Bishop, John Lyman** (Manila 1913-1974 Cambridge, Mass., begraben Nantucket, Mass.) : Tutor, Vorsitzender des Board of Tutors, Department of Far Eastern Languages, Harvard University

*Biographie*

- 1937 John Lyman Bishop erhält den B.A. des Harvard College. [Harv]
- 1938 John Lyman Bishop erhält den M.A. in English des Harvard College. [Bis2]
- 1938-1943 John Lyman Bishop unterrichtet an der Eaglebrook School in Deerfield, Mass. und an der Phillips Academy in Andover. [Bis2]

- 1943-1946 John Lyman Bishop dient Zweiten Weltkrieg im Office of Naval Intelligence in Washington D.C. und wird dann an die Radio Intercept Station and Training Center for Chinese bei Chongqing (Sichuan) geschickt. [Bis2,Harv]
- 1946-1947 John Lyman Bishop macht ein Nachdiplomstudium am Department of Far Eastern Languages der Harvard University. [Bis2]
- 1948-1950 John Lyman Bishop ist Vorsteher des English Department der Waynflete School in Portland, Maine. [Bis2]
- 1950-1953 John Lyman Bishop macht ein Nachstudium in Comparative Literature an der Harvard University. [Harv,Bis2]
- 1953 John Lyman Bishop promoviert in Comparative Literature an der Harvard University. [Bis2,Harv]
- 1953-1958 John Lyman Bishop ist als Lehrer tätig. [Bis2]
- 1958-1974 John Lyman Bishop ist Lecturer, dann Head Tutor und Vorsitzender des Board of Tutors des Department of Far Eastern Languages der Harvard University. [Bis2]
- 1958-1974 John Lyman Bishop ist Herausgeber des *Harvard journal of Asiatic studies*. [Bis2]

#### *Bibliographie : Autor*

- 1952 Bishop, John Lyman. *A Chinese drama in eighteenth century Europe [by] Marco Polo*. (Cambridge, Mass. : Harvard College Library, 1952).
- 1953 Bishop, John Lyman. *The San-yen collections : a study of the colloquial short story in seventeenth-century China*. (Cambridge, Mass. : Harvard University, 1953). Diss. Harvard Univ., 1953. [San yan].
- 1956 Bishop, John Lyman. *The colloquial short story in China : a study of the San-yen collections*. (Cambridge, Mass. : Harvard University Press, 1956). (Harvard-Yenching Institute studies ; 14). [San yan].
- 1958 Bishop, John L. *One hundred poems from the Chinese : review*. In : *Comparative literature* ; vol. 10, no 1 (1958). [Kenneth Rexroth]. [AOI]
- 1965 *Studies in Chinese literature*. Ed. by John L. Bishop. (Cambridge, Mass. : Harvard University Press, 1965). (Harvard-Yenching Institute studies ; 21).
- 1968 *Studies of governmental institutions in Chinese history*. Ed. by John L. Bishop. (Cambridge, Mass. : Harvard University Press, 1968). (Harvard-Yenching Institute studies ; 23).

#### *Bibliographie : erwähnt in*

- 1975 John Lyman Bishop 1913-1974. In : *Harvard journal of Asian studies* ; vol. 35 (1975). [AOI]

**Bishop, Michael** = Bishop, Michael Lawson (Lincoln, Nebraska 1945-) : Schriftsteller, Science-Fiction-Autor

#### *Bibliographie : Autor*

- 2000 [Grahame, Kenneth]. *Liu shu lin de qi yu*. Michael Bishop gai bian ; Rene Cloke hui hua. (Changchun : Bei fang fu nü er tong chu ban she, 2000). (Xiao bu dian ming zhu hua ce). Übersetzung von Grahame, Kenneth. *The wind in the willows*. (London : Methuen, 1908). Adapted by Michael Bishop ; ill. By Rene Cloke. (New York, N.Y. : Derrydale Books, 1985). 柳树林的奇遇 [WC]

**Bishop, Sue** (1949-) : Englische Diplomatin, Sinologin*Biographie*

- 1995-1998 Sue Bishop ist Handelsberaterin der britischen Botschaft in Beijing. [BisS1]  
 2003-2006 Sue Bishop ist Generalkonsul des britischen Generalkonsulats in Shanghai. [Consul2]

**Bismarck, Carl von** (1839-1879) : Deutscher Diplomat, Dolmetscher*Biographie*

- 1874 Carl von Bismarck ist Konsul des deutschen Konsulats in Tianjin. [Qing1]  
 1877-1879 Carl von Bismarck ist Konsul des deutschen Konsulats in Xiamen. [Wiki2]

**Bismarck, Otto von** = Bismarck, Otto Fürst von = Bismarck, Otto Eduard Leopold (Schönhausen 1815-1898 Friedrichsruh) : Politiker*Bibliographie : erwähnt in*

- 1966 [Ludwig, Emil]. *Bisimai*. Aimi'er Luteweike zhu ; Wu Guangjian yi. Vol. 1-10. (Taipei : Taiwan shang wu yin shu guan, 1966). (Han yi shi jie ming zhu jia bian ; 515-524).  
 Übersetzung von Ludwig, Emil. *Bismarck : Trilogie eines Kämpfers*. Bd. 1-3. (Potsdam : G. Kiepenheuer, 1922-1924).  
 俾斯麥
- 1981 Zhang, Wenhuan. *Lasa'er he Bisimai*. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1981). [Ferdinand Lassalle, Otto Bismarck].  
 拉薩尔和俾斯麥 [WC]
- 2004 [Ludwig, Emil]. *Bisimai zhuan*. Aimi'er Luteweike zhu ; Wang Weike yi. (Beijing : Tuan jie chu ban she, 2004). (Ming ren ming zhuan cong shu). Übersetzung von Ludwig, Emil.  
*Bismarck : Trilogie eines Kämpfers*. Bd. 1-3. (Potsdam : G. Kiepenheuer, 1922-1924).  
 俾斯麥傳

**Bisotto, Charles** (um 1993) : Französischer Übersetzer*Bibliographie : Autor*

- 1993 Luxun [Lu, Xun]. *Brève histoire du roman chinois*. Trad. par Charles Bisotto. (Paris : Gallimard, 1993). (Connaissance de l'Orient). Übersetzung von Lu, Xun. *Zhongguo xiao shuo shi lue*. (Beijing : Bei da di yi yuan xin chao she, 1923-1924).  
 中國小說史略 [Pino24]

**Bissing, Wilhelm Moritz von** (Potsdam 1891-1975 Berlin) : Deutscher Wirtschafts- und Staatswissenschaftler, Offizier, Professor für Volkswirtschaftslehre*Bibliographie : Autor*

- 1961-1962 *Die Wirtschaftssysteme der Staaten Osteuropas und der Volksrepublik China : Untersuchungen der Entstehung, Entfaltung und Wandlung sozialistischer Wirtschaftssysteme*. Hrsg. von Georg Jahn und Wilhelm Moritz von Bissing. Bd. 1-2. (Berlin : Duncker & Humblot, 1961-1962). (Schriften des Vereins für Socialpolitik, Gesellschaft für Wirtschafts- und Sozial-Wissenschaften, N.F. ; 23).  
<https://catalog.hathitrust.org/Record/000776132>. [WC]

**Bisson, Thomas Arthur** (New York, N.Y. 1900-1979) : Politikwissenschaftler, Journalist, Missionar Board of Foreign Missions of the Presbyterian Church in the U.S.A. in China

*Biographie*

1924-1928 Thomas Arthur Bisson ist Missionar des Board of Foreign Missions of the Presbyterian Church in the U.S.A. in China. [Shav1]

*Bibliographie : Autor*

1941 Bisson, Thomas Arthur. *American policy in the Far East, 1931-1940*. (New York, N.Y. : Institute of Pacific Relations, 1941). [WC]

1973 Bisson, Thomas Arthur. *Yenan in June 1937 : talks with the communist leaders*. (Berkeley, Calif. : University of California, 1973). [WC]

**Biszterszky, Elemér** (1940-2004) : Ungarischer Minister für Kultur und Erziehung

*Biographie*

1991 Gao Yunjia und Elemér Biszterszky unterzeichnen das Programm für Wissenschaft, Erziehung und Kultur für 1991-1992 in Budapest. [SHR]

1993 Elemér Biszterszky besucht China. Liu Deyou und Elemér Biszterszky unterzeichnen das Programm für kulturelle Zusammenarbeit für 1993-1994. [SHR]

**Bitchourin, Hyacinthe** = Bitchourin, Hyacinthe Archimandrite (1777-1853) : Russischer Sinologe

*Bibliographie : Autor*

1831 Ma, Shaoyun ; Sheng, Shengzu. *Wei Zang tu shi : Description du Tibet*. Traduite partiellement du chinois en russe par le P. Hyacinthe Bitchourin, et du russe en français par M. ; soigneusement revue et corrigée sur l'original chinois, complétée et accompagnée de notes par [Julius von] Klaproth. In : *Nouveau journal asiatique* (1831).

*Bibliographie : erwähnt in*

1831 Klaproth, Julius von. *Note sur l'abrégé du catéchisme chinois intitulé Thian chin hoei kho, publié à Péking par l'Archimandrite russe Hyacinthe Bitchourin*. In : *Nouveau journal asiatique* ; 8 (1831). [Tian shen hui ke]. [AOI]

**Bitsch, Jorgen** (Bandholm, Dänemark 1922-2005) : Abenteurer, Reisender, Autor

*Bibliographie : Autor*

1963 Bitsch, Jorgen. *Mongolia : unknown land*. Transl. from the Danish by Reginald Spink. (London : Allen & Unwin, 1963). = Bisch, Jorgen. *Zwischen China und Sibirien : unbekanntes Mongolei*. (Berlin : Ullstein, 1963). [WC]

**Bitzer, Conrad** (Tailsingen 1888-1948 Ludwigsburg) : Missionar Basler Mission, Kaufmann

*Biographie*

1910-1924 Conrad Bitzer ist Missionar der Basler Mission in China. [BM]

1924-1931 Conrad Bitzer ist als Kaufmann in China. [BM]

**Bizer, Heinrich** (Tailsingen 1888-1927 Jiaying) : Missionar Basler Mission, Schreiner

*Biographie*

1921-1927 Heinrich Bizer ist Missionar der Basler Mission in China. [BM]

**Bjelfvenstam, Dorothea** (Königsberg ? 1933-) : Schriftstellerin

*Bibliographie : Autor*

1971 Lagercrantz, Olof. *China-Report : Bericht einer Reise*. Aus dem Schwedischen von Dorothea Bjelfvenstam. (Frankfurt a.M. : Suhrkamp, 1971). Die Artikel wurden in *Dagens nyheter* Nov. 1970-Febr. 1971 auf schwedisch publiziert.

**Bjelke-Petersen, Johannes** = Bjelke-Petersen, Joh (Dannevirke, Neuseeland 1911-2005 Kingaroy, Queensland, Australien) : Australischer Politiker, Premierminister von Queensland

*Biographie*

1984 Johannes Bjelke-Petersen besucht China um über einen Schwester-Staat zu diskutieren. [Mac40:S. 177]

1994 Johannes Bjelke-Petersen besucht Guangxi um über Handel mit Queensland zu diskutieren. [Mac40:S. 163]

**Bjerregaard, Ritt** (Kopenhagen 1941-) : Politikerin

*Biographie*

1978 Ritt Bjerregaard besucht China. [BroK1]

**Björk, Kaj** (Göteborg 1918-2014) : Diplomat, Politiker

*Biographie*

1975-1980 Kaj Björk ist Botschafter der schwedischen Botschaft in Beijing. [Swe1]

**Björnberg, Arne** = Björnberg, Bernt Arne (Varfrukyrka, Uppsala1908-1983 Stockholm : Diplomat

*Biographie*

1969-1974 Arne Björnberg ist Botschafter der schwedischen Botschaft in Beijing. [Swe1]

**Bjornson, Bjornstjerne Martinius** (Kvikne, Tynset, Hedmark, Norwegen 1832-1910 Paris) : Dichter, Politiker, Nobelpreisträger

*Biographie*

1908 [Zhou, Zuoren] Zhong, Yao. *Bai nian lai xi yang xue shu zhi hui gu* [ID D26252]. Zhou Zuoren schreibt : "In the past one hundred years, Norway produced two writers : one is Ibsen, and the other Björnson. Ibsen is a great naturalist. His works are full of social criticism." [Ibs1:S. 52]

*Bibliographie : erwähnt in*

- 1908 Zhong, Yao [Zhou, Zuoren]. *Bai nian lai xi yang xue shu zhi hui gu*. In : Xue bao ; vol. 1, no 19 (1908). [A review of Western scholarship in the past one hundred years ; Erwähnung von Henrik Ibsen und Bjornstjerne Martinius Bjornson].  
百年來西洋學術之回顧 [Ibs1]

### **Black, Davidson** (Toronto 1884-1934 Beijing) : Arzt, Anatom, Forscher

#### *Biographie*

- 1919 Davidson Black kommt in Beijing an. [BlaD2]
- 1919-1934 Davidson Black ist Mitarbeiter am Beijing Union Medical College. [BlaD2]
- 1926 Davidson Black erfährt, dass zwei menschliche Zähne in Zhoukoudian (Beijing) gefunden worden sind. [BlaD2]
- 1927 Davidson Black macht mit Unterstützung der Rockefeller Foundation Ausgrabungen in Zhoukoudian (Beijing) und findet einen weiteren menschlichen Zahn. [BlaD2]
- 1928 Davidson Black findet ein menschliches Untergebiss mit drei Zähnen in Zhoukoudian (Beijing). [BlaD2]
- 1929 Pierre Teilhard de Chardin, Davidson Black, George Barbour, Pei Wenzhong und Yang Zhongjian entdecken den Schädel des Homo erectus = Sinanthropus Pekinensis in Zhoukoudian (Beijing). [BBKL]

#### *Bibliographie : Autor*

- 1933 *Fossil man in china : the Choukoutien cave deposits with a synopsis of our present knowledge of the late Cenozoic in China*. By Davidson Black, Teilhard de Chardin, C.C. Young and W.C. Pei ; ed. by Davidson Black ; with a foreword by Wong Wen Hao. (Peiping : Geological Survey of China ; Section of Geology of the National Academy of Peiping, 1933).  
(Geological Survey. Memoirs ; ser. A, no 11). [Zhoukoudian (Beijing)].

#### *Bibliographie : erwähnt in*

- 2006 Biographies : Davidson Black : <http://www.talkorigins.org/faqs/homs/dblack.html>.

### **Black, James E.** (um 1932) : Amerikanischer Diplomat

#### *Biographie*

- 1932 James E. Black ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

### **Black, Robert Brown** = Black, Robert Brown Sir (Edinburgh 1906-1999 Dunedin Hospital, Reading) : Gouverneur von Hong Kong

#### *Biographie*

- 1952-1955 Robert Brown Black ist Sekretär der Regierung von Hong Kong. [ODNB]
- 1958-1964 Robert Borwn Black ist Gouverneur von Hong Kong. [ODNB]

### **Black, Wilsons** (1837-1909) : Soldat der britischen Armee, Administrator von Hong Kong

#### *Biographie*

- 1898 Wilsons Black ist Administrator von Hong Kong. [FFC1]

**Blackburn, Arthur Dickinson** (Rawal Pindi, Indien 1887-1970 Hythe, Kent) : Diplomat*Biographie*

- 1908-1912 Arthur Dickinson Blackburn ist Vize-Konsul, dann Konsul der britischen Gesandtschaft in Beijing. [Who2]
- 1913-1914 Arthur Dickinson Blackburn ist Pro-Konsul des britischen Konsulats in Fuzhou. [Who2]
- 1917-1944 Arthur Dickinson Blackburn ist Vize-Konsul, dann Konsul des britischen Konsulats in Shanghai. [Who2,LGO]

**Blackburn, Ruth Harriett** (1915-)*Bibliographie : Autor*

- 1997 [Blackburn, Ruth Harriett]. *Xialuodi Bolangte de Jian Ai*. Bulaike ben ; Hao Guixiu. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1997). (Shi jie jing dian wen xue zuo pin shang xi). Übersetzung von Blackburn, Ruth Harriett. *Charlotte Brontë's Jane Eyre*. (New York, N.Y. : Monarch Press, 1964).  
夏洛蒂勃朗特的簡愛 [WC]

**Blacker, Carmen** (Kensington, London 1924-2009 Cambridge) : Professor of Japanese, Faculty of Oriental Studies, University of Cambridge*Bibliographie : Autor*

- 1975 *Ancient cosmologies*. Ed. by Carmen Blacker and Michael Loewe ; with contributions by J.M. Plumley [et al.]. (London : Allen and Unwin, 1975).

**Blacker, Terence** (Hadleigh, Suffolk 1948-) : Schriftsteller, Journalist*Bibliographie : Autor*

- 2000 [Blacker, Terence]. *Bao wei tu shu guan*. Bulaikeer ; Fang Min yi. (Beijing : Zhongguo wen lian chu ban she, 2000). (Wei zi xiao jie ; 2). Übersetzung von Blacker, Terence. *In control, Ms Wiz ?* (London : Macmillan Children's Books, 1993).  
保卫图书馆 [WC]
- 2000 [Blacker, Terence]. *Gen zong xi xue gui*. Bulaikeer ; Ren Yunzheng yi. (Beijing : Zhongguo wen lian chu ban she, 2000). (Wei zi xiao jie ; 4). Übersetzung von Blacker, Terence. *You're kidding me, Ms Wiz*. (London : Macmillan Children's Books, 1996).  
跟踪吸血鬼 [WC]
- 2000 [Blacker, Terence]. *Mo fa wu bian*. Bulaikeer ; Fang Min yi. (Beijing : Zhongguo wen lian chu ban she, 2000). (Wei zi xiao jie ; 1). Übersetzung von Blacker, Terence. *Ms Wiz spells trouble*. (London : Picadilly Press, 1988).  
魔法无边 [WC]
- 2000 [Blacker, Terence]. *Shi jian lü xing*. Bulaikeer ; Fang Min yi. (Beijing : Zhongguo wen lian chu ban she, 2000). (Wei zi xiao jie ; 3). Übersetzung von Blacker, Terence. *Power-crazy Ms Wiz*. (London : Macmillan Children's Books, 1993).  
时间旅行 [WC]
- 2000 [Blacker, Terence]. *Zhen jia wei zi*. Bulaikeer ; Ren Yunzheng yi. (Beijing : Zhongguo wen lian chu ban she, 2000). (Wei zi xiao jie ; 5). Übersetzung von Blacker, Terence. *Ms Wiz and the sister of doom*. (London : Macmillan Children's Books, 1999).  
真假威兹 [WC]

**Blackmore, Charles** (um 1995) : Forscher, Autor, Englischer Major

*Bibliographie : Autor*

1995 Blackmore, Charles. *The worst desert on earth : crossing the Taklamakan*. (London : J. Murray, 1995). [Bericht seiner Durchquerung der Taklamakan-Wüste in Xinjiang 1993]. [WC,Cla]

**Blackwelder, Eliot** (Chicago, Ill. 1880-1969) : Geologe

*Bibliographie : Autor*

1907-1913 *Research in China*. 3 vol. in 4. (Washington, D.C. : Carnegie Institution of Washington, 1907-1913). Vol. 1, pt. 1 : *Descriptive topography and geology*, by Bailey Willis, Eliot Blackwelder, and R. H[arvey] Sargent. Vol. 1, pt. 2 : *Petrography and zoology*, by Eliot Blackwelder ; *syllabary of Chinese sounds*, by Friedrich Hirth. Vol. 2 : *Systematic geology*, by Bailey Willis. Vol. 3 : *The Cambrian faunas of China*, by C.D. Walcott ; *A report on Ordovician fossils collected in Eastern Asia in 1903-04*, by Stuart Weller ; *A report on upper Paleozoic fossils collected in China in 1903-04*, by G.H. Girty.  
<http://catalog.hathitrust.org/Record/001487570>.

**Blader, Susan** (1943-) : Associate Professor Department of Asian and Middle Eastern Languages and Literatures Dartmouth College

*Bibliographie : Autor*

1987 *Chinese ideas about nature and society : studies in honour of Derk Bodde*. Ed. by Charles Le Blanc and Susan Blader. (Hong Kong : Hong Kong University Press, 1987).

**Bladh, Peter Johan** ((Vaasa 1746-1816 Benvik) : Finnischer Geschäftsmann, Ratsherr

*Biographie*

1766-1784 Peter Johan Bladh reist im Auftrag der Swedish East India Company nach Guangzhou. (1766-1768, 1768-1770, 1772-1773, 1774-1775, 1777-1784). [Fin2]

**Blaettjen, Pieter van** (um 1963) : Journalist, Reiseautor

*Bibliographie : Autor*

1963 Blaettjen, Pieter van. *Die gelbe Gefahr hat rote Hände : ein Chinabericht aus dem Winter 1962/63*. (Graz : L. Stocker, 1963). [Bericht seiner Reise von Irkutsk, mit der Transmongolischen Eisenbahn über Ulanbaatar, Erlien, Innere Mongolei, Beijing, Guangzhou, Wuhan]. [Cla]

**Blaeu, Joan** (Amsterdam 1596-1673 Amsterdam) : Kartograph, Drucker, Sohn von Willem Janszoon Blaeu

*Bibliographie : Autor*

1634 ca. Blaeu, Willem Janszoon ; Blaeu, Joan. *China veteribus sinarum regio nunc incolis tame dicta*. (Amsterdam : Blaeu, ca. 1634). [Karte].

1647-1662 Jansson, Jan ; Blaeu, Joan. *Novus atlas absolutissimus : das ist generale Welt-Beschreibung, mit allerley schonen und neuen Land-Carten gezieret*. Vol. 1-11. (Amstelodami : Apud Ioennem Ianssonium, 1647-1662). Vol. 11 : China. [Enthält] : Loon, Johannes van. *Imperii Sinarum nova descriptio*. [NLA]

- 1655 Martini, Martino. *Novus atlas sinensis*. A Martino Martinio Soc. Iesu descriptus. (Amsterdam : Joan Blaeu, 1655). Atlas mit geographischen Beschreibungen der einzelnen Provinzen. Als Quelle diente ihm u.a. das chinesische Kartenwerk *Guang yu tu* von Luo Hongxian von 1555, welches auf der Kartenrolle *Guang yu tu quan shu* von Zhu Siben von 1312 basiert. Darin enthalten ist : Martini, Martino. *De bello Tartarico historia* und Golius, Jacobus. *De regno Catayo additamentum*. [KVK,Chen,Wal]
- 1659 Martini, Martino. *Atlas nuevo de la Extrema Asia : o descripcion geographica del imperio de los Chinas*. Por el R.P. Martino Marinio de la Compañia de Iesu. (Amsterdam : En costa y en casa de J. van Blaeu, 1659). [NLA]
- 1662 Blaeu, Joan. *Tartaria sive magni chami imperium*. (Amstelodami : Labore & Sumptibus, Ioannis Blaeu, 1662). [Die Karte enthält den süd-westlichen Teil von China mit der grossen Mauer]. [NLA]

**Blaeu, Willem Janszoon** (1571-1638) : Holländischer Kartograph, Drucker

*Bibliographie : Autor*

- 1634 ca. Blaeu, Willem Janszoon ; Blaeu, Joan. *China veteribus sinarum regio nunc incolis tame dicta*. (Amsterdam : Blaeu, ca. 1634). [Karte].

**Blainey, Geoffrey** (Melbourne, Victoria 1930-) : Professor of History University of Melbourne, Leiter Australia China Council

*Biographie*

- 1984 Geoffrey Blainey besucht China. [StraL2:S. 296]

*Bibliographie : Autor*

- 1968 Blainey, Geoffrey. *Across a red world*. (Melbourne ; London : Macmillan ; New York, N.Y. : St. Martin's Press, 1968). [Bericht über die Reise in Russland und China 1966]. [KVK]

**Blair, Hugh** (Edinburgh 1718-1800 Edinburgh) : Geistlicher, Schriftsteller, Professor of Rhetoric Edinburgh University

*Biographie*

1783

Blair, Hugh. *Lectures on rhetoric and belles lettres* [ID D27181].

Er schreibt : With regard to inflexions of voice, these are so natural, that, to some nations, it has appeared easier to express different ideas, by varying the tone with which they pronounced the same word, than to contrive words for all their ideas. This is the practice of the Chinese in particular. The number of words in their Language is said not to be great ; but, in speaking, they vary each of their words on no less than five different tones, by which they make the same word signify five different things. This must give a great appearance of music or singing to their Speech. For those inflexions of voice, which, in the infancy of Language, were no more than harsh or dissonant cries, must, as Language gradually polishes, pass into more smooth and musical sounds : and hence is formed, what we call, the Prosody of a Language...

Of this nature also, are the written characters which are used to this day throughout the great empire of China. The Chinese have no alphabet of letters, or simple sounds, which compose their words. But every single character which they use in Writing, is significant of an idea ; it is a mark which stands for some one thing or object. By consequence, the number of these characters must be immense. It must correspond to the whole number of objects or ideas, which they have occasion to express ; that is, to the whole number of words which they employ in Speech : nay, it must be greater than the number of words ; one word, by varying the tone, with which it is spoken, may be made to signify several different things. They are said to have seventy thousand of those written characters. To read and write them to perfection is the study of a whole life, which subjects learning, among them, to infinite disadvantage ; and must have greatly retarded the progress of all science.

Concerning the origin of these Chinese characters, there have been different opinions, and much controversy. According to the most probable accounts, the Chinese writing began, like the Egyptian, with pictures, and hieroglyphical figures. These figures being, in progress, abbreviated in their form, for the sake of writing them easily, and greatly enlarged in their number, passed, at length, into those marks or characters which they now use, and which have spread themselves through several nations of the east. For we are informed, that the Japanese, the Tonquinese, and the Coroeans, who speak different languages from one another, and from the inhabitants of China, use, however, the same written characters with them ; and, by this means, correspond intelligibly with each other in Writing, though ignorant of the Language spoken in their several countries ; a plain proof, that the Chinese characters are, like hieroglyphics, independent of Language ; are signs of things, not of words...

We have one instance of this sort of Writing in Europe. Our cyphers, as they are called, or arithmetical figures, 1, 2, 3, 4, &c. which we have derived from the Arabians, are significant marks precisely of the same nature with the Chinese characters... [Blair1]

### *Bibliographie : Autor*

1783

Blair, Hugh. *Lectures on rhetoric and belles lettres*. (London : Printed for W. Strahan, T. Cadell ; Edinburgh : W. Creech, 1783).  
<https://archive.org/details/lecturesonrheto31blaigoog/page/n9>.

### **Blair, John** (gest. 1782 London) : Geistlicher, Church of England, Chronologist

#### *Bibliographie : Autor*

1874

[Blair, John]. *Si yi bian nian biao*. Lin Lezhi [Young J. Allen], Yan Liangxun tong yi ; Li Fengbao hui bian. Vol. 1-4. (Shanghai : Jiang nan zhi zao ju, 1874). Übersetzung von Blair, John. *Blair's chronological and historical tables : from the creation to the present time, with additions and corrections from the most authentic writers, including the computation of St. Paul, as connecting the period from the exode to the temple*. (London : Longman, Brown, Green and Longmans, 1844). [1. Aufl. London : [s.n.] 1754 ; rev. and enl. Ed. London : H.G. Bohn, 1856].

**Blake, Ernest Edward** = Balke, Ernest Edward Sir (Bramerton, Norfolk 1845-1920 Woolcombe St. Mary's, Uplyme, Devon) : Beamter des Colonial Office

*Biographie*

1900-1902 Reginald F. Johnston ist Privatsekretär von Ernest Edward Blake. [ODNB]

**Blake, Henry Arthur** = Blake, Henry Arthur Sir (Limerick, Irland 1840-1918) : Gouverneur von Hong Kong

*Biographie*

1898-1903 Henry Arthur Blake ist Gouverneur von Hong Kong. [Wik]

*Bibliographie : Autor*

1909 Blake, Henry Arthur. *China*. (London : Adam & Charles Black, 1909). <http://library.umac.mo/ebooks/b21477668.pdf>. [WC]

**Blake, John Bradby** (1745-1773) : Englischer Botaniker, Angestellter East India Company, Guangzhou

**Blake, Quentin** (Sidcup, London 1932-) : Illustrator, Kinderbuchautor

*Bibliographie : Autor*

- 1997 [Dahl, Roald]. *Huai xin de fu qi xiao shi le*. Luoerde Daer yuan zhu ; Kunting Buleike [Quentin Blake] cha tu ; Chen Huihua yi. (Taipei : Zhi wen, 1997). (Xin chao shao nian wen ku ; 46). Übersetzung von Dahl, Roald. *The Twits*. (London : J. Cape, 1980). 壞心的夫妻消失了 [WC]
- 1998 [Dahl, Roald]. *Chui meng ju ren*. Luoerde Daer zhu ; Kunting Buleike [Quentin Blake] cha tu ; Qi Xiafei yi. (Taipei : Zhi wen, 1998). (Xin chao shao nian wen ku ; 52). Übersetzung von Dahl, Roald. *The BFG*. (London : J. Cape, 1982). 吹夢巨人 [WC]
- 1998 [Dahl, Roald]. *Nan hai : wo de tong nian wang shi*. Luoerde Daer zhu ; Kunting Buleike [Quentin Blake] hui ; Zhao Yingxue yi. (Taipei : You shi, 1998). (Duo bao ge ; 50. Wen yi chou ti). Übersetzung von Dahl, Roald. *Boy : tales of childhood*. (London : J. Cape, 1984). 男孩 : 我的童年往事 [WC]
- 2000 [Dahl, Roald]. *Liao bu qi de hu li ba ba*. Liu Haiqi zhu bian ; Luoerde Daer zhu ; Kunting Baulaike [Quentin Blake] hui ; Dai Wei yi. (Jinan : Ming tian chu ban she, 2000). Übersetzung von Dahl, Roald. *Fantastic Mr. Fox*. (London : G. Allen & Unwin, 1970). 了不起的狐狸爸爸 [WC]
- 2000 [Dahl, Roald]. *Zhan mu si yu da xian tao*. Luoerde Daer zhu ; Kunting Bulaike [Quentin Blake] hui ; Zi Xiu yi. (Jinan : Ming tian chu ban she, 2000). (Luoerde Daer zuo pin dian cang). Übersetzung von Dahl, Roald. *James and the giant peach : a children's story*. (New York, N.Y. : Alfred A. Knopf, 1961). 詹姆斯与大仙桃 [WC]

**Blake, Ralph J.** (um 1932) : Amerikanischer Diplomat

*Biographie*

1932 Ralph J. Blake ist Vize-Konsul des amerikanischen Konsulats in Jinan. [PoGra]

**Blake, William** (London 1757-1827 London) : Dichter, Naturmystiker, Maler, Illustrator, Graveur

### Biographie

1745-1758 Sung, Mei-ying. Blake and the Chinaman [ID D26564].  
 At the height of the Chinese fashion in England around the 1750s, the trade in porcelain was a prosperous business. As the Chinese had developed over several centuries a much more advanced technology of porcelain-making, the English had admired and tried to imitate them with enthusiasm. The interest in Chinese style and objects, especially porcelain, was the prevailing fashion in mid-eighteenth-century England. It was popular not only to collect Chinese exported ceramics but also 'chinoiserie' style furniture and images. William Hogarth's *Marriage à-la-Mode* (1745) shows the luxuries of an aristocrat's house including a range of Chinese porcelain prominently displayed above the fireplace. This represents the fashion of the 18th-century British wealthy household, where Chinese ceramic figures, porcelain jars and vases were highly valued and extremely desirable objects for rich collectors. Although by William Blake's time much of this chinoiserie had been replaced by neo-classical purity, china remained a favourite English household decoration. Through the 18th century, there had been close connections between English china dealers (chinamen) and the criss-crossing of Chinese imports and Midlands domestic manufactures involving the engraving and print trades. English china dealers often had their engraved or etched trade cards designed in a Chinese or chinoiserie style, and advertising technique meant to hint to the customer that their ceramic wares were of the highest quality. A political and satirical history of the years 1756 and 1757. [Plates publ. By George Edwards and Matthew Darly]. (London : E. Morris, 1757 od. 1758) in which appear several caricatures published by Darly and Edwards, not only combined text and image in a combination similar to Blake's illuminated books, but a number of Blake's autograph signatures bearing the date 'May 29 1773' are inscribed in one copy of the edition. If Blake had seen Darly and Edwards' prints on political and satirical history, he may have also seen their chinoiserie book *A new book of Chinese designs* [ID D8960] and know something of the prospering transfer-printing business for ceramics. Blake's only certain connection with the English chinamen was the engraving he did for the Wedgwood factory catalogue. Blake did not design the plates himself but took them from John Flaxman's designs. Blake's plates were never published and sold in a conventional manner as a catalogue for customers but were used by Wedgwood and his salesmen as a pattern book. [Sung1]

### Bibliographie : Autor

- 1957 [Blake, William]. *Bulaike shi xuan*. Bulaike zuo ; Yuan Kejia yi. (Beijing : Ren min wen xue chu ban she, 1957). [Übersetzung der Gedichte von Blake].  
 布莱克詩选 [WC]
- 1957 [Blake, William]. *Bulaike shi xuan*. Zha Liangzheng deng yi. (Beijing : Beijing ren min wen xue chu ban she, 1957). [Übersetzung der Gedichte von Blake].  
 布莱克詩选 [WC]
- 1973 [Blake, William]. *Bulaike shi xuan*. Zhou Wenbin yi. (Taipei : Wu zhou chu ban she, 1973). [Übersetzung der Gedichte von Blake].  
 布莱克詩选 [WC]
- 1988 [Blake, William]. *Tian zhen yu jing yan zhi ge*. Weilian Bulaike zhu ; Yang Yi [Ouyang Shan] yi. (Changsha : Hunan ren min chu ban she, 1988). (Shi yuan yi lin). Übersetzung von Blake, William. *Songs of innocence and of experience, shewing the two contrary states of human soul*. (London : The author and printer W. Blake, 1789-1794).  
 天真与经验之歌 [WC]

- 1999 [Blake, William]. *Bulaike shi ji*. Zhang Chiheng yi. (Shanghai : Shanghai san lian shu dian, 1999). [Übersetzung der Gedichte von Blake].  
布莱克诗集 [WC]

### *Bibliographie : erwähnt in*

- 1949 [Todd, Ruthven]. *Weiling Bulake de zuo pin ji sheng ping*. Tuode ; Ye Junjian yi. (Buxiang : Ying guo wen hua wie yuan hui guo li bei ping tu shu guan, 1949). Übersetzung von Todd, Ruthven. *Aspects of the life and work of William Blake*. ([S.l. : s.n., 1947).  
渭靈布拉克的作品及生平 [WC]
- 1988 Yang, Xiling. *Li zhi meng*. (Beijing : Ren min chu ban she, 1988). (Mian xiang xian dai hua, mian xiang shi jie, mian xiang wei lai). [Biographie von William Blake].  
理智梦 [WC]
- 1991 Li, Shixue. *Zhong xi wen xue yin yuan*. (Taibei : Lian jing chu ban shi ye gong si, 1991). (Lian jing ping lun ; 20). [Abhandlung über George Gordon Byron und William Blake].  
中西文学因缘 [WC]
- 1998 Wang, Qiang. *Bao ye da jian bing = Bulaike he quan qiu fa zhan zui kuai de bao ye di guo*. Xi ke luo shi. (Beijing : Guang ming chu ban she, 1998). [Biographie von William Blake].  
报业大兼并 [WC]
- 2006 Sung, Mei-Ying. *Blake and the Chinaman*. In: Clark, Steve; Suzuki, Masashi, eds. *The reception of Blake in the Orient*. London : Continuum, 2006). (Continuum reception studies series ; 63-76). [ZB]

**Blakiston, Thomas Wright** (Lymington, Hampshire 1832-1891 San Diego, Calif.) :  
Offizier, Forscher, Reisender

### *Biographie*

- 1859 Thomas Wright Blakiston ist Kommandant der Artillerie in Guangzhou (Guangdong). [ODNB]
- 1861 Thomas Wright Blakiston und Samuel Isaac Joseph Schereschewsky als Dolmetscher reisen von Shanghai zum Yangzi, nach Ya'an (Sichuan), Hangzhou (Zhejiang), bis Jiangxi. [ODNB]

### *Bibliographie : Autor*

- 1861 Blakiston, Thomas Wright. *Five months on the Yang-tsze ; with a narrative of the exploration of its upper waters, and notices of the present rebellions in China*. (London : John Murray, 1862). [Yangzi].  
<https://archive.org/stream/fivemonthsonyan01blakgoog#page/n12/mode/2up>. [Cla]

**Blancard, Pierre** (Marseille 1741-1826 Aubagne) : Marine Kapitän, Händler

### *Biographie*

- 1789 Pierre Blancard importier Schösslinge von Chrysanthenen nach Frankreich. [Wik]

### *Bibliographie : Autor*

- 1806 Blancard, Pierre. *Manuel du commerce des Indes orientales et de la Chine*. (Paris : Chez Bernard, libraire, 1806). [WC]

- 1807 Boucherie, Anthony. *The merchants' unerring guide to the East India and China trade : drawn from the observations and notes of Pierre Blancard, an experienced merchant and navigator in the Asiatic seas.* (Philadelphia : William Duane, 1807). (Pamphlets ; vol. 45, no 4). [WC]

### **Blanchard, Louise** (1948-)

#### *Bibliographie : Autor*

- 1999 Blanchard, Louise ; Dalcourt, André. *La Chine, le Tibet, le Népal, l'Inde : sabbatique asiatique : récit de voyage.* (Outremont, QC : Lanctôt éditeur, 1999). [KVK]

### **Blancheton, Ernest** = Blancheton, Ernest Jules (1842-1881) : Französischer Diplomat

#### *Biographie*

- 1869-1870 Ernest Blancheton ist Konsul des französischen Konsulats in Fuzhou. [France2]  
 1871-1872 Ernest Blancheton ist Konsul des französischen Konsulats in Guangzhou. [France2]

### **Blanchon, Flora** = Blanchon Zecchini, Flora (Aix-les-Bains 1943-) : Professorin des Chaire d'archéologie et d'histoire de l'art de l'Extrême-Orient, Université Paris 4 Sorbonne ; Direktorin Centre de recherche sur l'Extrême-Orient, Paris-Sorbonne ; Direktorin der Asien-Sammlung der Presses de l'Université Paris-Sorbonne

#### *Biographie*

- 1967 Flora Blanchon erhält das Diplom der Ecole national des langues orientales vivantes. [Lab10]  
 1969 Flora Blanchon erhält das Licence d'histoire der Université de Sorbonne. [Lab10]  
 1969-1973 Flora Blanchon ist Charchée de cours am Institut national des langues et civilisations orientales. [Lab10]  
 1971 Flora Blanchon erhält die Maîtrise d'histoire der Université Panthéon-Sorbonne. [Lab10]  
 1972 Flora Blanchon promoviert (3e cycle) in Geschichte an der Université Panthéon-Sorbonne. [Lab10]  
 1973-1983 Flora Blanchon ist Assistentin am Institut national des langues et civilisations orientales. [Lab10]  
 1976- Flora Blanchon ist Mitglied der European Association of Chinese Studies. [Int]  
 1982 Flora Blanchon habilitiert sich in Geschichte an der Université Panthéon-Sorbonne. [Lab10]  
 1984-1986 Flora Blanchon ist Maître assistante am Institut national des langues et civilisations orientales. [Lab10]  
 1987-1989 Flora Blanchon ist Maître de conférences am Institut national des langues et civilisations orientales. [Lab10]  
 1988- Flora Blanchon ist Professorin des Chaire d'archéologie et d'histoire de l'art de l'Extrême-Orient, Université Sorbonne, Paris IV. [Bla]  
 1994- Flora Blanchon ist Präsidentin und Gründerin der Association "Asie Sorbonne". [Bla]  
 1999- Flora Blanchon ist Direktorin der Asien-Sammmlung der Presses de l'Université Paris-Sorbonne. [Bla]  
 2000-2002 Flora Blanchon ist Direktorin der Ecole doctorale 6, Histoire de l'art et d'archéologie. [Bla]  
 ????- Flora Blanchon ist Mitglied der Association française d'études chinoises. [Int]

*Bibliographie : Autor*

- 1982 Blanchon, Flora. *Les armes et leur utilisation en Chine à l'époque des Royaumes combattants*. Vol. 1-3. (Paris : [s.n.], 1982). Habil. Univ. Panthéon-Sorbonne, Paris IV, 1982. [CCFr]
- 1990 Blanchon, Flora. *La Chine de la royauté à l'empire*. (Paris : Presses de l'Université de Paris-Sorbonne, 1990) (Lectures en Sorbonne ; 4).
- 1992 *Donner et recevoir*. Textes réunis par Flora Blanchon. (Paris : Presses de l'Université de Paris-Sorbonne, 1992). (Asie ; 1). [Betr. Geschenke].
- 1992 *Qin Shihuangdi : les guerriers de l'éternité : exposition présentée à l'initiative du Conseil général de la Moselle, Metz-Arsenal, 20 juin-15 septembre 1992*. Textes de Flora Blanchon, Léon Vandermeersch, Jean-Luc Fazan ; photographies de Jean-Claude Kanny. (Metz : Ed. Serpenoise, 1992).
- 1993 *Aménager l'espace*. Sous la direction de Flora Blanchon. (Paris : Presses de l'Université de Paris-Sorbonne, 1993). (Asie ; 2).
- 1995 *Savourer, goûter*. Sous la direction de Flora Blanchon. (Paris : Presses de l'Université de Paris Sorbonne, 1995). (Asie ; 3).
- 1998 *Aller et venir : mythe et histoire*. Sous la direction de Flora Blanchon. (Paris : Presses de l'Université de Paris-Sorbonne, 1998). (Asie ; 5).
- 1999 Blanchon, Flora. *Arts et histoire de Chine*. Avec la participation de Isabelle Robinet, Jacques Giès et André Kneib. (Paris : Presses de l'Université de Paris-Sorbonne, 1999). (Asie ; 6).
- 2002 *Aller et venir : faits et perspectives*. Sous la direction de Flora Blanchon. (Paris : Presses de l'Université de Paris-Sorbonne, 2002). (Asie ; 6-7).
- 2005 *Banquier, savant, artiste : présences françaises en Extrême-Orient au XXe siècle*. Flora Blanchon (dir.). (Paris : Presses de l'Université Paris-Sorbonne, 2005). (Collection Asie). [AOI]

**Bland, John Otway Percy** = Pu, Lande = Bland, J.O.P. (Malta 1863-1945 Ipswich) :  
Englischer Autor, Journalist

*Biographie*

- 1883 John Otway Percy kommt in China an. [ODNB]
- 1884-1886 John Otway Percy Bland ist Assistent der Chinese Maritime Customs in Hankou (Hubei). [ODNB]
- 1887 John Otway Percy Bland ist Assistent der Chinese Maritime Customs in Guangzhou (Guangdong). [ODNB]
- 1887-1888 John Otway Percy Bland ist Assistent der Chinese Maritime Customs in Beijing. [ODNB]
- 1888-1889 John Otway Percy Bland ist Assistent der Chinese Maritime Customs in Shanghai. [ODNB]
- 1889-1894 John Otway Percy Bland ist Assistent der Chinese Maritime Customs in Beijing. [ODNB]
- 1894-1896 John Otway Percy Bland ist Privatsekretär von Robert S. Hart in Shanghai und Beijing. [ODNB]
- 1897 John Otway Percy Bland wird Korrespondent der *The Times* in Shanghai. [ODNB]
- 1897-1906 John Otway Percy Bland ist Sekretär des britischen Shanghai Municipal Council. [ODNB]
- 1906-1910 John Otway Percy Bland ist Agent für Anleihe-Verhandlungen der Eisenbahnen für die British and Chinese Corporation in Beijing. [ODNB]

- 1909 Edmund Backhouse und John Otway Percy Bland beginnen ihre Zusammenarbeit und schreiben Bücher über China. [ODNB]
- 1910 John Otway Percy Bland kehrt nach England zurück. [ODNB]

### *Bibliographie : Autor*

- 1902 Bland, J[ohn] O[tway] P[ercy]. *Verse & worse : selections from the writings of Tung Chia*. With illustrations by W.D. Straight. (Shanghai : Oriental Press, 1902). [Dong Jia].
- 1909 Bland, J[ohn] O[tway] P[ercy]. *Houseboat days in China*. (London : Edward Arnold, 1909). [AOI]
- 1910 Bland, J[ohn] O[tway] P[ercy] ; Backhouse, Edmund. *China under the empress dowager, being the history of the life and times of Tz'u Hsi*. (London : Heinemann, 1910). [Cixi].  
=  
Bland, John Orway Percy ; Backhouse, Edmund Trelawny. *China unter der Kaiserin Witwe : die Lebens- und Zeit-Geschichte der Kaiserin Tzu Hsi*. (Berlin : K. Siegismund, 1913).
- 1912 Bland, John Otway Percy. *Recent events and present policies in China*. (Philadelphia, J.B. Lippincott Company 1912).  
<https://archive.org/details/recenteventspres00blan>. [WC]
- 1914 Backhouse, E[dmund] ; Bland, J[ohn] O[tway] P[ercy]. *Annals & memoirs of the court of Peking (from the 16th to the 20th century)*. (London : W. Heinemann, 1914).
- 1914 Backhouse, Edmund. *Annals & memoirs of the court of Peking (from the 16th to the 20th century)*. (London : William Heinemann, 1914). = *Les empereurs mandchous : mémoires de la cour de Pékin*. Traduction de J.O.P. Bland, L.M. Mitchell ; préf. de Henri Maspero. (Paris : Payot, 1934). [Beijing]. [Yale]
- 1915 [Bland, John Otway Percy]. *Qing shi wai ji*. Pulande, Baikehaosi yuan zhu ; Chen Lengti, Chen Yixian yi shu. (Shanghai : Zhonghua shu ju, 1915). Übersetzung von Backhouse, E[dmund] ; Bland, J[ohn] O[tway] P[ercy]. *Annals & memoirs of the court of Peking (from the 16th to the 20th century)*. (London : W. Heinemann, 1914).
- 1917 Bland, J[ohn] O[tway] P[ercy]. *Li Hung-chang*. (London : Constable, 1917). [Li Hongzhang].
- 1921 Bland, J[ohn] O[tway] P[ercy]. *China, Japan and Korea*. (London : W. Heinemann, 1921).
- 1928 Chen, Lengtai. *Cixi wai ji*. Edmund Trelawny Backhouse, John Otway Percy Bland zhu, Chen Lengtai, Chen Yixian yi shu. (Shanghai : Zhonghua shu ju, 1928). Übersetzung von Bland, J[ohn] O[tway] P[ercy] ; Backhouse, Edmund. *China under the empress dowager, being the history of the life and times of Tz'u Hsi*. (London : Heinemann, 1910).  
慈禧外纪
- 1932 Bland, J[ohn] O[tway] P[ercy]. *China : the pity of it*. (London : W. Heinemann, 1932).

**Bland, Larry I.** (Indianapolis, 1940-2007 Lexington, Va.) : Historiker, Direktor George-Marshall-Stiftung

### *Bibliographie : Autor*

- 1998 *George C. Marshall's mediation mission to China, December 1945-January 1947 = Maxie'er zai Zhongguo tiao ding shi ming*. Larry L. Bland, editor ; with special assistance by Roger B. Jeans and Mark F. Wilkinson. (Lexington, Va. : George C. Marshall Foundation, 1998). [WC]

**Blank, Carolin** (um 1987)

### *Bibliographie : Autor*

- 1987 Deng, Gang. *Der Zauber des Meeres*. [Übers. von Carolin Blank et al.]. (Beijing : Verlag für Fremdsprachige Literatur, 1987). (Phönix-Reihe). Übersetzung von Deng, Gang. *Dai shi feng*. [AOI]
- 1991 Blank, Carolin ; Gescher, Christa. *Gesellschaftskritik in der Volksrepublik China : der Journalist und Schriftsteller Liu Binyan : mit einer umfassenden Bibliographie*. (Bochum : N. Brockmeyer, 1991). (Chinathemen. Text ; 3). [WC]

**Blankennagel, August** (Haspe = Hagen, Ruhrgebiet 1846-) : Missionar Rheinische Missionsgesellschaft

*Biographie*

- 1876-1880 August Blankennagel ist Missionar der Rheinischen Mission in China. [SunL1]

**Blasco Ibáñez, Vicente** (Valencia 1867-1928 Menton) : Spanischer Schriftsteller, Politiker

*Biographie*

- 1925 Vicente Blasco Ibáñez hält sich in China auf. [Bla11:S. 98]

*Bibliographie : Autor*

- 1928 [Blasco Ibáñez, Vicente]. *Liang ye you qing qu*. Yibaniesi zhu ; Dai Wangshu yi. (Shanghai : Guang hua shu ju, 1929). [Übersetzung von Novellen].  
良夜幽情曲 [WC]
- 1928 [Blasco Ibáñez, Vicente]. Yibaniesi duan pian xiao shuo ji. Yibaniesi zhu ; Dai Wangshu yi. (Shanghai : Guang hua shu ju, 1928). (Shi jie ming zhu xuan). [Übersetzung von Novellen].  
伊巴涅思短篇小說集 [WC]
- 1932 Blasco Ibáñez, Vicente. *Chine*. Trad. de l'espagnol par Renée Lafont. Avec quatre planches hors-texte tirées en héliogravures. (Paris : Flammarion, 1932). [Spanisches Original ist nicht auffindbar]. [Yuan]
- 1960 [Blasco Ibáñez, Vicente]. *Qi shi lu de si qi shi*. Yibaniesi zhu ; Wu Guangjian xuan yi. (Xianggang : Jin xiu chu ban she, 1960). (Ying Han dui zhao ming jia xiao shuo xuan). Übersetzung von Blasco Ibáñez, Vicente. *Sangre y arena : novela*. (Valencia : Prometeo ; F. Sempere, 1908).  
啓示錄的四騎士

**Blaser, Werner** (Basel 1924-) : Architekt, Publizist

*Biographie*

- 1972 Werner Blaser reist auf Einladung der chinsischen Architekturgesellschaft nach Beijing. Er befasst sich vor allem mit klassischer chinesischer Pavillonarchitektur aus der Ming- und Qing-Zeit [Dubo1:S. 114-115]

**Blatchley, Emily** (1842-874) : Englische protestantische Missionarin China Inland Mission

*Biographie*

- 1866-1870 Emily Blatchley ist Missionarin der China Inland Mission in Zhejiang und Jiangsu. Sie ist Sekretärin von Herbert Hudson Taylor. [Prot2]

**Blatter, Eduard** (1901-1991) : Missionar Bethlehem Mission Immensee

*Biographie*

- 1928-1929 Eduard Blatter studiert Chinesisch in Chuantaozi. [SMB]  
 1929 Eduard Blatter ist Vikar bei Gustav Schnetzler in Baiquan. [SMB]  
 1929-1932 Eduard Blatter ist Pfarrer in Dedu und Keshan. [SMB]  
 1932-1934 Eduard Blatter ist Direktor der Qiqihar Mittelschule St. Michael, dann Rückreise nach Immensee. [SMB]

**Blavet, Catherine** (um 1993)*Bibliographie : Autor*

- 1993 Chi, Ten-shung [Qi, Dengsheng]. *Chanson au bord de l'eau : roman*. Trad. par Catherine Blavet. (Arles : P. Picquier, 1993). Übersetzung von Qi, Dengsheng. *Sha he bei ge*. (Taipei : Yuan jing chu ba, 1978).  
 沙河悲歌 [Pino24]

**Blaxland, George** (um 1828)*Bibliographie : Autor*

- 1828 Blaxland, George. *Sketch of part of the East Coast of China and Western part of Formosa with the track of the Schooner Dhaulle in May & June 1827*. (London : J. Horsburgh, 1828). [WC]

**Blecher, Marc J.** = Blecher, Marc Jeremy (New York, N.Y. 1948-) : Professor of Politics and East Asian Studies, Department of Politics, Oberlin College, Ohio

*Biographie*

- 1969 Marc J. Blecher erhält den B.S. der Cornell University, Ithaca N.Y. [Ble]  
 1972 Marc J. Blecher erhält den M.A. in International Relations der University of Chicago. [Ble]  
 1975-1976 Marc J. Blecher ist Senior Research Fellow am Center for Chinese Studies der University of California, Berkeley. [Ble]  
 1976-1981 Marc J. Blecher ist Assistant Professor of Government am Oberlin College, Ohio. [Ble]  
 1978 Marc J. Blecher promoviert in Political Science am Department of Political Science der University of Chicago. [Ble]  
 1978 Marc J. Blecher ist Research Fellow am Center for Far Eastern Studies der University of Chicago. [Ble]  
 1979 Marc J. Blecher ist research scholar des National Endowment for the Humanities in China. [Ble]  
 1981- Marc J. Blecher ist Vorsitzender des Committee on Third World Studies, Oberlin College, Ohio. [Ble]  
 1981-1987 Marc J. Blecher ist Associate Professor of Government am Oberlin College, Ohio. [Ble]  
 1982-1983 Marc J. Blecher ist Visiting Fellow am Institute of Development Studies der University of Sussex, Brighton. [Ble]  
 1988- Marc J. Blecher ist Professor of Politics and East Asian Studies am Department of Politics des Oberlin College, Ohio. [Ble]  
 1989-1992 Marc J. Blecher ist Visiting Professor of Political Science an der University of Chicago. [Ble]

- 1991-1995 Marc J. Blecher ist Vorsteher des Department of Politics des Oberlin College, Ohio. [Ble]
- 2003- Marc J. Blecher ist Vorsitzender des London Program Committee, Oberlin College, Ohio. [Ble]

### *Bibliographie : Autor*

- 1978 Blecher, Marc Jeremy. *Leader-mass relations in rural Chinese communities : local politics in a revolutionary Society*. (Chicago : University of Chicago, 1978). Diss. Dep. of Political Science, Univ. of Chicago, 1978. [WC]
- 1979 Blecher, Marc J. ; White Gordon. *Micropolitics in contemporary China : a technical unit during and after the Cultural revolution*. (White Plains, N.Y. : M.E. Sharpe, 1979). [WC]
- 1986 Blecher, Marc J. *China, politics, economics, and society : iconoclasm and innovation in a revolutionary socialist country*. (Boulder, Colo. : L. Rienner, 1986). (Marxist regimes series). [WC]
- 1996 Blecher, Marc J. ; Shue, Vivienne. *Tethered deer : government and economy in a Chinese county*. (Stanford, Calif. : Stanford University Press, 1996). [WC]
- 1997 *The China handbook*. Ed. by Christopher Hudson ; advisers, Marc Blecher, Judy Curry. (Chicago, Ill. : Fitzroy Dearborn Publ., 1997). (Regional handbooks of economic development, prospects onto the 21st century). [WC]
- 1997 Blecher, Marc J. *China against the tides : restructuring through revolution, radicalism, and reform*. (London : Pinter, 1997). [2nd ed. (London : Continuum, 2003)]. [WC]
- 1999 [Blecher, Marc J.] *Fan chao liu di Zhongguo*. Bairuiqi zhu ; Wang Danni deng yi. (Beijing : Zhong gong zhong yang dang xiao chu ban she, 1999). Übersetzung von Blecher, Marc J. *China against the tides : restructuring through revolution, radicalism, and reform*. (London : Pinter, 1997). [2nd ed. (London : Continuum, 2003)]. [WC]
- 2003 *Asian politics in development : essays in honour of Gordon White*. Ed., Robert Benewick, Marc Blecher, Sarah Cook. (London : F. Cass, 2003). [WC]

**Blégnny, Nicolas de** = Pradel, Abraham du (1652-1722) : Französischer Essayist, Historiker, Chirurg

### *Bibliographie : Autor*

- 1878 Blégnny, Nicolas de. *Le livre commode des adresses de Paris pour 1692*. Vol. 1-2. (Paris : P. Daffis, 1878). (Bibliothèque Elzevirienne).  
<https://archive.org/details/lelivrecommode01bleguoft>.  
 Enthält : Commerce de curiositez et de bijouteries : les marchands tenans boutique, acheteurs, vendeurs et troqueurs de tableaux, meubles de la Chine, porcelaines, cristaux, coquillages et autres curiositez et bijouteries. [WC]

**Blei, Franz** (Wien 1871-1942 Westbury, N.Y.) : Schriftsteller

### *Bibliographie : Autor*

- 1921 Blei, Franz. *Fräulein Tsui und Fräulein Li : zwei chinesische Novellen*. (München : Hyperion-Verlag, 1921). (Kleine Jedermannsbücherei ; Nr. 37). [KVK]
- 1922 Blei, Franz. *Liebesgeschichten des Orients : mit einleitender Prosa*. (Hannover : P. Steegemann, 1922). Nachdichtung von *Die Dame mit dem weissen Fächer* von Hans Jürgens. [ID D12665]. [HanR1,KVK]

**Bleichsteiner, Robert** (Wien 1891-1954 Wien) : Direktor Museum für Völkerkunde Wien, Professor für Ethnologie Universität Wien, Orientalist

*Bibliographie : Autor*

1937 Bleichsteiner, Robert. *Die gelbe Kirche : Mysterien der buddhistischen Klöster in Indien, Tibet, Mongolei und China*. (Wien : Belf, 1937). [KVK]

**Bleistein, Roman** (Aschaffenburg 1928-2000 Borkum) : Jesuit, Professor für Pädagogik, Hochschule für Philosophie München

*Bibliographie : Autor*

1956 Bleistein, Roman. *Fu-Lin und der Rote Tiger : Erzählung über ein Schicksal der Christen in China*. (Freiburg : Herder, 1956). [WC]

**Blémont, Emile** = Blémont, Léon-Emile (Paris 1839-1927 Paris) : Dichter, Dramatiker, Übersetzer

*Bibliographie : Autor*

1887 Blémont, Emile. *Poèmes de Chine*. Préf. Paul Arène. (Paris : A. Lemerre, 1887). [WC]

**Blewett, Neal** (Launceston, Tasmanien 1933-) : Politiker der Australian Labor Party, Handelsminister

*Biographie*

1990 Neal Blewett reist zur 4. Joint Ministerial Economic Commission für Handels-Gespräche nach Beijing. [Tho2]

**Blickle, Karl** (Schweinfurt 1869-) : Kaufmann

*Biographie*

1895-1919 Karl Blickle ist Angestellter von Slevogt & Co. in Shanghai. [Nell1]

2017 Karl Blickle gründet die Shanghai German Community, die auf der Grundlage freiwilliger Beiträge funktionieren sollte, in Shanghai [Schmi2:S. 75,Nell1]

1920-1926 Karl Blickle ist Manager von E-Foong Commercial Company in Shanghai. [Nell1]

**Bligh, William** (Plymouth 1754-1817 London) : Seeoffizier, Gouverneur New South Wales, Schriftsteller

*Bibliographie : Autor*

- 1991 *Shi jie wen xue ming zhu jing cui*. Zhong ying dui zhao. Vol. 1-72. (Taipei : 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; Fyodor Dostoyevsky; O. Henry [William Sydney Porter]; Joseph Conrad.  
 世界文學名著精粹 [WC]

**Bliss, Charles K.** = Blitz, Karl Kasiel = Bliss, Charles Kasiel (Czernowitz 1897-1985 Australien) : Chemieingenieur, Semantograph

### *Biographie*

- 1940-1946 Charles K. Bliss flieht über den Atlantik, Kanada, den Pazifik und Japan nach China, lebt im Ghetto von Hongkou in Shanghai und arbeitet über chinesische Schriftzeichen und einer "Weltschrift". [Wik]

**Bliss, Edward** = Bliss, Edward Lydston (Newburyport, Mass. 1865-1960 Boston, Mass.) : Medizinischer Missionar American Board of Commissioners for Foreign Missions, Arzt

### *Biographie*

- 1893-1898 Edward Bliss ist Arzt in Shaowu (Fujian). [Wik]  
 1900-1932 Edward Bliss ist Arzt in Shaowu (Fujian). [Wik]

**Bliss, William** = Bliss, William Dwight (1856-1926) : Amerikanischer Sozialist, Pastor

### *Biographie*

- 1906 [Bliss, William]. *She hui zhu yi shi da gang*. Yuan Shi [Liao Zhongkai] yi [ID D19589]. Joachim Kurtz : Fichte wird gemeinsam mit Hegel zu einem philosophischen Vorläufer von Lasalle, Marx und Bakunin erklärt. Wie diesen habe Fichte ein 'idealer Staat' vorgeschwebt, in dem 'jeder mit jedem kooperiert und jeder jeden unterstützt'. Diese 'christliche Staatsphilosophie' sei zwar zunächst weder innerhalb der Kirche noch politisch wirksam geworden, doch habe sie später die Entstehung der von Marx und Bakunin begründeten 'materialistischen Bewegung' begünstigt. Das Denken Fichtes, der sich oft selbst als 'christlicher Sozialist' bezeichnet habe, markiere deshalb eine wichtige 'Zwischenstation' auf dem Weg von der französischen Revolution zum Sozialismus. Die Übersetzung hatte keinen Einfluss in China, trug jedoch dazu bei, dass Fichte fortan in Artikeln zur Geschichte des sozialistischen Denkens häufiger Erwähnung fand, ohne dass dabei seine Theorien nähert erläutert wurden. [Kur1:S. 39-40]

### *Bibliographie : Autor*

- 1906 [Bliss, William]. *She hui zhu yi shi da gang*. Yuan Shi [Liao Zhongkai] yi. In : Min bao ; vol. 7 (Sept. 1906). Übersetzung von Bliss, William. *A handbook of socialism*. (London : S. Sonnenschein, 1895). [Auszug ; Grundriss der Geschichte des Sozialismus]. [Kur1]

**Blixen-Finecke, Karen** = Blixen, Tania = Andrézel, Pierre = Dinesen, Isak = Blixen, Karen = Karen Blixen = Blixen-Finecke, Karen Christence (Rungsted 1885-1962 Rugstedlund) : Dänische Schriftstellerin

*Bibliographie : Autor*

- 1997 *Zou chu Fei zhou*. Yin Aiping, Xiao Jia, Wang Ping gai bian. (Xi'an : Wei lai, 1997). (Cha tu ben shi jie zhu ming li xian xiao shuo jing dian). 走出非洲  
[Enthält] :
1. [Dinesen, Isak = Blixen-Finecke, Karen]. *Zou chu Fei Zhou*. Übersetzung von Dinesen, Isak. *Out of Africa*. (New York, N.Y. : Modern Library, 1952). 走出非洲
  2. [Defoe, Daniel]. *Hai dao chuan zhang*. Difu zhu. Übersetzung von Defoe, Daniel. *The life, adventures, and pyracies, of the famous Captain Singleton : containing an account of his being set on shore in the island of Madagascar, his settlement there, with a description of the place and inhabitants: of his passage from thence, in a paraguay, to the main land of Africa, with an account of the customs and manners of the people: his great deliverances from the barbarous natives and wild beasts: of his meeting with an Englishman, a citizen of London, among the Indians, the great riches he acquired, and his voyage home to England: as also Captain Singleton's return to sea, with an account of his many adventures and pyracies, with the famous Captain Avery and others*. (London : Printed for J. Brotherton, J. Graves, A. Dodd and T. Warner, 1720). 海盜船长
  3. *Nu hai bian zhou*. [Original-Titel nicht bekannt].
  4. *Gelifei li xian ji*. [Original-Titel nicht bekannt]. [WC]

**Bloch, David Ludwig** (Floss, Oberpfalz 1910-2002 Barrytown, New York) : Maler, Lithograph, Porzellanmaler

*Biographie*

- 1940-1949 David Ludwig Bloch lebt im Exil in Shanghai und findet engen Kontakt zu chinesischen Künstlerkreisen. [Zim10]

**Bloch, Ernst** (Ludwigshafen a.Rhein 1885-1977 Tübingen) : Philosoph, Professor für Philosophie Universität Leipzig

*Biographie*

1959

Bloch, Ernst. *Das Prinzip Hoffnung* [ID D19401].*Frohbotschaft des irdisch-himmlichen Gleichgewichts und des unscheinbaren Welttakts (Tao): Konfuzius, Laotse.*

Auch der maßvolle Mensch hält sich zurück, drängt sich nicht vor noch auf. Vom holden Bescheiden bis zur Gabe, ausgeglichen im Mittleren zu sein, zieht sich eine verwandte Art. Sie ist bürgerlich in einem älteren Sinn, in einem, der noch keinerlei ungemessenen Profittrieb hat. So wurde auch die mittlere Haltung, die dem Abenteuer fremde, besonders in Völkern ohne kriegerische Oberschicht gepriesen. Ohnehin empfiehlt sich gepredigter Anstand, neben grauenhaften Leibesstrafen und vorbeugender als diese, um die Massen in Ruhe zu halten. Man liebt das Erprobte, das Ausgewogene, das Lot in den Dingen, man ist andächtig zum Maß. Am bewußtesten erschien dergleichen in China, am Ende seiner Feudalzeit versteht sich, um 700 v. Chr., unter anarchischen Wirren, die sich noch bis um 220 v. Chr. hinzogen. Damals wurde China erst zivil, eine neue Herrschaft entstand, das ist eine neue Form der Grundrente. Die patriarchalisch aufgebaute Familie blieb zwar, doch die adligen Geburtsrechte fielen, außer dem Kaiser gibt es keinen Geburtsadel. Auch der Kaiser und seine Mandarine (ein neuer Bildungsadel) gaben sich nicht mehr als die »Herren« der ritterlich-feudalen Zeit, sondern als die despotischen »Eltern« eines formal befreiten Volks. Aus der Hofhaltung wird Maßhaltung, sozusagen; die Lebensform wird durchgehends patriarchalisch gezähmt. Religiös formuliert wurde diese erstrebte Mitte durch Konfuzius, einen selber zurückhaltenden, nirgends eifernden Mann. Er wirkt als Sittenlehrer unkriegerisch wie keiner: »Besser ein Hund und friedvoll als ein Mensch und im Streit leben.« Das Li (An-standsregel) wird zur Andacht, das Jen (Menschlichkeit) bedeutet hier Brauch oder Überlieferung. Um Wildes oder Dunkles kümmert sich ein Kluger nicht: »Worüber der Meister nicht sprach, waren unnatürliche Erscheinungen, Taten der Gewalt, Unruhen und Geister« (Lun-yü VII, 20). Ebenso: »Den Geistern mit Ehrfurcht begegnen, aber Abstand von ihnen halten, das mag man Weisheit nennen« (Lun-yü VI, 20). Dafür rückt der Kaiser in die fromme Mitte, der Kaiser des nachfeudalen, patriarchalisch-zentralisierten »Rechtsstaats« und seine Besonnenheit. Sie zu formulieren, mehr noch: zu weihen, dazu griff Konfuzius persönlich auf die Vergangenheit zurück, als wäre die Theologie des neuen, des patriarchalisch-absoluten Staats bloße Reform«. Konfuzius verkleidet das Seine als Kodex des feudalen Gentleman, er hält sich sentimentalisch an den überlieferten Brauch, nichts soll wiederhergestellt werden als der »Weg der alten Könige«, nichts soll regelgebend sein als die alten Urkunden des Schu-king und Shi-king. In Wahrheit aber wurde Konfuzius der Weisheitslehrer der neuen Patrimonial-

Bürokratie; er nimmt ihre nicht mehr geburtsständische, sondern akademische Gliederung voraus, ihren Pazifismus und Rationalismus. Mit der nachfeudalen Gesellschaft erscheint eine nachfeudale Götterwelt, und sie allerdings hat, bei aller gebliebenen Naturreligion, ein so eminent Menschliches in der Mitte wie die Sittlichkeit des Kaisers und seine maßhaltende Besonnenheit. Das ist in dieser Form ein Neues, besonders im Gebiet der Naturreligionen, zu denen die chinesische noch zählt; und Konfuzius der Stifter selbst, tritt trotz aller maßvollen Zurückhaltung immerhin laut und deutlich mit seinem Namen auf: als Lehrer des Kaisers und seines Reichs der Mitte. Gewiß, auch andere Naturreligionen machten das Oberhaupt magisch: im alten Irland wurde geglaubt, ein starker König bringe Natursegen; im alten Mexiko mußte der Herrscher bei Thronbesteigung sogar den Schwur leisten, daß er die Sonne scheinen, die Wolken regnen, die Flüsse fließen lassen wolle und die Erde zu großer Fruchtbarkeit bringe. Im alten Indien war dieser Naturrapport sogar mit Moral versehen: »Wo die Könige sündlos handeln«, sagt das Rechtsbuch des Manu, »dort werden die Menschen schmerzlos geboren und leben lange, das Getreide schießt auf, sobald es gesät, Kinder sterben nicht, alle Nachkommen sind gut geraten.« Und in Babylon, in Ägypten hatte zwar kein Stifter, wohl aber der Herrscher als solcher göttliche Würde, durch ihn hindurch segnete Marduk, segneten Horus, Osiris, Re das Land. Aber ob Irland oder Mexiko, ob Altindien oder gar Ägypten-Babylon mit seinen riesig tabuierten Monarchien: das Oberhaupt des Volkes steht unterhalb der jeweiligen Naturgötter, verfügt ihnen gegenüber nur über eine besondere Gebetskraft, oder aber Marduk, Re verkörpern sich selber in der Königswürde, bei sonst fast menschenfreiem Astralmythos. Anders eben im Konfuzius-Glauben: der Kaiser steht über den

irdischen Naturgöttern, zwischen Erde und Himmel hält nur er das Gleichgewicht. Die Berg- und Fluß-, die Stadt- und Provinzgötter des Reichs gelten als kaiserliche Beamte, sie sind absetzbar wie Mandarine. Der Kaiser des Konfuzius ist dasselbe wie die Mitte des Staats und Mitte des Kosmos: Mißernte, Überschwemmung, Erdbeben, selbst böse Stern-Konstellationen folgen so genau aus ungeordneter Regierung wie guter Naturgang aus geordneter. Und an diesem Punkt der Lehre wird sichtbar, daß die Benanntheit und Betontheit eines Stifters auch eine Naturreligion entscheidend verändert (über die bloße ideologische Glorifizierung des Herrschertums hinaus). Wonach ein Stifter sogar vor beibehaltenen Gewalten des Astralmythos nicht verschießt, wenn dieser Mythos sich nicht mehr hoch über dem Menschenreich erhebt, sondern dieses nun in die zentrale Mitte von Erde und Himmel einrückt. Die altchinesische Religion hielt sich noch gänzlich naturmythisch, sie war dämonisch-orgiastisch in ihren Fruchtbarkeits- und Acker-Riten (das chinesische Theater bewahrt davon noch Züge), sie war astralisch in ihren Riten und Gesetzen, in ihren Messungen und ihrer Musik (der Urkaiser und Urlitur, der legendäre Huang Ti, ist nichts anderes als der Jahres- und Kalendergott). Aber durch Konfuzius verschwindet das Orgiastische völlig, und das Astralmythische wird uminterpretiert, wird durch den Maßgeber des Einklangs zwischen Kaiser und Natur auf die Macht menschlicher Harmonie projiziert. Daher die Grundlehren: »Der Himmel spricht nicht, er läßt durch einen Menschen seine Gedanken verkünden«, und: »Für das Reich der Mitte gibt es nicht nur auf der Erde, auch im Himmel kein Ausland.« Eine der erstaunlichsten Pazifizierungen fand an den Gegensätzen statt, zwischen denen einst der Kampf der weiblich-chthonischen und der männlich-uranischen Naturdämonen gerast haben mochte. Y-King, das alte »Buch der Wandlungen«, nennt diese Gegensätze Yin und Yang; sie bedeuten Tal und Berg oder auch Flußufer, deren eines im Schatten, deren anderes an der Sonne liegt, in der Zeit der Ming-Dynastie, ja schon in sehr frühen Schamanenschriften, wurden sie auf Weib und Mann bezogen. Aber der Kampf zwischen Yin und Yang, Nacht und Tag, Erde und Himmel findet, völlig urwüchsigdialektisch, die Einheit der Gegensätze überall, wenn auch eine beendete; Yin und Yang werden im Ganzen zu Erd- und Himmelschalen des großen Gleichgewichts, der ersehnt-universalen Harmonie. Und bei alledem eben ist die Menschenwelt, mit dem Kaiser an ihrer Spitze, nirgend mehr Naturgöttern unterworfen, sondern einzig dem Gedanken des Himmels, - und dieser ist, ein letztes Spezifikum Ostasiens, kein Gott. In allen westlichen lief von den niederen Göttern zum höchsten eine einzige superiore eine gleichsam immer theistischer werdende Linie in China dagegen sind Götter nur in der Natur, und die sie überwölbende, ihr superiore Welt ist nicht-theistisch. Bereits Schu-king, das alte »Buch der Urkunden«, lange vor Konfuzius, nannte die himmlische Ordnung T'ien-tao, das Auf-dem-rechten-Weg-Sein des Himmels; bei Konfuzius wurde daraus die Fürsorge einer ebenso nicht-theistischen, die Welt durchwaltenden Norm. Sie wurde der letzte Halt der Mitte, sie verhindert durch den Kaiser hindurch, daß Reich und Reichs-Natur aus ihren Grenzen schweifen; Anschluß an T'ien-tao ist Vermittlung mit der Ur-Balance aller Dinge, also mit dem Segen. An dieser Stelle tritt allerdings der Stifter doch wieder zurück, obzwar aus ganz anderen Gründen wie beim Astralmythos: Person wäre hier Störung. Die Welt läuft, bei ordentlichem Menschenwandel, wohlütig im Kreis; wie der Familienstaat, wie der Einklang der Natur, so duldet T'ien-tao zwar einen Lehrer, aber es braucht keinen Tribun, und der Mensch selber braucht im T'ien-tao keinen. Das ist eine Beschaffenheit oder eine Grenze, die der Religion Chinas blieb, solange sie überhaupt vorhanden war. Während die vorderasiatische, die iranische, die indische Kultur in der Folge machtvollste Prophetie hervorgebracht hat, weiß China nichts davon, und kein Stifter hob ein Haupt über die heilige Gesundheit des human-kosmomorphen Maßes. Wurde Konfuzius einige Jahrhunderte nach seinem Tod zum Gott erklärt, so bedeutet das keine Eindringung in den Himmel, sondern eine bloße Konzession an den polytheistischen Volksglauben; diese Art Gottmensch ist bei der großen und untergeordneten Menge chinesischer Götter wesenlos. T'ien, der Himmel selbst, hat auch hier keinen Raum für einen Gott, T'ien bleibt personlos-geschlossener Inbegriff moralisch-physischen Zusammenhangs. T'ien-tao behält so den ruhigen Atem des statischen Familienstaats, in vollkommener Ideologie und der Vollkommenheit eines religiösen Ideals zugleich: Menschlichkeit ist Innehaltung dieses Himmelswegs. Astralmythos ist nicht

verschwunden, aber völlig zu einem Kosmomorphen zurückgegangen, das sowohl das Familien- und Beamten-China reflektiert wie, in einem rationalistischen Maß-Mythos, normiert. Und bezeichnenderweise hat diese religiöse Haltung überall, auch außerhalb Chinas, angezogen, wo heilsame Mitte gesucht worden ist, regelndes Maß einer befriedeten Natur. Bewußt geschah das während des achtzehnten Jahrhunderts, im Kampf des Bürgertums gegen neufeudale Ausschweifung, Mittellosigkeit, »Unnatur«. Damals trat nicht grundlos das China des Konfuzius neben das Griechenland der sieben Weisen, der Aristotelischen, traten der Glaube des Maßes neben Sophrosyne, der Weltgang-Optimismus neben Idylle und Arkadien. Auf Grund eines antifeudalen Bon-sens-Gefühls wurde damals fast Genuines im China des Konfuzius und seiner mittleren Weltkindchaft wiedergeföhlt und rezipiert, dauernd bedenkenswert, dauernd ein Stück Korrektiv im überbrausenden Wunschbild des Rechten. Es gibt ein eigentümliches, von allem Juste Milieu abhebbares Nachbild des Konfuzianismus sogar in der Revolution, nicht bloß in der Französischen; so scheint dies Nachbild noch in Brechts Satz: »Der Kommunismus ist nicht radikal, der Kapitalismus ist radikal; der Kommunismus ist das Mittlere.« Bon sens, Maßglaube, Vertrauen auf die Fahrstraße, die genau zwischen Skylla und Charybdis hindurchführt, enthalten immer noch ein Element jener wenig lärmenden Frohbotschaft, die sich von Konfuzius herschreibt. Sie ist dem kritischen Vergleichen nahe verwandt, also kann sie revolutionär sein, sie ist dem Ausgleich nahe verwandt, dem kontinuierlich Geratenden, also kann die Botschaft freilich auch ordnungsfroh sein und konservativ. Von hier auch das Konfuzianische in Goethes Weltmaß-Glauben, im Glauben an ein Naturwesen, das regelnd überall die rechten Gewichte einhängt. Von hier das »Leben nach der Vernunft«, das Hegel an China anzog und das ihn dieses Land so viel genauer behandeln, so viel näher verstehen ließ als das exorbitante Indien der Veden, als das aus jedem Weltmaß entfernte Buddhas. Noch in der Nachreife wirkte hier ersichtlich keine Chinoiserie, sondern eine als ordentlich, fast bereits als wirklich empfundene Frohbotschaft: die Welt, wenn der Mensch sich auf sie versteht, ist wohlbestellt. Ausfiel allerdings die Andacht zum Einklang, als die nicht so übersichtliche, welche den Konfuzianismus zur Religion machte und nicht nur zu einem kosmischen Moralkodex; ausfiel das so feine wie unübersetzbare Mysterium im T'ien-tao. Wird das Leben der Menschen kanonisch, wenn es den Himmelsweg zu seinem Kanon macht dieser Himmelsweg auch bei Konfuzius paradox; schon deshalb weil er an sich selbst einsam und schweigsam ist. Der maßvolle Lehrer wurde sichtbar als einer, der zurücktrat. Aber der eigentliche, der mystische Lehrer des Tao erschien dadurch, daß er verschwand. Laotse ging nach Westen, über den Bergpaß, ward nicht mehr gesehen, ließ nur sein Buch zurück. Seine Person lebt nicht weiter, es sei denn als die entstellteste; er ist im Gedächtnis der sogenannten Taoisten (einer Gruppe chinesischer Wundermänner niederer Art und ihrer Gläubigen) zum Zauberer geworden. Aus dem Taoteking, dem »Buch vom Tao und Leben«, lernen nun Goldmacher und Geisterbanner ihre Sprüche. Selbst wo Laotse als der Edle und Weise erinnert ist, zerfließt er zu einer kosmischen Gestalt, ist dann zu den verschiedensten Zeiten auf der Erde erschienen; Nachfolge wird auch dieserart nicht möglich. Bei alledem hat Laotse zweifelsohne gelebt, ein älterer Zeitgenosse des Konfuzius, im sechsten Jahrhundert v. Chr., ein einsamer Mann. Sein Buch enthält scharf persönliche Bekenntnisse: »Ich allein bin wie trübe, umhergetrieben als einer, der nirgends weilt« (Kap. 20). Aber trotz dieser seiner Wirklichkeit liegt über Laotse als Stifter der helle Nebel, der diesem Mann so gemäß ist, der sein Tun verringert, bis es anlangt beim Nicht-Tun, und der seine Spur verwischt. Laotse ist im chinesischen Familienstaat der Wander-Eremit, sittefeindlich, kulturfeindlich, nur im Unfaßbaren geborgen. Laotse entschwindet nicht nur nach Westen, über den Bergpaß, sondern wird ständig unsichtbar auf dem Weg des Tao. Also tritt zwar Laotse so deutlich wie Konfuzius mit seinem Namen auf, als Lehrer des stillen Wegs, doch noch deutlicher gibt er sich als verschwindend. Dieser Stifter ist derart durchaus profiliert, doch sein Profil ist so beschaffen wie das, worauf es blickt: es ist selber das mächtig Unscheinbare. Tao gibt Halt und leitet, doch auf seinem Weg steht keine sichtbare Mittlerperson, keine Sprachstatue; ist es doch das nicht Nennenswerte, das einzig der Nennung Würdige, und Laotse weiß seinen Namen nicht. Es ist unscheinbar und wie nichts: »Also auch der Berufene, er wirkt und behält nicht, ist das Werk vollbracht, so beharrt er nicht dabei. Er wünscht nicht, seine Bedeutung

vor anderen zu zeigen« (Kap. 77). Mitte und Maß gelten auch hier, wie bei Konfuzius, doch, wie wenig ist das Maß zu Sitte und herrschender Regierung geeignet. »Verfahren des Tao ist es, die Fülle zu verringern, den Mangel zu ergänzen« (Kap. 77): dies Equilibrium zeigt andere Schalen und Gewichte, einen anderen Einstand des Zeigers als die Konfuzianische Gerechtigkeit. Schwerer als irgendeine religiöse Grundkategorie Ostasiens ist Laotse's Tao in europäischen Begriffen angebbbar; trotzdem ist es, ungesprochen am leichtesten verständlich. Als Religionskategorie der Weisheit, als Einklang mit der tiefen Ruhe, die die Wünsche erfüllt, indem sie sie vergißt. Als Einschwingung in den großen Pn, der alles Irdische klein macht und doch selber wieder lauter Kleinheit und Feinheit, lauter Absichtslosigkeit und Stille ist. Indem Störung durch Person völlig wegfällt, dringt Astralmythos sogar umfänglicher vor als bei Konfuzius, doch der Astralmythos der Laotse-Welt ist der sonderbarste: er enthält nichts als den leichten Atem eines Alls überall; sein Universum ist unausgedehnt unendlich, feierlich gering. Kosmos gibt sich als Zugeneigtheit in unermeßlicher Scheu, als der Paradoxtraum, human zu sein, ohne viel eigen Menschliches in sich aufzuweisen. Einen gewissen unabgelenkten Zugang zum Traumgrund dieser Absichtslosigkeit gibt jene chinesische Landschaftsrnalerie, die sich zwar größtenteils unter viel späteren, nämlich buddhistischen Zeichen entwickelt hat, die aber trotzdem die wache, helle Stille des Tao, nicht den Tiefschlaf Nirwana, den überhaupt nicht malbaren, zeigt. Sinnbilder eines seienden, nicht etwa eines gegenstandslosen, weltcrloschenen Schweigens gehen hier auf, tief in Tao-Kultur, die sich gehalten hat, bei Liang Kai, bei Ma Yüan, bei Hsia Kuei, alle um 1200 n. Chr., so lange nach Laotse, und alles spricht Weltsymbole der Gestilltheit. Hier erscheint diese als kahler, abgestorbener Zweig, dort als Kahn, von Schilf umgeben, bei steigendem Mond, dort als Hausdach unter einem Baum oder als Wasserfall oder als Felsversammlung, mit einem Menschen am Rande, selber als einsam-mitversammelte, eingesammelte, in Betrachtung versunkene Figur. Das ist Atem des Tao in seinem unendlich-endlichen Zuhause, ausgedrückt durchs Landschaftsbild; und Laotse hat genau diese Ruhe, diese ungewichtige Gewichtigkeit gepredigt. Im Unscheinbaren gepredigt, das das All in Gang hält, das es in Ruhe hält. Die Unterschiede von Konfuzius sind also erheblich; sie sind die Unterschiede des reinsten Mystikers unter den Stiftern von dem frömmsten Rationalisten unter ihnen. Konfuzius gibt das Maß, das leicht zu halten ist, Laotse das Einfache, das am schwersten getan wird. Konfuzius ist geschichtlich, liebt Berufung auf die Alten, Laotse ist geschichtsmüde, gibt kein einziges historisches Beispiel, und die Alten sind ihm nur vortrefflich wegen der Würze ihres Tao. Diese aber ist in jeder Zeit, nämlich in keiner, es ist der Uranfang im Altertum wie in der Gegenwart, das Unablässige als das Unaufhörliche. Und wie Geschichte, so ist auch überlieferte Moral, die bei Konfuzius kanonisch, für Laotse wertlos, gar Entartung: »Das Tao ward verlassen, so gab es Sittlichkeit und Pflicht, die Staaten kamen in Verwirrung und Unordnung, so gab es treue Diener« (Kap. 18). Ebenso: »Moral ist Dürftigkeit von Treu und Glauben und der Verwirrung Beginn, Vorbedacht ist Schein des Tao und der Verwirrung Anfang« (Kap. 38). Herrschaft, Vorbild, Kodex insgesamt, bei Konfuzius so hoch gestellt, daß Staatslehre und Metaphysik zusammenfielen, sind in Laotse's Tao überflüssig, ja schädlich. Es lebt im Instinkt des Rechten, dem einzigen, der Menschen geblieben ist und der durch die Gesundheit der ganzen Welt geht; es lebt näher im Instinkt, wenn sich so sagen läßt, einer mystischen Demokratie: »Wären die Fürsten und Könige imstande, seine Hüter zu sein, so stellten sich alle Geschöpfe als Hüter zur Seite. Himmel und Erde vereinigten sich, süßen Tau fallen zu lassen, das Volk würde, ohne daß ihm jemand befiehlt, ganz von selber recht« (Kap. 32). Solche Frohbotschaft, eine der alles lösenden Anmut, liegt der Ideologie des Familienstaats, als eines autoritären, fern; trotz der Übergänge, die in manchen Ratschlägen des Konfuzius vorliegen, trotz der Superiorität, die dieser selber der Anmut über die Würde zugesteht. Bei Laotse ist alles Üppige, Großartige verlassen, die verführend milde Kunst der Weisheit erscheint, das Tao - längst nicht nur im Himmel, längst in der Nähe - ist ihr stiller Gott, gerade er voll Kontrastideologie gegen Anarchie und »Rechtsstaat« zugleich. Das zeigt sich am deutlichsten zuletzt in den Zentralgedanken Laotse's (nur verbal hat er sie mit Konfuzius gemeinsam): im Grundsatz Nicht-Begehren, Nicht-Machen (wu yu, wu wei), in diesem Ruhezentrum des Tao selbst. Das Nicht-Machen wird von Fall zu Fall auch bei Konfuzius gepriesen, als abwartende

Regierungsmaxime, bei Laotse wird es grundsätzlich. Im Reich des Tao wird nichts gemacht, der Putsch des Eingriffs stört sein Walten, nimmt seinen Genesungskräften (einem Gesunden an sich, als Akt selber, der nicht einmal immer Krankheit voraussetzt) die empfangende Stille, worin sie sich auswirken. Desgleichen ist nicht Quietismus im europäischen Sinn oder auch nur im Sinn des Kirchenlieds: »Herr, heb du den Wagen selv«; Ruhe des Tao ist ebenso naiver wie radikaler. Naiver, weil ein Stück unpfäffischer Gesundheit darinsteckt, ein Vertrauen auf Restitution des Gutgebauten aus sich selbst; radikaler, weil dieses Vertrauen sich auf durchgehenden Welttakt bezieht, nicht auf Gottes Schickung und ihre Hinnahme. Trotz aller eigenen Quietismen, die gerade in der Gelassenheitsform orientalischer Weisheit stecken, wäre es also falsch, Nicht-Machen, in der Fassung Laotses, mit Nicht-Wirken gleichzusetzen; konträr, gerade Nicht-Machen und nur dieses gilt hier als Wirkung verursachend. Machen steht hier im Gegensatz zur Lebendigkeit, Reifung, Gedeihung, als welche organische Spontaneität und so allein Gelingen ist: »Das hohe Leben ist ohne Handeln und ohne Absicht, das niedere Leben handelt und hat Absichten« (Kap. 38); »Das Reich erlangen kann man nur, wenn man frei bleibt von Geschäftigkeit. Die Vielbeschäftigten sind nicht geschickt, das Reich zu erlangen« (Kap. 48). Unüberhörbar spricht aus dieser Abneigung gegen mechanisch-abstraktes Machen chthonische Erinnerung, Glaube an die Erdmutter, die spendend-hütende; längst verschollenes Mutterrecht wirkt in der Maxime des Nicht-Machens nach als Spontaneität in Ruhe. Und nicht grundlos reproduziert, sublimiert gerade Laotses Lebens-Tao damit Bilder aus der frühen Mutterrechtszeit Chinas: ist doch Tao der uralte Name für eine tiergestaltige Weltgebälerin. So erlangt das Nicht-Machen seinen Anschluß an Demeter im Tao: »Der Geist der Tiefe stirbt nicht, das ist das Ewig-Weibliche. Endlos drängt sich's und ist doch wie beharrend, in seinem Wirken bleibt es mühelos« (Kap. 6); »Es wandelt im Kreise und kennt keine Unsicherheit, kann es fassen als die Mutter der Welt« (Kap. 25); »Ein großes Reich muß sich unten halten, so wird es der Vereinigungspunkt der Welt. Es ist das Weibliche der Welt, das Weibliche siegt durch seine Stille über das Männliche« (Kap. 61). Also ist Laotses Nicht-Machen durchaus mit einer Art mitwaltender Wirksamkeit verbunden: kraft seiner Allianz mit dem Puls der Welt, kraft seiner Abneigung gegen abstrakte Technik, die ohne Kontakt mit einer Natur als Mutter wirkt. Also enthält aber auch die verstandene Lehre des Nicht-Machens eine Maxime, die am Ende so fern von Quietismus sein kann, daß sie konkreter Handlung am wenigsten fremd bleibt, ja Revolution als Durchbruch ins Fällig-Rechte heiligt. Es ist die Maxime: Begonnen ist der Weg, vollende die Reise; dieses Sinns erklärt Laotse das Nicht-Machen als Einschwingung in die konkrete Wirkungskraft der Welt: »Wird Tao geehrt und das Leben gewertet, so bedarf es keiner Gebote, und die Welt geht von selber recht« (Kap. 51). Er spricht sogar einmal vom Machen des Nicht-Machens (wei wu wei), womit genau Herstellung der Konformität mit dem Welttakt gemeint ist, mit seinem mächtig-stillen Schlag. Teeduft zieht durch dieses Religions-All, so fern von Gewalttat, Roheit und Lärm; Anti-Barbarus ist hier am weltfrömmsten zu Glaube geworden, zur Mutterlandschaft des Waltens und Heilens. Ja der Friede, in dem Machen des Nicht-Machens sich bewegt, läßt Laotses Tao, ohne daß es irgendwo aus der Welt geriete, sogar als jene gänzliche Fülle von Unscheinbarkeit erscheinen, die das Stärkste im Schwächsten, das Wichtigste im Geringsten, fast Abwesenden sehen lassen mag. Daher hat Laotse dem Tao unter seinen vielen Gleichnissen noch dieses gegeben: »Dreißig Radspeichen treffen sich in einer Nabe; auf ihrem Nichts beruht des Wagens Brauchbarkeit. Man bildet Ton und macht daraus Gefäße; auf ihrem Nichts beruht der Gefäße Brauchbarkeit. Man durchbricht die Wand mit Türen und Fenstern, damit ein Haus entstehe; auf ihrem Nichts beruht des Hauses Brauchbarkeit. Darum: das Sein gibt Besitz, das Nichtsein Brauchbarkeit« (Kap. 11). Auch dieses Nichtsein freilich ist nicht akosmisch, es ist sowenig Nirwana, wie die weltabgeschiedene Versunkenheit in Absichtslosigkeit es war; auch Tao als Leere lebt, wie das Gleichnis der Radnabe besagt, in der Mitte der Welt. Und sein Nichtsein steht nicht kontra-diktorisch, nicht einmal disparat zum Sein, es bezeichnet vielmehr immer wieder das Unscheinbare des wahren Seins, mild und ohne Geschmack. Die Tao-Leere ist die des Nicht-Sonderlichen, aber auch immer wieder die des Ungesonderten und aus der Sonderung Rückkehrenden: »Große Fülle muß wie leer erscheinen, so wird sie unerschöpflich in ihrer Wirkung... Reinheit und Stille sind der Welt Richtmaß« (Kap. 45). Als

solche Fülle und Stille waltet Tao-Leere durch die Welt; von Welt entleert und doch eben von nichts als Welt erfüllt. Die Frohbotschaft bleibt kosmomorph: »Der Mensch hat die Erde zum Vorbild, die Erde hat den Himmel zum Vorbild, der Himmel hat das Tao zum Vorbild, und das Tao hat sich selber zum Vorbild« (Kap. 25); - so gibt kosmischer Einklang Halt. Steht auch das Tao über dem Himmel, so ist es doch nichts Transzendentes, es schwingt vielmehr durch alle Nachbilder seines Vorbilds, in unablässiger Verteiltheit, in einem Takt, der bei Laotse ebensowohl der Ursprung wie die Norm des Rechten ist. Als solches Welt- und Nähewesen ist das Tao gerade auch politisch-theologisch ein Gott, so ohne alle Großartigkeit, daß es überhaupt keiner mehr im üblichen Herren-Sinn ist: »Es kleidet und nährt alle Geschöpfe, und es spielt nicht den Herrn« (Kap. 3 4). Nur eine einzige, überdies verdorbene Stelle im Taoteking (Kap. 4) spricht von einem höchsten Herrscher (Di), sei er als Himmels-gott oder auch nur als Gottkaiser des höchsten Altertums zu verstehen; doch ebendort wird der Höchste als bedingt durch das Tao dargestellt und dieses als das Frühere. Ein unpathetischer Welttakt verlangt keinen Herrn, und die Natur selber ist bei Laotse eine so alte Kultur, daß sie nicht den Herrn zu spielen braucht. Dieses Tao, wenn es so wäre, ließe in der Tat keinen Menschen zuschanden werden; es wäre die Welt ohne jede Irre darin. Richard Wilhelm, der dem chinesischen Religionstext am nächsten gekommen sein dürfte, will Tao mit »Für-sich-sein« wiedergeben (Tao te King, 1915, S. XX), mit einem Hegelschen Ausdruck folglich, der hier aber nicht einen Prozeß voraussetzen darf, wie Gesunden eine Krankheit. Trotzdem enthält das Tao Dialektik, nicht bloß als die der ständigen Selbstaufhebung seiner erlangten Bestimmung, sondern eben als Dialektik des Wandels im Kreise, des Flusses im Fürsichsein: »Immer im Flusse, das ist: in allen Fernen; in allen Fernen, das ist: in sich zurückkehrend (Kap. 25). Vor allem aber bleibt Tao lautere Spontaneität in lauterer Ruhe, im Muttergrund des Waltens, woran das Menschenwesen sich identifizierend hält. Indem dies Menschenwesen dem Weltgrund allerdings so identisch wird, daß sein Leben wenn auf rechter Bahn befindlich, durchaus vom Weltgrund gelebt, ja gleichsam gegangen wird, hört das Menschenwesen als fortbildendes, supernaturierendes auf. Immer wieder schlägt so das Paradox eines Panhumanen ohne Menschen durch; Menschen verschwinden darin wie alle Dinge, ja wie zuhöchst das Tao selbst. Geheimes Wirken ewig waltender Natur, in diesem Göttlichen ohne Gott soll alles Menschliche ohne Mensch, alle Hoffnung ohne ein zu hoffen Nötiges, alles Seiende ohne Sein eingebettet sein. »Das höchste Leben erscheint als Leere, der große Ton hat unhörbaren Laut« (Kap. 41): die Subjekte verlieren sich im Tao wie Töne in einer so großen Harmonie, daß sie gleich der Gesundheit unfehlbar, gleich der Unablässigkeit unhörbar wird.

Aus andern Kapiteln :

Wären statt der Heiligen Drei Könige Konfuzius, Laotse, Buddha aus dem Morgenland zur Krippe gezogen, so hätte nur einer, Laotse, diese Unscheinbarkeit des Allergrößten wahrgenommen, obzwar nicht angebetet. Selbst er aber hätte den Stein des Anstoßes nicht wahrgenommen, den die christliche Liebe in der Welt darstellt, in ihren alten Zusammenhängen und ihren nach Herrenmacht gestaffelten Hierarchien. Jesus ist genau gegen die Herrenmacht das Zeichen, das widerspricht, und genau diesem Zeichen wurde von der Welt mit dem Galgen widersprochen: das Kreuz ist die Antwort der Welt auf die christliche Liebe.

Laotse der Weise warnt zwar unter bestimmten Umständen vor dem Leichtnehmen: »Das Gewichtige ist des Leichten Wurzel. Durch Leichtnehmen verliert man die Wurzel« (Taoteking, Spruch 26), aber er warnt nur vor Leichtigkeit im Sinn des Leichtsinns, ja der windigen Frivolität, die einen Herrscher »den Erdkreis leicht nehmen« läßt. Dagegen leuchtet gerade im Taoteking der Rat des Zarten, Mühelosen, Unaufdringlichen, was alles das Element des wahren Leichtseins im Gang der Dinge, in der wahren, spielenden Drehung um die wahre Mitte bedeutet.

Und der Rat leuchtet voll Unaufdringlichkeit gegen alles Aufgedonnerte, gegen den schwergewappneten und so nicht nur tierischen Ernst. Item, auch diesseits von Laotsees stillstem Tao: »Daß er möglich ist, der Humor, bedeutet nicht, unter Tränen zu lächeln, in dem Sinn, daß man jederzeit aufs neue in Träumen eingesperrt, sein Leben glücklich und vornehm führen könne, indes der Grund der Welt unverändert, real traurig sei. Sondern sein Leichtmachen, Herausheben bedeutet gerade- und hier blitzt ein feiner, rätselhafter Lichtstrahl, ein nur von innen genährtes, unerklärliches, in nichts gestütztes, mystisches Wissen ins Leben herein -, daß darin etwas nicht stimmt, daß die Tränen nicht ganz ernst zu nehmen sind gegen unsere unsterbliche Seele, so entsetzlich real sie auch mitsamt dem Weltgrund erscheinen mögen, dem sie entstammen; daß der Goethische Satz: Gut Gedicht wie Regenbogen ist auf dunklen Grund gezogen, wohl für die tiefen, aber nicht für die wesenhaftesten Äußerungen gilt; daß mithin das Träumen, das scheinbar so völlig illusionshafte Hoffenkönnen, das bedeutsame, zwar beantwortete, aber in nichts garantierte Leichtsein, das unbegreiflich sich Freuen an sich, - der Wahrheit und Realität, die ja nicht der Weltgrund zu sein braucht, näher steht als all das Drückende, Belegbare, Unzweifelhafte der faktischen Umstände mit ihrer gesamten sinnlich realsten Brutalität«. [ZB:S. 1438-1450, 1489, 1032]

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批判理論與漢語神學 [WC]

## **Bloch, Jean-Richard** (Paris 1884-1947 Paris) : Schriftsteller, Literaturkritiker

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- 1913 Brief von Romain Rolland an Jean-Richard Bloch.  
Er schreibt : "J'ai vu jouer Sada Yacco et sa troupe. J'en ai la même impression que vous de vos Japonais : l'horreur d'un homme qui tombe au milieu d'une fourmilière. – Tout autres, les Chinois. Je les comprends. Et je suis tout près de les aimer". [Rol6]

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**Bloch, Marc** = Bloch, Marc Léopold Benjamin (Lyon 1886-1944 Saint-Didier-de Formans bei Lyon) : Historiker, Professor für Wirtschaftsgeschichte Sorbonne

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**Blöchliger, Max** (1911-2004) : Missionar Bethlehem Mission Immensee

*Biographie*

1938-1939 Max Blöchliger studiert Chinesisch in Qiqihar. [SMB]

1939 Max Blöchliger ist Vikar in Lindian. [SMB]

1941-1946 Max Blöchliger ist nach einem Japanisch-Studium in Japan am kleinen Seminar in Qiqihar tätig. [SMB]

1946 Max Blöchliger ist Pfarrer in Laha. [SMB]

1947-1948 Max Blöchliger ist Superior in Beijing-Liulisi. [SMB]

1948 Max Blöchliger eröffnet die Mission in Japan. [SMB]

1948-1949 Max Blöchliger ist Superior der Mitbrüder für China und Japan in Shanghai, dann Aufenthalt in Japan und Rückkehr. [SMB]

**Blodget, Henry** (Bucksport, Maine 1825-1903 Bridgeport, Conn.) : Missionar American Board of Commissioners for Foreign Mission

*Biographie*

1854-1864 Henrys Blodget ist Missionar des American Board of Commissioners for Foreign Missions in Shanghai und Tianjin. [Shav1]

1864-1894 Henrys Blodget ist Missionar des American Board of Commissioners for Foreign Missions in Beijing. [Shav1]

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甲乙二友論述.

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- 1886 *Matai fu yin*. Translated by John Shaw Burdon and Henry Blodget. (Beijing : Mei hua shu yuan, 1886). [Übersetzung des Matthäus Evangeliums, Neues Testament].  
馬太福音
- 1886 *Shi tu Baoluo de Gelinduo ren qian shu*. Translated by John Shaw Burdon and Henry Blodget. (Beijing : Mei hua shu yuan, 1886). Übersetzung der Korinterbriefe, Neues Testament.  
使徒保羅達歌林多人前書
- 1889 *Xin yue sheng jing*. Translated by Henry Blodget and John Shaw Burdon. (Fuzhou : Me hua shu ju ; Shanghai : American Bible Society, 1889). [Übersetzung der Evangelien, Neues Testament].  
新約聖經
- 1953 Mateer, Calvin Wilson ; Nevius, John L. ; Blodget, Henry [et al.]. *Xin yue quan shu : guo yu he he yi ben fu biao zhu yin fu hao, Shen*. (Hong Kong : Xianggang sheng jing hui, 1953). [Übersetzung der Bibel].  
新約全書：國語和合譯本附標注音符號

**Blofeld, John** = Blofeld, John Eaton Calthorpe (London 1913-1987 Bangkok) : Sinologe, Philosoph, Englisch-Professor in Bangkok

### *Biographie*

- 1933-1939 John Blofeld reist in China, Tibet, Mongolei, Indien und Burma und lebt einige Zeit in Beijing. Er besucht Klöster, hat Kontakt mit mongolischen Lamas, mit Zen-Meistern und taoistischen Eremiten. Er übt Zen-Meditation bei Kunming (Yunnan) und erhält Vajrayana-Unterricht. [Wik]
- 1939-1940 John Blofeld ist Dozent an der School of Oriental and African Studies der University of London. [Wik]
- 1940-1942 John Blofeld ist Captain des British War Office im 2. Weltkrieg. [Wik]
- 1942-1946 John Blofeld ist Kulturattaché der britischen Botschaft in Chongqing (Sichuan). [Wik]
- 1946 John Blofeld kehrt nach England zurück. [Wik]
- 1946-1947 John Blofeld studiert am Downing College der University of Cambridge. [Wik]
- 1947 John Blofeld erhält den M.A. des Downing College der University of Cambridge. [Wik]
- 1947-1949 John Blofeld studiert Tang-Buddhismus in Beijing. [Wik]
- 1949-1951 John Blofeld ist Dozent für Englisch in Hong Kong. [Wik]
- 1951-1961 John Blofeld ist Lecturer in English Literature an der Chulalongkorn University in Bangkok. [Wik]
- 1961-1974 John Blofeld ist Leiter der Editorial Services der United Nations Economic Commission for Asia and the Far East in Bangkok. [Wik]
- 1974-1979 John Blofeld ist Dozent für Englisch an der Kasetsart und der Chulalongkorn University in Bangkok. [Wik]
- 1978-1980 John Blofeld reist als Gastdozent in Amerika und Kanada. [Wik]
- ????-1933 John Blofeld studiert Natural Sciences am Haileybury College und am Downing College der University of Cambridge. [Wik]

### *Bibliographie : Autor*

- 1948 Blofeld, John. *The jewel in the lotus : an outline of present day buddhism in China*. (London : Sidgwick & Jackson, 1948).
- 1951 Blofeld, John. *Red China in perspective*. (London : A. Wingate, 1951).
- 1958 Huang Po. *The Zen teaching of Huang Po on the transmission of mind ; being the teaching of the Zen master Huang Po as recorded by the scholar P'ei Hsiu of the T'ang dynasty*. Rendered into English by John Blofeld (Cu Ch'an). (London : Rider, 1958). = Huang-po. *Der Geist des Zen : der klassische Text eines der grössten Zen-Meister aus dem China des neunten Jahrhunderts*. (Bern : Barth, 1983). [Huangbo chuan xin fa yao ; Pei Xiu].
- 1959 Blofeld, John. *The wheel of Life : the autobiography of a Western buddhist*. (London : Rider, 1959) [LOC]
- 1961 Blofeld, John. *City of lingering splendour : a frank account of old Peking's exotic pleasures*. (London : Hutchinson, 1961). [Beijing].
- 1962 Hui, Hai. *The Zen teaching of Hui Hai on sudden illumination : being the teaching of the Zen master Hui Hai, known as the Great Pearl*. Rendered into English by John Blofeld ; foreword by Charles Luk. (London ; Rider, 1962). [Huihai. *Tun wu ju tao yao men lun*].
- 1965 *The book of change : a new translation of the ancient Chinese I ching (Yi king) with detailed instruction for its practical use in divination*. (London : Allen & Unwin, 1965). [Yi jing].
- 1970 Blofeld, John. *The way of power : a practical guide to the tantric mysticism of Tibet*. (London : Allen & Unwin, 1970). [Xizang Fo jiao mi zong].
- 1973 Blofeld, John. *The secret and sublime : taoist mysteries and magic*. (London : G. Allen & Unwin, 1973).
- 1974 Blofeld, John. *Beyond the gods : taoist and buddhist mysticism*. (London : Allen & Unwin, 1974). [KVK]
- 1977 Blofeld, John. *Bodhisattva of compassion : the mystical tradition of Kuan Yin*. (Boulder, Colo. : Shambhala, 1977). [Guan Yin].
- 1977 Blofeld, John. *Compassion yoga : the mystical cult of Kuan Yin*. (London : Mandala Books, 1977). = Blofeld, John. *In search of the goddess of compassion : the mystical cult of Kuan Yin*. (London : Unwin Paperbacks, 1990). [Guan Yin].
- 1977 Blofeld, John. *Mantras : sacred words of power*. (London : Union Paperbacks, 1977).
- 1978 *The Sutra of 42 sections : and two other scriptures of the Mahayana school*. Transl. from the Chinese by John Blofeld (Chu Ch'an). 2nd rev. ed. (London : Buddhist Society, 1978).
- 1979 Blofeld, John. *Taoism : the quest for immortality*. (London : Allen & Unwin, 1979). [LOC]
- 1980 Blofeld, John. *Gateway to wisdom : taoist and buddhist contemplative and healing yoga adapted for Western students of the way*. (London : Allen & Unwin, 1980).
- 1980 Blofeld, John. *The world of buddhism : a pictorial presentation*. (Bangkok : Siam Society, 1980).
- 1985 Blofeld, John. *The Chinese art of tea*. (Boston : Shambhala, 1985).
- 1990 [Blofeld, John]. *Lao Pu you ji : yi ge wai guo ren dui Zhongguo de hui yi*. Pu Ledao zhu. (Hong Kong : Ming bao chu ban she, 1990).  
老蒲遊記：一個外國人對中國的回憶
- 1990 [Blofeld, John]. *Xizang fo jiao mi zong*. Yuehan Buluofeierde zhu ; Geng Sheng yi. (Beijing : Zhongguo Zang xue chu ban she, 1990). (Xizang wen ming zhi lu shu xi). Übersetzung von Blofeld, John. *The way of power : a practical guide to the tantric mysticism of Tibet*. (London : Allen & Unwin, 1970). [Xizang Fo jiao mi zong].  
西藏佛教密宗

**Blok, Alexandr Alexandrovic** = Blok, Alexander Alexandrovitch (St. Petersburg 1880-1921 Petrograd) : Dichter

*Biographie*

- 1926 Zhang, Yiping. *A lian*. In : Zhang, Yiping. *Qing shu yi shu*. (Beijing : Bei xin shu ju, 1926). 情書一束  
Er schreibt im Vorwort der russischen Übersetzung : "Modern Chinese literature has received abundant gifts from the great Russian works. The translations of your Tolstoy, Pushkin, Chekhov and Blok have been welcomed by many of our readers, have filled us with ferbour, and moved us." [Ng1:S. 31]

*Bibliographie : Autor*

- 1926 [Trotsky, Leon]. *Yalishanda Boluoke*. Lu Xun yi. In : Blok, Aleksandr. *Shi'er ge*. (Beijing : Bei xin shu ju, 1926). (Wei ming cong kan). Übersetzung von Trotsky, Leon. *Aleksandr Blok*. In : *Literatura i revoljucija* (Moskva : Izd-vo Krasnaja Nov, 1923). 亞歷山大勃洛克 [FiR5]
- 1980-1985 Blok, Aleksandr Aleksandrovich. *Shi'er ge*. Boluoke ; Ge Baoquan yi. [12 poems]. In : *Wai guo xian dai pai zuo pin xuan*. Vol. 1 [ID D16726]. 十二个 [YuanK2]

*Bibliographie : erwähnt in*

- 1950 [Gorky, Maksim]. *Hui yi Buluoke*. Gao'erji zhu ; Ba Jin yi. (Shanghai : Ping ming chu ban she, 1950). Übersetzung von Gorky, Maksim. *Aleksandr Blok*. In : *Kniga o Leonide Andreeve*. (Berlin : Izd-vo Z.I. Grzhebin, 1922). = *Notes et souvenirs*. Trad. du russe par Dumesnil de Gramont. (Paris : Calmann-Lévy, 1926). = *Reminiscences*. (New York, N.Y. : Dover Publ., 1946). 回憶布羅克 [WC]

**Blokland, Frans Beelaerts van** (Den Haag 1872-1956 Den Haag) : Politiker, Diplomat

*Biographie*

- 1909-1919 Frans Beelaerts van Blokland ist Gesandter der niederländischen Gesandtschaft in Beijing. [SteA1:S. 588]

**Blombach, August** (Barmen-Wuppertal 1900-1973 Gevelsberg) : Arzt

*Biographie*

- 1936-1941 August Blombach ist als Arzt in Qingdao und muss 1941 im 2. Weltkrieg Qindao verlassen. [Sing1]

**Blond, Georges** = Hoedick, Jean-Marie (Marseille 1906-1989 Paris) : Schriftsteller, Journalist

*Bibliographie : Autor*

- 1984 [Blond, Georges]. *Taipng yang tan xian ji*. Qiaozhi Bulong zhu ; Liang Qiuqin yi. (Beijing : Hai yang chu ban she, 1984). Übersetzung von Blond, Georges. *Grands navigateurs*. (Paris : Gautier-Languereau, 1960). 太平洋探險記 [WC]

**Blondeau, Anne-Marie** (Senlis 1935-) : Directeur d'études religions tibétaines, Centre de documentation sur l'aire tibétaine, Ecole pratique des hautes études

### *Biographie*

- 1957 Anne-Marie Blondeau erhält das Licence d'enseignement, espagnol und das Certificat d'études indiennes. [Lab10]
- 1959-1970 Anne-Marie Blondeau ist chercheur am Centre national de la recherche scientifique. [Lab10]
- 1966 Anne-Marie Blondeau erhält das Certificat d'ethnologie der Sorbonne und das Diplom der Ecole pratique des hautes études, IVe section. [Lab10]
- 1967-1970 Anne-Marie Blondeau ist Chargée de conférences am Institut national des langues et civilisations orientales. [Lab10]
- 1970 Anne-Marie Blondeau promoviert (3e cycle) an der Ecole pratique des hautes études, VIe section. [Lab10]
- 1971-1975 Anne-Marie Blondeau ist Professorin am Institut national des langues et civilisations orientales. [Lab10]
- 1975- Anne-Marie Blondeau ist Directeur d'études des chaire Religions du Tibet an der Ecole pratique des hautes études und Chargée de conférences am Institut national des langues et civilisations orientales. [Lab10]
- 1991 Anne-Marie Blondeau ist Mitglied des Komitees von *Journal of the Tibet Society*. [VM]
- 1995- Anne-Marie Blondeau ist Mitglied des Komitees von *The Tibet journal*. [VM]
- ????- Anne-Marie Blondeau ist Mitglied des Board of advisors der International Association for Tibetan Studies. [Int]

### *Bibliographie : Autor*

- 1971 Blondeau, Anne-Marie. *Le lHa-'dre bka'-thang : études tibétaines*. (Paris : A. Maisonneuve, 1971). Diss. Ecole pratique des hautes études, IVe section, 1970. [Lab10]
- 1972 Blondeau, Anne-Marie. *Matériaux pour l'étude de l'hippologie et de l'hippiatrie (à partir des manuscrits de Touen-houang)*. (Genève : Droz, 1972). (Hautes études orientales / Centre de recherches d'histoire et de philologie de la IVe section de l'Ecole pratique des hautes études ; série 2, 2). [Dunhuang].
- 1988-1995 *Essais sur le rituel : Colloque du centenaire de la Section des sciences religieuses de l'Ecole pratique des hautes études, 1986 Collège de France*. Sous la direction de Anne-Marie Blondeau et Kristofer Schipper. Vol. 1-3. (Louvain : Peeters, 1988-1995). (Bibliothèque de l'Ecole des hautes études. Section des sciences religieuses ; vol. 92, 95, 102).
- 1996 *Reflections of the mountain : essays on the history and social meaning of the mountain cult in Tibet and the Himalaya*. Ed. by Anne-Marie Blondeau and Ernst Steinkellner. (Wien : Verlag der Österreichischen Akademie der Wissenschaften, 1996). (Denkschriften / Österreichische Akademie der Wissenschaften. Phil.-hist. Klasse ; Bd. 254. Veröffentlichungen zur Sozialanthropologie ; Bd. 2).
- 1998 *Tibetan mountain deities, their cults and representations : papers presented at the panel of the 7th seminar of the International Association for Tibetan Studies, Graz, 1995*. Ed. by Anne-Marie Blondeau. (Wien : Verlag der Österreichischen Akademie der Wissenschaften, 1998). (Denkschriften / Österreichische Akademie der Wissenschaften. Phil.-hist. Klasse ; Bd. 266. Veröffentlichungen zur Sozialanthropologie ; Bd. 3).

- 2001 *Dictionnaire thématique français-tibétain du tibétain parlé : langue standard*. Sous la direction de Anne-Marie Blondeau, Ngawang Dakpa, Fernand Meyer. (Paris : L'Harmattan, 2001).
- 2002 *Le Tibet est-il chinois ? : réponses à cent questions chinoises*. Sous la direction de Anne-Marie Blondeau et Katia Buffetrille. (Paris : A. Michel, 2002). (Science des religions).

**Blondeau, Raoul** = Blondeau, Raoul Gustave (Paris 1880-1964) : Diplomat

*Biographie*

- 1925-1926 Raoul Blondeau ist Konsul des französischen Konsulats in Hankou. [FFC1]
- 1928-1929 Raoul Blondeau ist Konsul des französischen Konsulats in Dhengyng. [BensN2]
- 1929-1933 Raoul Blondeau ist Konsul des französischen Konsulats in Nanjing. [BensN2]
- 1933-1938 Raoul Blondeau ist Konsul des französischen Konsulats in Hankou. [BensN2]
- 1939-1941 Raoul Blondeau ist Konsul des französischen Konsulats in Xiamen. [BensN2]

**Blondin, Antoine** (Paris 1922-1991 Paris) : Schriftsteller

*Bibliographie : Autor*

- 1990 *Tu sha bu xiu de ren he qi ta liu pian*. Qi Menglin [et al.] yi. (Taibei : Wen xiang tu shu gu fen you xian gong si, 1990). (Faguo dang dai duan pian xiao shuo xuan ; 2). [Übersetzung von Novellen von Jean Reverzy, Albert Vidalie, Antoine Blondin, André Stil, Maurice Druon, Louis Calaferte, Dominique Fernandez]. 屠杀不朽的人和其他六篇 [WC]

**Bloodworth, Dennis** (London 1919-2005) : Journalist, Schriftsteller

*Biographie*

- 1949-1954 Dennis Bloodworth ist Korrespondent des Pariser Office des *Observer*. [Bloo]
- 1954-1956 Dennis Bloodworth ist Korrespondent in Saigon, zuständig für Indochina und reist 1955 nach China. [Bloo]
- 1956-1981 Dennis Bloodworth ist Ostasien-Korrespondent des *Observer*. [Bloo]

*Bibliographie : Autor*

- 1967 Dennis Bloodworth. *The Chinese looking glass*. (London : Secker & Warburg, 1967).  
=  
Bloodworth, Dennis. *Chinesenspiegel : 3000 Jahre Reich der Mitte*. Aus dem Englischen übertr. von Hans Erik Hausner. (Wien : Mokten, 1968). [WC]
- 1973 Bloodworth, Ching Ping ; Bloodworth, Dennis. *Heirs apparent : what happens when Mao dies ?*. (London : Secker and Warburg, 1973). [WC]
- 1976 Bloodworth, Dennis ; Bloodworth, Ching Ping. *The Chinese Machiavelli : 3000 years of Chinese statecraft*. (New York, N.Y. : Farrer, Straus and Giroux, 1976). [WC]
- 1995 *The risks and rewards of investing in China : the profile of an opportunity*. Arranged and ed. by Dennis Bloodworth. (Singapore : Times Academic Press, 1995). [WC]

*Bibliographie : erwähnt in*

2008 Political Science Alumni Association : Dennis Bloodworth :  
<http://www.ps-alumni.com/Activities/DennisBTalk.htm>.

**Bloom, Irene** = Bloom, Irene Tilenius (1939-2010) : Anne Whitney Olin Professor  
 Department of Asian and Middle Eastern Cultures, Barnard College, New York, N.Y. ;  
 Professor Department of East Asian Languages and Cultures, Harvard University

### *Biographie*

- 1976 Irene Bloom promoviert in East Asian Studies an der Columbia University, New York. [WC]
- 1984-1989 ? Irene Bloom ist Dozentin am Barnard College, New York. [WangD]
- 1989-1993 Irene Bloom ist Vorsitzende des University Committee on Asia and the Middle East, Columbia University. [WangD]
- 1993-2000 Irene Bloom ist Vorsitzende des University Committee on Asia and the Middle East, Columbia University. [WangD]
- 1993-2002 Irene Bloom ist Professor am Department of Asian and Middle Eastern Cultures, Barnard College, New York, N.Y. [Int]

### *Bibliographie : Autor*

- 1960 *Sources of Chinese tradition*. Compiled by Wm. Theodore de Bary and Irene Bloom ; with the collab. of Wing-tsit Chan and Burton Watson ; with contributions by Yi-pao Mei [et al.]. Vol. 1-2. (New York, N.Y. : Columbia University Press, 1960). (UNESCO collection of representative works. Chinese series. Introduction to Oriental civilizations). = *Sources of Chinese tradition*. Compiled by Wm. Theodore de Bary and Irene Bloom ; with the collab. of Wing-tsit Chan [et al.] and contributions by Joseph Adler [et al.]. 2nd [rev.] ed. Vol. 1-2. (New York, N.Y. : Columbia University Press, 1999). (Introduction to Asian civilizations).
- 1976 Bloom, Irene. *Notes on knowledge painfully acquired : a translation and analysis of the K'un-chih chi by Lo Ch'in-shun (1465-1547)*. (New York, N.Y. : Columbia University, 1976). Diss. Columbia Univ., 1976. [Luo, Qinshun. *Kun zhi ji*]. [WC]
- 1987 Lo, Ch'in-shun. *Knowledge painfully acquired : the K'un chih chi*. Transl., ed., and with an introd. by Irene Bloom. (New York, N.Y. : Columbia University Press, 1987). [Luo, Qinshun. *Kun zhi ji*]. [WC]
- 1990 *Eastern canons : approaches to the Asian classics*. Ed. by Wm. Theodore de Bary and Irene Bloom. (New York, N.Y. : Columbia University Press, 1990). (Companions to Asian studies).
- 1997 *Meeting of minds : intellectual and religious interaction in East Asian traditions of thought : essays in honor of Wing-tsit Chan and William Theodore de Bary*. Ed. by Irene Bloom and Joshua A. Fogel. (New York, N.Y. : Columbia University Press, 1997).
- 1997 *Principle and practicality : essays in neo-confucianism and practical learning*. Wm. Theodore de Bary and Irene Bloom, editors. (New York, N.Y. : Columbia University Press, 1979). (Neo-confucian studies).
- 2008 *Sources of East Asian tradition*. Ed. by Wm. Theodore de Bary ; with the collab. of Irene Bloom [et al.]. Vol. 1-2. (New York, N.Y. : Columbia University Press, 2008). Vol. 1 : Premodern Asia. Vol. 2 : The modern period. [WC]

**Blore, Edward** (Derby 1787-1879 London) : Architekt, Antiquar

### *Biographie*

1847-1850 Edward Blore was building the new east wing of Buckingham Palace, the Royal Brighton Pavilion was plundered of its fittings. As a result, many of the rooms in the new wing have a distinctly oriental atmosphere : the red and blue Chinese Luncheon Room. [Wik]

**Blot, Michel** = Blot, Michel Jean Camille (Nancy 1906-1974) : Diplomat

*Biographie*

1936-1938 Michel Blot ist Konsul des französischen Konsulats in Nanjing. [BensN2]

1940-1941 Michel Blot ist Konsul des französischen Konsulats in Chongqing. [BensN2]

**Blot-Labarrère, Christiane** (um 1992) : Maître de conférence, Faculté des lettres, arts et sciences humaines, Université de Nice Sophia Antipolis

*Bibliographie : Autor*

1999 [Blot-Labarrère, Christiane]. *Dulasi zhuan*. Kelisidiannuo Buluo-Labaleier zhu ; Xu Hejin yi. (Guilin : Lijiang chu ban she, 1999). (Dulasi xiao cong shu). Übersetzung von Blot-Labarrère, Christiane. *Marguerite Duras*. (Paris : Seuil, 1992).  
杜拉斯传 [WC]

1999 [Duras, Marguerite]. *Wai mian de shi jie*. Magelite Dulasi zhu ; Yuan Xiaoyi, Huang Hong yi. (Guilin : Lijiang chu ban she, 1999). Übersetzung von Duras, Marguerite. *Le monde extérieur : Outside II*. Textes rassemblés par Christiane Blot-Labarrère. (Paris : P.O.L., 1981).  
外面的世界 [WC]

**Blough, Mary Jeanne** (Davenport 1925-2008 Davenport)

*Bibliographie : Autor*

1996 [Crane, Stephen]. *Hong se ying yong xun zhang*. Sidifen Gelai'en zhu ; Mali Zhengni Bulao [Mary Jeanne Blough] gai xue ; Cheng Xiaotang, Cui Rongjia yi. (Beijing : Beijing shi fan da xue chu ban she, 1996). (Meiguo ying yu xi lie jie ti du wu). Übersetzung von Crane, Stephen. *The red badge of courage*. (New York, N.Y. : Modern Library, 1894).  
红色英勇勋章 [WC]

**Blücher, Heinrich** = Blücher, Heinrich Friedrich Ernst (Berlin 1899-1970 New York, N.Y.) : Deutsch-amerikanischer Philosoph, Autor, Dozent, zweiter Ehemann von Hannah Arendt

*Bibliographie : Autor*

2004 [Arendt, Hannah ; Blücher, Heinrich]. *Hanna Alunte / hai yin li xi bu lu xi er shu xin ji*. Keleer ; Sun Ailing, Zhao Weiwei yi. (Guiyang : Guizhou ren min chu ban she, 2004). Übersetzung von Arendt, Hannah ; Blücher, Heinrich. *Hannah Arendt / Heinrich Blücher : Briefe 1936-1968*. Hrsg. und mit einer Einf. von Lotte Köhler. (München : Piper, 1996).  
汉娜阿伦特海茵利希布鲁希尔书信集 [WC]

**Blue, Gregory** (um 2000) : Associate Professor, Department of History, University of Victoria, Kanada

*Bibliographie : Autor*

1999 *China and historical capitalism : genealogies of sinological knowledge*. Ed. by Timothy Brook and Gregory Blue. (Cambridge : Cambridge University Press, 1999). (Studies in modern capitalism = Etudes sur le capitalisme moderne).

- 2001 *Statecraft and intellectual renewal in late Ming China : the cross-cultural synthesis of Xu Guangqi (1562-1633)*. Ed. by Catherine Jami, Peter Engelfriet, and Gregory Blue. (Leiden : Brill, 2001). (Sinica Leidensia ; vol. 50).
- 2002 *Colonialism and the modern world : selected studies*. Gregory Blue, Martin Bunton, and Ralph Croizier, editors. (Armonk, N.Y. : M.E. Sharpe, 2002). (Sources and studies in world history). [WC]
- 2004 *Zhongguo yu li shi zi ben zhu yi : Han xue zhi shi de xi pu xue*. Timothy Brook, Gregory Blue zhu bian ; Gu Weiyong deng yi ; Guo li bian yi guan zhu yi. (Taipei : Ju liu tu shu gong si, 2004). Übersetzung von *China and historical capitalism : genealogies of sinological knowledge*. Ed. by Timothy Brook and Gregory Blue. (Cambridge : Cambridge University Press, 1999). (Studies in modern capitalism = Etudes sur le capitalisme moderne).  
中國與歷史資本主義：漢學知識的系譜學

**Blum, Klara** = Zhu, Bailan (Czernowitz, Rumänien 1904-1971 Guangzhou, Guangdong) : Österreichische Schriftstellerin, Journalistin, Professorin für deutsche Sprache und Literatur in China

### Biographie

- 1937 Klara Blum verliebt sich in Russland in den chinesischen Schauspieler und Theaterregisseur Zhu Xiangcheng aus Shanghai. Er verschwindet nach vier Monaten und sie glaubt, dass er von der kommunistischen Partei nach China beordert worden ist und geht auf die Suche nach ihm. Sie hat nie daran geglaubt, dass er als Trotzkist von den sowjetischen Behörden verhaftet worden und 1943 in einem sibirischen Lager gestorben ist. [Blum3]
- 1945-1947 Klara Blum darf nach vielen Bemühungen die Sowjetunion / Russland verlassen und geht auf der Suche nach Zhu Xiangcheng. [Blum3]
- 1947 Klara Blum kommt in Shanghai an. [KW6:S. 191]
- 1948-1951 Klara Blum ist Professorin für deutsche Sprache und Literatur an der Universität Shanghai. [Blum3,KW6:S. 191]
- 1951 Blum, Klara. *Der Hirte und die Weberin* [ID D13293].  
Die alte Welt ist verkörpert durch eine reiche, bürgerliche und egoistische Chinesin alten Schlages und ihrem sklavischen, urteilslosen Diener. Die Ausländer sind Imperialisten reinsten Wassers : „Sie gingen mit aufgeblasener Herrenmiene umher, scheuchten mit einer belästigten Gebärde die Bettler fort“.  
Thomas Lange : Der chinesische Exotismus Klara Blums, ihr idealisiertes Chinabild, wurzelt in ihrem Idealbild vom Judentum und ist im Grunde eine zionistische Projektion. In China konnte sich Klara Blum mit Unterdrückten identifizieren, die die Mehrheit bildeten und die zudem ein Gefühl kultureller Überlegenheit gegenüber den gegenwärtigen ausländischen Machthabern besaßen. Sie konnte beobachten, dass im kolonialen Shanghai gerade diejenigen Europäer, die den untersten sozialen Rang einnahmen – nämlich die jüdischen Emigranten -, ihre eigene rassistische Diskriminierung an den Chinesen abreagierten. [KW6:S. 195, 206]
- 1952-1957 Klara Blum ist Professorin für deutsche Sprache und Literatur an der Universität Nanjing. [Blum3,KW6:S. 191]
- 1954 Klara Blum erhält die chinesische Staatsbürgerschaft. [Blum3]
- 1957-1971 Klara Blum ist Professorin für deutsche Sprache und Literatur an der Zhongshan-Universität in Guangzhou (Guangdong). [KW6:S. 191]

- 1959 Blum, Klara. *Das Lied von Hongkong* [ID D13294].  
Dora Wentscher : Die Ausbeuter sind bei Klara Blum stets fett und sadistisch, ihre Knechte herrisch und frech, die wackeren Unterdrückten dagegen sind opferbereit, uneigennützig und lernbegierig. Die Klischees des Klassenkampfes sind leicht zu kritisieren. Andererseits sind auch die Kritiker der Klara Blum nicht frei von Autostereotypen, denn von ihnen wird ein Klischee, das die eigene Gruppe angeht, eher wahrgenommen und getadelt als eines, das die fremde Gruppe betrifft : Eine deutsche Kritikerin findet die Darstellung von Europäern „unnötig karikaturenhaft“, während ein chinesischer Literaturwissenschaftler bemängelt, dass das Chinabild verfälscht sei und die chinesischen Charaktere wie Karikaturen wirken. [KW6:S. 193]
- 1963 Klara Blum wird in den chinesischen Schriftstellerverband aufgenommen. [Blum3]

### *Bibliographie : Autor*

- 1951 Blum, Klara. *Der Hirte und die Weberin : ein Roman*. (Rudolstadt : Greifenverlag, 1951).
- 1957 Blum, Klara. *Arnold Zweig im neuen China*. (Rudolstadt : Greifenverlag, 1957). [WC]
- 1959 Blum, Klara. *Das Lied von Hongkong : Novellen*. Von Dshu Bai-lan [Zhu Bailan = Klara Blum] ; mit Scherenschnitten von Dhan Jung-schou und Lo Shuee-jü. (Rudolstadt : Greifenverlag, 1959).

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- 1928-1934 Rolf Heinrich Blume arbeitet für die Firma Sandoz in Shanghai. [Schmi2]
- 1935-1949 Rolf Heinrich Blume arbeitet bei der Firma Carlowitz in Tianjin. [Schmi2]

**Blumenthal, W. Michael** = Blumenthal, Werner Michael (Oranienburg 1926-) : Direktor Jüdisches Museum Berlin

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Er schreibt : Es gab auf der ganzen Welt nur noch einen Ort, für den man überhaupt kein Visum brauchte. Dieser Ort war Schanghai. Eigentlich wollte trotzdem niemand nach Schanghai. Die Stadt hatte einen höchst zweifelhaften Ruf – ein Völkergemisch ohne richtige Regierung. 'Schanghai zu werden' war selbst für einen verzweifelten Flüchtling eine schreckliche Vorstellung. Schanghai war eine Insel, um die herum der Chinesisch-Japanische Krieg tobte, es gab dort kaum Gesetze und noch weniger Arbeit, das Klima war ungesunde, es herrschten Willkürjustiz, Verbrechen und unvorstellbare Armut. [Shanghai]. [Zim10]

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### **Blumhardt, Benjamin** (Bad Boll 1875-1953 Hofen) : Protestantischer Missionar

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1910 Benjamin Blumhardt unterrichtet am Deutsch-chinesischen Seminar in Qingdao. [Tsing1]

### **Blumhardt, Christoph** (Möttlingen bei Calw 1842-1919 Jebenhausen bei Göppingen) : Theologe, Politiker

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- 1953-1964 Edmund Blunden ist Dozent für Englisch am English Department der University of Hong Kong. Er gründet die dramatische Gruppe "Masquers", die William Shakespeare in englischer Sprache aufführt : *Twelfth night* (1956-1957), *As you like it* (1958), *Romeo and Juliet* (1961), *A midsummer night's dream* (1962) und *Othello* (1963). [Shak12:S. 96]

**Blunt, Arthur Powlett** (1883-1946) : Englischer Diplomat*Biographie*

- 1921-1923 Arthur Powlett Blunt ist britischer Commissioner in Weihaiwei. [Int]
- 1928 Arthur Powlett Blunt wird britischer Konsul in China. [LGO]
- 1937-1941 Arthur Powlett Blunt ist Generalkonsul des britischen Konsulats in Guangzhou (Guangdong). [FFC1]

**Bluntschli, Johann Caspar** (Zürich 1808-1881 Karlsruhe) : Staatsrechtler, Politiker, Professor*Biographie*

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Liang schreibt : "La Révolution française a levé un nouveau rideau sur le théâtre politique de l'Europe. C'est vraiment Rousseau qui en a semé les graines. Le remède ordonné par Rousseau est très efficace. Personne n'en doute. Mais, après la guérison, le remède est non seulement inutile, il manifeste déjà aussi ses abus. Il est vrai que la théorie de Rousseau a apporté beaucoup de choses à tout le monde, mais il faut dire qu'elle nous a aussi guidés dans nombre de déviations. Si nous l'adoptons en Chine, il faut savoir si elle nous apportera plus d'avantages que de désavantages, ou, au contraire, si elle nous apportera plus de désavantages que d'avantages. Ce qu'il faut le plus impérativement à la Chine aujourd'hui, c'est l'unification solide et un ordre social renforcé. Quant à la liberté et à l'égalité, ce sont deux choses dont elle a besoin en second lieu... Cependant quoique la nouvelle pensée ne soit qu'en germe chez nous, il y a déjà beaucoup de monde qui abuse des mots de liberté et d'égalité. Ils veulent pratiquer l'extrémisme, mais ils n'ont pas la capacité de la réaliser ; ils ne peuvent même pas organiser un corps compact. Si par hasard ils le peuvent, ils se dissolvent au moment où ils s'associent. Aujourd'hui, les intellectuels armés de nouvelles pensées ont tous les défauts que Bluntschli a démontrés dans la théorie de Rousseau. Mais il faut dire que ce n'est pas la faute de quelques personnes, et d'autant plus et surtout qu'on ne peut imputer cette faute à la théorie d'un écrivain politique, car la cause en a été semée il y a des milliers d'années... Bluntschli s'oppose à Rousseau, mais il ne s'oppose pas à ce que Rousseau préconise la 'destruction'. Sa réfutation de la théorie de celui-ci est que Rousseau ne nous a pas suffisamment démontré comment on construisait le pays." [Rous20:S. 146-147]

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### **Bo, Juyi** = Bai, Juyi (Xinzhen, Henan 772-846 Luoyang) : Dichter

#### *Biographie*

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Quelle : Pfizmaier, August. *Po, Chü-i. Der chinesische Dichter Pe-lo-thien* [ID D4779].  
Ingrid Schuster : Darin enthalten sind Gedichte von Bo Juyi (51). Er wählt überwiegend Gedichte aus, die von einer pessimistischen Stimmung erfüllt sind : Vergänglichkeit, Herbst, Armut und Unterdrückung. Ein anderes Thema ist die Liebe, aber häufig mit Enttäuschung und Kummer verbunden.

Han Ruixin : Albert Ehrensteins Nachdichtungen weisen zumeist starke Abweichungen im Wortlaut vom chinesischen Original auf. Nicht selten werden einzelne chinesische Ausdrücke durch andere ersetzt... oder umformuliert... Nicht selten werden chinesische Verse ausgelassen, was zur Folge hat, dass der Sinngehalt des Originals nicht vollständig wiedergegeben wird... Manche Gedichte sind in ihrer Struktur geändert worden. Das zeigt sich darin, dass die Reihenfolge der Verse in der Nachdichtung neu bestimmt wird... oder dass Teile ausgeschnitten und neu zusammengestellt werden. [Schu4:S. 105,HanR1:S. 182, 190, 195, 197]

- 1924 Ehrenstein, Albert. *China klagt* [ID D12458].  
 Quellen : Pfizmaier, August. Po, Chü-i. Der chinesische Dichter Pe-lo-thien [ID D4779]. Arthur Waley.  
 Darin enthalten : Gedichte von unbekanntem Dichtern (26), Shi jing (13), Du Fu (2), Bo Juyi (9).  
 Ehrenstein schreibt : Im Shi-king [Shi jing], der dokumentarischen Sammlung chinesischer Volkslieder ... finden wir viele Verse des Unmutes, des Ärgers, der Empörung über die unfähige Gewaltherrschaft und vor allem eine stetig zunehmende Unlust und Aversion gegen den Soldatendienst und die Kriegsführerei. Doch erst um 800 nach Christi Geburt lebte der Mann und Ankläger, der den Übermut und die Verschwendung der Mandarine und Fürsten geisselte, den Schrei der leidenden und hungernden Massen ausstieß : Po Chü-i [Bo Juyi]. Darin klagt das chinesische Volk über die Gewaltherrschaft, den Soldatendienst und die Kriegsführerei und soziale Ungerechtigkeit.  
 Han Ruixin : Es ist offensichtlich, dass Ehrenstein mit diesem Werk seinen eigenen Gedanken und Intentionen Ausdruck geben wollte. [Döb1:S. 28,HanR1:S. 183-185,Schu4:S. 105]
- 1924 Ehrenstein, Albert. *Po Chü-i* [ID D12754].  
 Darin enthalten sind 41 Nachdichtungen von Bo Juyi.  
 Han Ruixin : Diese Gedichte sind wie in Pe-lo-thien von einer resignierten, düstern und pessimistischen Stimmung getragen. Auch enthalten sie wiederum Themen wie soziale Ungerechtigkeit, Unterdrückung und das Leiden der Massen. [HanR1:S. 185]
- 1933 Ehrenstein, Albert. *Das gelbe Lied* [ID D12454].  
 Quellen : Arthur Waley und Erwin von Zach.  
 Darin enthalten : Gedichte aus dem Shi jing (33), von Li Bo (58), Du Fu (30), Bo Juyi (158) und 55 andere Gedichte.  
 Han Ruixin : Ehrenstein hat an der Verbesserung und Erweiterung seiner Nachdichtungen chinesischer Lyrik gearbeitet. Themen sind Kummer und Leiden des Daseins, Armut, soziale Ungerechtigkeit, Krieg, Sehnsucht nach Liebe, Heimweh, Vergänglichkeit und Einsamkeit. [HanR1:S. 187]
- 1956-1961 Zdenek Sklenar malt "chinesische" Bilder und chinesische Zeichen und illustriert Übersetzungen von Bo Juyi, Guo Moruo, Feng Menglong, Wu Cheng'en ins Tschechische. [Huang1:S. 68]

1999

Po, Chü-i [Bo, Juyi]. *The selected poems of Po Chü-i*. Transl. by David Hinton. [ID D32251]. Introduction : On Po Chü-i. [Auszüge].

In *The Analects*, Confucius says: "There are three hundred songs in *The Book of Songs*, but this one phrase tells it all: thoughts never twisty " (II.2). *The Book of Songs* is the ancient source from which the Chinese poetic tradition flows, and thoughts never twisty may very well describe the essence of the entire tradition as well, for it is a tradition that consistently valued clarity and depth of wisdom, not mere complexity and virtuosity. In this, Po Chü-i (772-846 C.E.) is the quintessential Chinese poet, for although it deeply informs the work of all the major ancient poets, Po makes that sage clarity itself his particular vision.

Po Chü-i was a more serious student of Ch'an (Zen) Buddhism than any mainstream poet up to his time, and it was Ch'an that gave much of the clarity and depth to his life and work. Po's poems often include the explicit use of Ch'an ideas, indeed he is the poet who really opened mainstream poetry to Buddhist experience, his work becoming a major source of information on Buddhist practice in his time. But it is in the poetics shaping Po's poetry that Ch'an is more fundamentally felt. In Ch'an practice, the self and its constructions of the world are dissolved away until nothing remains but empty mind or "no-mind". This empty mind is often spoken of as mirroring the world, leaving its ten thousand things utterly simple, utterly themselves, and utterly sufficient. That suggests one possible Ch'an poetry: an egoless poetry which renders the ten thousand things in such a way that they empty the self as they shimmer with the clarity of their own self-sufficient identity. Po wrote a number of poems in this mode, but the great master of this poetics was Wang Wei (701-761), whose brief poems resound with the selfless clarity of no-mind:

#### DEER PARK

No one seen. In empty mountains,  
a hint of drifint voice, no more.

Entering these deep woods, late sun-  
light ablaze on green moss, rising.

The other possible Ch'an poetry is that of an egoless ego. Empty mind would seem to preclude the possibility of a personal poetry such as Po's. The quiet response of even the most reticent poem is still a construction, as Po knew well: he playfully says numerous times that his Ch'an practice has failed because he could not overcome his "poetry demon", his "word-karma". Po's response to experience seems to have been quite passionate—whether the experience was as monumental as poverty and war, or as ordinary as tea and an afternoon nap—and this full heart was of course the engine driving his prolific output as a poet. Po had hoped that Ch'an practice might quell his passionate responses, and this certainly did happen to some extent, but it seems he came to realize that the self is also one of those ten thousand things that are utterly themselves and sufficient. Taoist thought would describe this insight rather differently, as the realization that self is always already selfless, for it is but a momentary form among the constant transformation of earth's ten thousand things. This is a crucial conjunction of Ch'an and Taoist philosophy, and no doubt a major reason Po considered them to be two aspects of the same system. In any case, this insight results in a poetry quite different from Wang Wei's. Rather than Wang Wei's strategy of losing the self among the ten thousand things, this poetics opens the poem to the various movements of self, and Po Chü-i was a master of its subtle ways. In a culture that made no fundamental distinction between heart and mind, he inhabited everyday experience at the level where a simple heart is a full heart and a simple mind is an empty mind, endowing thoughts never twisty with new depths. Such is his gentle power: the sense in his poems of dwelling at the very center of one's life, combining the intimacies of a full heart and the distances of an empty mind.

Po found his full heart and empty mind most completely realized in the practice of idleness. This idleness is also central to the work of T'ao Ch'ien (365-427), the poet who originated the poetic world which defines the Chinese tradition. Etymologically, the character for idleness which T'ao Ch'ien used (hsien) connotes "profound serenity and quietness", its pictographic elements rendering a tree standing alone within the gates to a courtyard, or in its alter-nate form, moonlight shining through an open door. Po Chü-i often uses this character as well, but

he also uses another character: lan. The pictographic elements of this character are equally revealing: it is made up of the character for "trust" (lai) beside the character for "heart-mind" (hsin). Hence, the heart-mind of trust, the heart-mind of trust in the world. But this is trust of truly profound dimensions, for "idleness" is essentially a lazybones word for a spiritual posture known as wu-wei. Wu-wei is a central concept in Taoism, where it is associated with tzu-jan, the mechanism of Tao's process. Tzu-jan's literal meaning is "self-so" or "the of-itself" or "being such of itself", hence "spontaneous" or "natural". But a more descriptive translation might be "occurrence appearing of itself", for it is meant to describe the ten thousand things unfolding spontaneously, each according to its own nature. For Taoists, we dwell as an organic part of tzu-jan by practicing wu-wei, which literally means "nothing doing", or more descriptively, "selfless action": acting spontaneously as a selfless part of tzu-jan, rather than with self-conscious intention. Hence, idleness is a kind of meditative reveling in tzu-jan, a state in which daily life becomes the essence of spiritual practice. Like T'ao Ch'ien's, Po Chü-i's idleness often takes the form of drinking. Drunkenness for Po means, as it generally does in Chinese poetry, drinking just enough wine to achieve a serene clarity of attention, a state in which the isolation of a mind imposing distinctions on the world gives way to a sense of identity with the world. And so again, idleness as a kind of spiritual practice: an utter simplicity of dwelling in which empty mind allows a full heart to move with open clarity. Indeed, Po Chü-i half-seriously spoke of wine rivaling Ch'an as a spiritual practice.

Given his devotion to idleness and the poetics of idleness, Po tends to avoid the kind of imagistic compression more typical of Chinese poetry. For him, the poem is generally a kind of relaxed rambling, open to all thought and experience, whether petty or profound. And not surprisingly, poems are written in exceptionally clear and plain language. Indeed, there is a story that Po always showed his poems to an uneducated old servant-woman, and anything she couldn't understand he rewrote. This poetics also allowed Po to write easily: he wrote a very large number of poems (2,800 survive, far more than any poet before him), and the vast majority of them appear plain and unaccomplished, no different from the work of countless other poets. His poetics suggest that for him such poems would be the most authentically accomplished, for it no doubt reverses the normal criterion for poetry, making poems that are simple and unaccomplished valued above those that push to extremes in shaping experience. But Po doesn't resist the insight that makes striking poems. Surprising insight comes to some of his poems and not to others, and it makes sense that Po doesn't choose among them. So there is a body of poems which walk the fine line where a poem is effortlessly plain and yet surprising and insightful, revealing the profound dimensions of Po's trust in the simple and immediate.

Po Chü-i wrote during the T'ang Dynasty, the period during which Chinese poetry experienced its first great flowering. This renaissance began during the High T'ang period (712-760) in the work of such poets as Wang Wei, Li Po, and Tu Fu, and continued through the Mid-T'ang period (766-835) during which Po Chü-i wrote. Though it hardly ignores life's hardships, the Chinese tradition is grounded in a poetry of balanced affirmation, its great poets speaking primarily of their immediate experience in a natural voice.

But while Po Chü-i was cultivating his pellucid sensibility into the quintessence of this mainstream tradition, a group of poets was experimenting with an alternative poetics which became the most distinctive development during the Mid-T'ang—a poetics of startling disorientations and dream-like hermeticism. This alternative tradition began in the dark extremities of Tu Fu's later work. This work extended the mainstream tradition to its limit, and the stark introspective depths of Meng Chiao's late work (807-814) mark a clear break. Indeed, Meng Chiao's quasi-surreal and symbolist techniques anticipated landmark developments in the modern Western tradition by a millennium, and it is interesting to reconsider the modern avant-garde in light of the alternative Mid-T'ang movement. After Meng Chiao, this movement included a number of major poets and at least two great ones: Li Ho and Li Shang-yin. But its vitality proved rather short-lived, ending with Li Shang-yin's death in 858, though its preoccupations remained dominant for another century, through the feeble Late-T'ang period (836-907), and the reverence accorded its major poets didn't begin to

wane for another two centuries. The alternative tradition of Meng Chiao and his heirs made the Mid-T'ang (766-835) an especially rich poetic period, rivaling even its predecessor, the illustrious High T'ang. But Po Chü-i's unassuming poetics proved more enduring than the experimental alternative, for although such poetics result in a modest poetry, it reflects a deep wisdom that was always more admired in China than mere virtuosity and innovation. It was largely through the work of Po Chü-i and other more "conventional" Mid-T'ang poets that the tradition's mainstream was passed on to the next great period of Chinese poetry: the Sung Dynasty, a period in which Ch'an's widespread influence led to a poetry that continued to deepen and expand the possibilities of thoughts never twisty. [Hint13]

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- 1888 Po, Chü-i. *Die elegische Dichtung der Chinesen*. Von August Pfizmaier. (Wien : Kaiserliche Akademie der Wissenschaften, 1888). (Denkschriften / Kaiserliche Akademie der Wissenschaften. Phil.-Hist. Klasse ; Bd. 36, H.4). [Bo, Juyi]. [KVK]
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- 1917 Po, Chü-i [Bo, Juyi]. *Thirty-eight poems by Po Chü-i*. Transl. by Arthur Waley. In : Bulletin of the School of Oriental and African studies ; vol. 1, issue 1 (1917). [AOI]
- 1922 Po, Chü-i. *Gedichte*. Aus dem Chinesischen übersetzt von L[eopold] Woitsch. (Wien : Selbstverlag, 1922). (Varia sinica ; H. 2).
- 1923 Ehrenstein, Albert. *Pe-lo-thien*. (Berlin : E. Rowohlt, 1923). [Freie Übersetzungen von Gedichten von Bo Juyi].
- 1924 Ehrenstein, Albert. *Po Chü-i*. (Berlin : Ernst Rowohlt, 1924). In : Vers und Prosa ; H. 7 (1924). Artikel über Bo Juyi und Übersetzungen von Gedichten von Bo Juyi.
- 1925 Po, Chü-i [Bo, Juyi]. *Lieder eines chinesischen Dichters und Trinkers*. Übertragen von L[eopold] Woitsch ; mit Illustrationen von Richard Hadl. (Leipzig : Verlag der Asia Major, 1925).
- 1938 Brecht, Bertolt. *Sechs chinesische Gedichte*. In : Das Wort ; 8 (Moskau 1938). [Enthält]. *Der Politiker* von Bo Juyi, *Die Decke* von Bo Juyi, *Der Drache des schwarzen Pfuhls* von Bo Juyi, *Die Freunde Unbekannter Dichter*, *Ein Protest im sechsten Jahre des Chien Fu*, *Bei der Geburt des Sohnes* von Su Shi. [Tan10]
- 1957 Po, Chu-i [Bai, Juyi]. *I grandi poeti cinesi : Po Chu-i*. A cura di Maria Attardo Magrini. (Milano : Istituto culturale Italo-Cinese, 1957). [WC]
- 1960 Bo, Dschü-i [Bo, Juyi]. *Gedichte*. Aus dem Chinesischen übertragen von Andreas Donath. (Wiesbaden : Insel-Verlag, 1960). (Insel-Bücherei ; 712).
- 1983 Bai, Juyi. *200 selected poems = Bai Juyi shi xuan*. Transl. By Rewi Alley. (Beijing : New World Press, 1983). [Bo Juyi].
- 1984 *Zingend roei ik huiswaarts op de maan : gedichten van Meng Haoran, Wang Wei, Li Taibai, Du Fu en Bai Juyi*. Uit het chinees vertaald door W[ilt] L. Idema. (Amsterdam : De Arbeiderspers, 1984).
- 1987 Paj, Siang-san ; Wang Wej ; Meng, Chao-zan. [Wang, Wei ; Bai, Juyi ; Meng, Haoran]. *Trojzvuk : vybor z dila tri cin. basniku z doby dynastie Tchang*. [Übers. von] Marta Rysava. (Praha : Melantrich, 1987). [WC]

- 1994 *Four huts : Asian writings on the simple life*. Translated by Burton Watson ; illustrated by Stephen Addiss. (Boston : Shambhala, 1994). (Shambhala centaur editions). [Enthält Bo Juyi].
- 1999 Bai, Juyi [Bo, Juyi]. *Den Kranich fragen : 155 Gedichte von Bai Juyi*. Hrsg. von Weigui Fang ; aus dem Chinesischen von Weigui Fang und Andreas Weiland. (Göttingen : Cuvillier, 1999). [AOI]
- 1999 Po, Chü-i [Bo, Juyi]. *The selected poems of Po Chü-i*. Transl. by David Hinton. (New York, N.Y. : New Directions, 1999). [WC]

### *Bibliographie : erwähnt in*

- 1924 Ehrenstein, Albert. *Po Chü-i*. (Berlin : Ernst Rowohlt, 1924). In : Vers und Prosa ; H. 7 (1924). Artikel über Bo Juyi und Übersetzungen von Gedichten von Bo Juyi.
- 1939 Lo, Ta-kang. [Luo, Dagang]. *La double inspiration du poète Po Kiu-yi (772-846)*. (Paris : P. Bossuet, 1939). Diss. Univ. de Paris, 1939. [Bai Juyi]. [WC]
- 1949 Waley, Arthur. *The life and times of Po Chü-i, 772-846 A.D.* (New York, N.Y. : Macmillan, 1949). [Bo Juyi].

### **Bo, Meng** (um 1984)

#### *Bibliographie : Autor*

- 1984 [Stendhal]. *Hong yu hei*. Sitangda zhu ; Bo Meng gai xie ; Shi Lijia yi. (Beijing : Zhongguo wen yi lian he chu ban gong si, 1984). (Wai guo wen xue ming zhu suo xie ben xiao cong shu). Übersetzung von Stendhal. *Le rouge et le noir : chronique du XIXème siècle*. Vol. 1-2. (Paris : Librairie Larousse, 1830).  
红与黑 [WC]

### **Bo, Qingru** (um 1998) : Chinesischer Veterinärpathologe

#### *Biographie*

- 1998 Bo Qingru besucht Tasmanien um über Fischkrankheiten zu diskutieren. [Tho2]

### **Bo, Te** (um 1984)

#### *Bibliographie : Autor*

- 1984 Bo, Te. *Hailun Kaile de qui ji*. Bo Te zhu ; Shui niu chu ban she bian ji bu bian yi. (Taipei : Shui niu tu shu gong si, 1984). (Zhi shi bo lan ; 20). [Biographie von Helen Keller].  
海倫凱勒的奇蹟 [WC]
- 1993 Bo, Te. *Hailun Kaile de qi ji ; Linken de qing shao nian shi dai*. Bo Te, Sang Debao yuan zhu ; Shui niu chu ban she bian ji wei yuan hui bian yi. (Zhi shi bo lan ; 8. Wen ming shi jie de qing shao nian zhi shi cong shu). (Taipei : Shui niu tu shu, 1993). [Biographie von Helen Keller und Abraham Lincoln].  
海倫凱勒的奇蹟 ; 林肯的青少年時代 [WC]

### **Bo, Xian** (um 1963)

#### *Bibliographie : Autor*

- 1963 [Oizerman, Teodor Ill'ich]. *Feixite de zhe xue*. Bo Xian yi. (Beijing : Shang wu yin shu guan, 1963). Übersetzung von Oizerman, Teodor Ill'ich. *Filosofiiia Fikhte*. (Moskva : M. Znanie, 1962). (Novoe v zhizni, nauke, tekhnike ; 2. Filosofiiia ; 7).  
費希特的哲學 [Fich3]

### **Bo, Xize** (um 1990)

#### *Bibliographie : Autor*

- 1990 Aizawa, Hiroshi. *Tong hua di shi jie*. Bo Xize zhu. (Taibei : Jiu da wen hua gong si, 1990). (Xiu zhen xi lie ; 115. Wen xue ; B3). Abhandlung über Jacob und Wilhelm Grimm.  
童話的世界 [WC]

### **Bo, Yang** = Guo, Libang = Guo, Yidong (Kaifeng, Henan 1920-2008 Taibei) : Schriftsteller, Kulturkritiker

#### *Bibliographie : Autor*

- 1987 Ritter, Jürgen. *Kulturkritik in Taiwan : Bo Yang*. (Bochum : Brockmeyer, 1987). (Chinathemen ; Bd. 30). [Enthält die Übersetzung eines Vortrages von Bo Yang in 1984]. [WC]
- 1991 Boyang [Bo, Yang]. *Rückkehr in die Heimat : ein Schriftsteller aus Taiwan besucht die VR China*. (Bochum : N. Brockmeyer, 1991). (Chinathemen. Serie Europäisches Projekt zur Modernisierung in China ; Text 22). Übersetzung von Bo, Yang. *Jia yuan*. (Taibei : Lin bai, 1989).  
家園 [WC]

#### *Bibliographie : erwähnt in*

- 1987 Ritter, Jürgen. *Kulturkritik in Taiwan : Bo Yang*. (Bochum : Brockmeyer, 1987). (Chinathemen ; Bd. 30). [Enthält die Übersetzung eines Vortrages von Bo Yang in 1984]. [WC]

### **Bo, You** (um 1978)

#### *Bibliographie : Autor*

- 1978 [Gulyga, Arsenii Vladimirovich]. *Heige'er zhuan*. A'ersen Guliujia zhu ; Liu Banjiu, Bo You deng yi. (Beijing : Shang wu yin shu guan, 1978). Übersetzung von Gulyga, Arsenii Vladimirovich. *Georg Wilhelm Friedrich Hegel*. (Leipzig : Reclam, 1974).  
黑格尔传 [WC]

### **Boardman, Eugene Powers** (Aurora, Ill. 1910-1987 Madison, Wisc.) : Professor in East Asian History, University of Wisconsin, Madison

#### *Biographie*

- 1932 Eugene Powers Boardman erhält den B.A. des Beloit College. [Boa1]
- 1932-1935 Eugene Powers Boardman ist Dozent an der American University in Beirut. [Boa1]
- 1937 Eugene Powers Boardman erhält den M.A. der University of Wisconsin, Madison. [Boa1]
- 1939 Eugene Powers Boardman erhält den M.A. der Harvard University. [Boa1]
- 1941 ca.-1945 Eugene Powers Boardman ist Japanese Language Officer der United States Marine Corps im Zweiten Weltkrieg. [Boa1]

- 1946-1961 Eugene Powers Boardman ist Dozent an der University of Wisconsin, Madison. [Boa1]
- 1947 Eugene Powers Boardman promoviert an der Harvard University. [Boa1]
- 1951 Eugene Powers Boardman ist Fulbright Fellow an der University of Hong Kong. [Boa1]
- 1956-1957 Eugene Powers Boardman ist Senior Research Fellow am East Asian Institute der Columbia University. [Boa1]
- 1961-1981 Eugene Powers Boardman ist Professor in East Asian History an der University of Wisconsin, Madison. [Boa1]
- 1965-1966 Eugene Powers Boardman ist Beauftragter für eine neue China-Politik der Society of Friends' Committee on National Legislation in Washington D.C. [Boa1]
- 1987 Eugene Powers Boardman erhält den Honorary L.H.D. des Edgewood College, Madison Wisc. [Boa1]

### *Bibliographie : Autor*

- 1946 Boardman, Eugene Powers. *Biblical influence upon the ideology of the T'ai-p'ing rebellion*. (Cambridge, Mass. : Harvard University, 1946). Diss. Harvard Univ., 1946. [Taiping].
- 1952 Boardman, Eugene Powers. *Christian influence upon the ideology of Taiping rebellion, 1851-1864*. (Madison, Wisc. : University of Wisconsin Press, 1952).
- 1959 *Asian studies in liberal education : the teaching of Asian history and civilizations to undergraduates*. Ed. by Eugene Powers Boardman. (Washington : Association of American Colleges, 1959).

### *Bibliographie : erwähnt in*

- 1988 Brown, Sidney [et al.]. *Obituary : Eugene Powers Boardman (1910-87)*. In : *The journal of Asian studies* ; vol. 47, no 1 (1988). [AOI]

## **Boardman, Frederic A.** (geb. Ohio ; um 1911) : Amerikanischer Diplomat

### *Biographie*

- 1911 Frederic A. Boardman ist Konsularischer Marschall des amerikanischen Konsulats in Yantai. [PoGra]

## **Bober-Jan, Rose** (um 1966)

### *Bibliographie : Autor*

- 1966 Bober-Jan, Rose. *Im Schatten des Allmächtigen in China*. (Grandcour : Ed. Yahve-Jire, 1966).  
=  
Bober-Jan, Rose. *A l'ombre du tout-puissant en Chine*. Trad. de l'allemand. (Grandcour : Ed. Yahve-Jire, 1966). [WC]

## **Boborykin, Vladimir Georgievich** (um 1979)

### *Bibliographie : Autor*

- 1984 [Boborykin, Vladimir Georgievich]. *Yalishanda Fajieyefu : chuang zuo gai mao*. Fu Boboleijin zhu ; Liu Xunyi yi. (Beijing : Beijing chu ban she, 1984). Übersetzung von Boborykin, Vladimir Georgievich. *Aleksandr Fadeev : tvorcheskii portret*. (Moskva : Mosk. Rabochii, 1979).  
亞歷山大法捷耶夫 : 創作概貌 [WC]

**Bobrowski, Johannes** (Tilsit 1917-1965 Berlin) : Schriftsteller*Bibliographie : Autor*

- 2002 [Paz, Octavio ; Bobrowski, Johannes]. *Pasi / Bopuluofusiji*. Pasi, Bopuluofusiji zhu ; Li Kuixian yi. (Taibei : Taibei xian xin dian shi, 2002). (Ou zhou jing dian shi xuan ; 7). 帕斯 / 博普羅夫斯基 [WC]

**Bocarro, Manuel Tavares** (um 1664) : Portugiesischer Gouverneur von Macao*Biographie*

- 1654-1664 Manuel Tavares Bocarro ist Gouverneur von Macao. [PorChi4]

**Boccaccio, Giovanni** (Florenz od. Certaldo 1313-1375 Certaldo bei Florenz) : Schriftsteller, Dichter*Bibliographie : Autor*

- 1941 [Boccaccio, Giovanni]. *Shi ri qing tan*. Min Yi yi. (Shanghai : Shi jie shu ju, 1941). . (Boston : Ticknor, Reed and Fields ; London : Kegan Paul, Trench, Trubner, 1850). Übersetzung von Boccaccio, Giovanni. *Il Decamerone*. (Firenze : Filippo di Giunta, 1516). = Übersetzung von Goccaccio, Giovanni. *The Decameron*. Transl. By Richard Aldington ; ill. by Jean de Bosschère. (London : G. Putnam's Sons, 1930). 十日清談 [WC]
- 1988 [Boccaccio, Giovanni ; Hawthorne, Nathaniel]. *Shi ri dan ; Hong zi*. (Taibei : Ji si wen hua shi ye you xian gong si, 1988). (Da lu lian huan hua cong shu. Shi jie wen xue ming zhu ; 6). Übersetzung von Hawthorne, Nathaniel. *The scarlet letter*. (Boston : Ticknor, Reed and Fields ; London : Kegan Paul, Trench, Trubner, 1850). Übersetzung von Boccaccio, Giovanni. *Il Decamerone*. (Firenze : Filippo di Giunta, 1516). [Geschrieben zw. 1349-1353]. 世界文學名著 [WC]

**Bochenski, Joseph Maria** (Czuszow, Polen 1902-1995 Freiburg, Schweiz) : Polnischer Philosoph, Logiker*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). 西方现代资产阶级哲学论著选辑 [Choix d'oeuvres philosophiques d'auteurs "bourgeois" contemporains : Arthur Schopenhauer, Friedrich Nietzsche, Ernst Mach, Wilhelm Windelband, Paul Natorp, Francis Herbert Bradley, Josiah Royce, Richard Kroner, William James, John Dewey, Bertrand Russell, Ludwig Wittgenstein, Moritz Schlick, Rudolf Carnap, Alfred Jules Ayer, Karl Raymund Popper, Martin Heidegger, Jean-Paul Sartre, Jacques Maritain, Joseph Maria Bochenski, Auguste Comte]. [WC]

**Böcher, Herbert O.** = Böcher, Herbert Oskar = Boecher, Herbert O. (Siegen 1903-1983 Koppl-Habach, Österreich) : Professor University Shenyang, Sportlehrer*Bibliographie : Autor*

- 1932 Böcher, Herbert O. *Sport und Leibesübungen in China*. (Berlin : [s.n.], 1932. Diplomarbeit Berlin, 1932. MS. [WC]

**Bochinger, Johann Jakob** (Strasbourg 1802-1831) : Protestantischer Theologe*Bibliographie : Autor*

1831 Bochinger, Johann Jakob. *La vie contemplative, ascétique et monastique chez les indous et chez les peuples bouddhistes.* (Strasbourg : F.G. Levrault, 1831). [WC]

**Bock, Carl Alfred** (Kopenhagen 1849-1932 Oslo) : Norwegischer Naturforscher, Entdeckungsreisender, Diplomat*Biographie*

1886-1893 Carl Alfred Bock ist Vizekonsul des schwedisch-norwegischen Generalkonsulats in Shanghai. [Wil]

1893-1902 Carl Alfred Bock ist Generalkonsul des schwedisch-norwegischen Generalkonsulats in Shanghai. [Wik]

**Bock, Norman Michael** (1955-)*Bibliographie : Autor*

1989 Bock, Norman Michael. *Expressions of selfhood in classic American fiction : readings from a Chinese cultural perspective.* (Ann Arbor, Mich. : University Microfilms International, 1989). Diss. Univ. of Connecticut, 1989. [Betr. Nathaniel Hawthorne, Herman Melville, Mark Twain, Henry James, F. Scott Fitzgerald, William Faulkner]. [UG1]

**Bock, Werner** (1893-) : Missionar Berliner Mission, Lehrer*Biographie*

1928-1933 Werner Bock ist Lehrer der Deutsch-Chinesischen Mittelschule der Berliner Mission in Guangzhou. [LehH1:S. 43]

**Bockenheimer, Philipp** (Frankfurt a.M. 1875-1933 Frankfurt a.M.) : Hochschullehrer für Chirurgie, Friedrich-Wilhelms-Universität zu Berlin ; Reiseschriftsteller*Bibliographie : Autor*

1909 Bockenheimer, Philipp. *Rund um Asien.* (Leipzig : Klinkhardt & Biermann, 1909). [Bericht über seine Reise nach Indien, Indochina, Hong Kong, Guangzhou, Shanghai, Jiazhou (Shandong), Beijing, Shenyang (Mukden), Korea und Japan]. <https://catalog.hathitrust.org/Record/100620959>. [Limited search]. [Cla]

**Bockman, Harald** = Bockman, Lars Harald (Asker, Norwegen 1945-) : Sinologe, Historiker, Forscher*Bibliographie : Autor*

1994 Bockman, Harald. *A historical sketch of sinology in Norway.* In : Survey / European Association of Chinese studies ; no 3 (1994). [AOI]

**Bodard, Albert** = Bodard, Césaire Auguste Albert (La Rochelle 1883-1959) : Diplomat*Biographie*

1918-1921 Albert Bodard ist Konsul des französischen Konsulats in Chengdu. [BensN2]

1922-1925 Albert Bodard ist Konsul des französischen Konsulats in Kunming. [BensN2]

**Bodard, Lucien.** (Chongqing 1914-1998 Paris) : Schriftsteller, Reporter

### *Biographie*

1973 Bodard, Lucien. *Monsieur le consul* [ID D21821].  
 Muriel Détrie : Bodard prend soin se le rappeler, c'est un Français, Charles de Montigny, qui s'est installé le premier à Shanghai avec 'sa mère, sa femme, ses deux illes' à une époque où les concessions anglaise et américaine n'étaient peuplées que d'hommes célibataires'. [Bla11:S. 96]

### *Bibliographie : Autor*

- 1957 Bodard, Lucien. *La Chine de la douceur.* (Paris : Gallimard, 1957). (L'air du temps).  
 =  
 Bodard, Lucien. *Chinas lächelndes Gesicht : Erfahrungen und Erlebnisse.* Aus dem Französischen übertr. von Hans A. Neunzig. (Hamburg : Fretz und Wasmuth, 1959). [WC]
- 1961 Bodard, Lucien. *La Chine du cauchemar.* (Paris : Gallimard, 1961).  
 =  
 Bodard, Lucien. *Alpdruck China : der neue politische Kurs.* Übertr. von Gabriele Wegner-Würdinger. (Zürich : Schweizer Druck- und Verlagshaus, 1964). [WC]
- 1973 Bodard, Lucien. *Monsieur le consul.* (Paris : B. Grasset, 1973). [WC]
- 1985 [Bodard, Lucien]. *Anna Mali.* Bodaer ; Qian Linsen, Xu Jun yi. (Nanjing : Jiangsu ren min chu ban she, 1985). Übersetzung von Bodard, Lucien. *Anne Marie : roman.* (Paris : Grasset, 1981).  
 安娜·玛丽 [WC]
- 1987 Bodard, Lucien. *Les grandes murailles.* (Paris : B. Grasset, 1987). [Bericht seiner Reise 1987 für die Zeitschrift "Le point" nach Beijing, Shanghai, Hangzhou, Nanjing, Wuhan, Chongqing, Yunnan, Guanzhou, Shenzhen, Xishuangbanna]. [WC]

**Bodde, Derk** (Brant Rock, Mass. 1909-2003 Germantown, Philadelphia) : Professor of Chinese Studies University of Pennsylvania

### *Biographie*

- 1919-1922 Derk Bodde lebt in China, wo sein Vater Physik am Nanyang College (Jiaotong-Universität) unterrichtet. [Bod2]
- 1930 Derk Bodde promoviert in Englisch an der Harvard University und studiert Chinesisch an der Harvard University. [Bod1]
- 1931-1937 Derk Bodde studiert an der Yanjing-Universität und an der Qinghua-Universität in Beijing. Er arbeitet an seiner Dissertation und befreundet sich mit J.J.L. Duyvendak. [Bod1]
- 1937 Derk Bodde geht nach Leiden, um seine Dissertation zu beenden. [Bod2]
- 1938 Derk Bodde promoviert in Sinologie in Leiden und reist nach Philadelphia zurück. [Bod2]
- 1938-1949 Derk Bodde ist Dozent für Chinesisch an der University of Pennsylvania. [Bod1]
- 1941-1947 Derk Bodde ist korrespondierendes Mitglied des Committee on Chinese Studies des American Council of Learned Societies. [ACLS]

- 1942-1945 Derk Bodde ist im 2. Weltkrieg zuerst an der Research and Analysis Division des Office of Strategic Services, dann am Office of War Information tätig. Gleichzeitig gibt er Vorlesungen für Studenten der Pennsylvania University im Army Special Training Program on China. [Bod1]
- 1948-1949 Derk Bodde ist Fulbright Scholar in Beijing. Er schreibt über die chinesische Revolution wodurch er in Konflikt mit der amerikanischen Politik gerät. [Bod1]
- 1950-1953 Derk Bodde ist Herausgeber der Monographienreihe der Far Eastern Association (Association for Asian Studies). [AAS]
- 1950-1975 Derk Bodde ist Professor of Chinese Studies an der University of Pennsylvania. [Bod2]
- 1957 Derk Bodde wird wegen seinen politischen Ansichten über China und seiner Verteidigung von Owen Lattimore vom Senate Internal Subcommittee einvernommen. [Bod1]
- 1959 Derk Bodde wird Mitglied der American Academy of Arts and Sciences. [AAAS]
- 1966 Derk Bodde ist Mitglied des Board of Directors der Chinese Language Teachers Association.
- 1968-1969 Derk Bodde ist Präsident der American Oriental Society. [Bod1]
- 1968-1971 Derk Bodde ist Direktor der Association for Asian Studies. [AAS]
- 1974-1975 Derk Bodde ist an der Cambridge University und arbeitet zusammen mit Joseph Needham an Vol. 7 von *Science and civilisation in China*. [Bod2]
- 1976-1977 Derk Bodde arbeitet zusammen mit Joseph Needham in Cambridge. Die Zusammenarbeit dauert bis 1982, da Meinungsverschiedenheiten auftreten. [Bod1]
- 1980-1981 Derk Bodde ist Dr. Sun Yat-sen Distinguished Visiting Professor an der Georgetown University in Washington D.C. [Bod1]
- 1981 Derk Bodde wird Mitglied der American Philosophical Society. [APS]
- 1985 Derk Bodde erhält den Distinguished Scholarship Award der Association for Asian Studies. [Bod1]

### *Bibliographie : Autor*

- 1930 Bodde, Derk. *Shakspeare and the Ireland forgeries*. (Cambridge, Mass. : Harvard University Press, 1930). (Harvard honors theses in English ; no 2). Diss. Harvard Univ., 1930.
- 1936 Tun, Li-ch'en. *Annual customs and festivals in Peking as recorded in the Yen-ching Sui-shih-chi*. Translated and annotated by Derk Bodde. (Peiping : H. Vetch, 1936). [Dun, Lichen. *Yan jing Sui shi ji*].
- 1938 Bodde, Derk. *China's first unifier : a study of the Ch'in dynasty as seen in the life of Li Ssu (280?-208 B.C.)*. (Leiden : E.J. Brill, 1938). (Sinica Leidensia ; vol. 3). Diss. Univ. Leiden, 1938. = (Hong Kong : Hong Kong University Press, 1967). [Li Si ; Qin].
- 1940 Ssu-ma, Ch'ien. *Statesman, patriot, and general in ancient China : three Shih chi biographies of the Ch'in dynasty (255-206 B.C.)*. Translated and discussed by Derk Bodde. (New Haven, Conn. : American Oriental Society, 1940). (American Oriental series ; vol. 17). [Sima, Qian. *Shi ji*].
- 1942 Bodde, Derk. *China's gifts to the West*. (Washington, D.C. : American Council on Education, 1942). (Asiatic studies in American education ; no 1).
- 1948 Feng, Yu-lan [Feng, Youlan]. *A short history of Chinese philosophy*. Ed. by Derk Bodde. (New York, N.Y. : Macmillan, 1948).

- 1950 Bodde, Derk. *Peking diary : a year of revolution*. (New York, N.Y. : Schuman, 1950). [Beijing].  
=  
Bodde, Derk. *Peking-Tagebuch : ein Jahr Revolution in China*. Übers. Max Müller. (Wiesbaden : Brockhaus, 1952). [Yuan]
- 1950 Bodde, Derk. *Tolstoy and China*. With the collaboration of Galia Speshneff Bodde. (Princeton, N.J. : Princeton University Press, 1950).
- 1952-1953 Fung, Yu-lan. *A history of Chinese philosophy. Translated by Derk Bodde ; with introduction, notes, bibliography and index*. Vol. 1-2. (Princeton, N.J. : Princeton University Press, 1952-1953). Vol. 1 : *The period of the philosophers from the beginnings to circa 100 B.C.* Vol. 2 : *The period of classical learning from the second century B.C. to the twentieth Century A.D.* [Vol. 1 erschien (Peiping : Vetch, 1937)]. Übersetzung von Feng, Youlan. *Zhongguo zhe xue shi*. Vol. 1-2. (Shanghai : Shang wu yin shu guan, 1934).
- 1953 *Studies in Chinese thought*. Ed. by Arthur F. Wright ; with contributions by Derk Bodde [et al.]. (Menasha, Wisc. : American Anthropological Association, 1953). (American anthropologist ; N.S. vol. 55, no 5, pt. 2).
- 1957 Bodde, Derk. *China' cultural tradition, what and whither ?* (New York, N.Y. : Rinehart, 1957).
- 1961 *Mythologies of the ancient world*. Ed. and with an introd. by Samuel Noah Kramer. (New York, N.Y. : Sucker Books, 1961). [Enthält] : Bodde, D[erk]. *Myths of ancient China*.
- 1964 *Cases from Hsing-an-Hui-lan : a conspectus of Chinese criminal law in the Ch'ing dynasty*. Translated from the Chinese by Derk Bodde ; with the editorial assistance of Clarence Morris. (Philadelphia : University of Pennsylvania, 1964). [Xing an Hui lan ; Qing].
- 1967 *Law in Imperial China : exemplified by 190 Ch'ing dynasty cases ; translated from the Hsing-an hui-lan*. With historical, social, and juridicial commentaries by Derk Bodde and Clarence Morris. (Cambridge, Mass. : Harvard University Press, 1967). (Harvard studies in East Asian law ; 1). [Zhu, Qingqi. *Xing an hui lan*].
- 1975 Bodde, Derk. *Festivals in classical China : New Year and other annual observances during the Han dynasty, 206 B.C.-A.D. 220*. (Princeton, N.J. : Princeton University Press, 1975).
- 1981 Bodde, Derk. *Essays on Chinese civilization*. Ed. and introd. by Charles Le Blanc and Dorothy Borel. (Princeton, N.J. : Princeton University press, 1981).
- 1991 Bodde, Derk. *Chinese thought, society, and science : the intellectual and social background of science and technology in pre-modern China*. (Honolulu, Hawaii : University of Hawaii Press, 1991).
- 1995 *Zhongguo di guo de fa lü*. D. Budi [Derk Bodde], C. Molisi zhu ; Zhu Yong yi ; Liang Zhiping jiao. (Nanjing : Jiangsu ren min chu ban she, 1995). Übersetzung von *Law in Imperial China : exemplified by 190 Ch'ing dynasty cases ; translated from the Hsing-an hui-lan*. With historical, social, and juridicial commentaries by Derk Bodde and Clarence Morris. (Cambridge, Mass. : Harvard University Press, 1967). (Harvard studies in East Asian law ; 1). [Zhu, Qingqi. *Xing an hui lan*].  
中华帝国的法律
- 2001 [Bodde, Derk]. *Beijing ri ji : ge ming de yi nian*. Deke Bodi zhu ; Hong Jingyun, Lu Tianhua yi ; Hong Yingyun jiao. (Shanghai : Dong fang chu ban zhong xin, 2001). (Zou xiang Zhongguo cong shu). Übersetzung von Bodde, Derk. *Peking diary : a year of revolution*. (New York, N.Y. : Schuman, 1950).

*Bibliographie : erwähnt in*

- 1987 *Chinese ideas about nature and society : studies in honour of Derk Bodde*. Ed. by Charles Le Blanc and Susan Blader. (Hong Kong : Hong Kong University Press, 1987).
- 1998 Lan, Yang. *Chinese fiction of the Cultural Revolution : studies in honour of Derk Bodde*. (Hong Kong : Hong Kong University Press, 1998).  
<https://muse.jhu.edu/book/5552>. [WC]
- 2003 Le Blanc, Charles. *Derk Bodde (1909-2003)*. In : *Early China* ; 28 (2003). [AOI]
- 2003 Rickett, W. Allyn. *In memoriam : Derk Bodde (1909-2003)*. In : *Journal of the American Oriental Society* ; vol. 123, no 4 (2003). [AOI]

### **Bodde, Theodore** (um 1922) : Holländischer Elektroingenieur

#### *Biographie*

- 1919-1922 Theodore Bodde ist Professor des Physics Department, Nanyang College, Jiao Tong da xue in Shanghai. [Who2,Int]

### **Bode, Wilhelm von** (Calvörde 1845-1929 Berlin) : Kunsthistoriker, Generaldirektor der staatlichen Kunstsammlungen

#### *Biographie*

- 1906 Gründung des Museums für Ostasiatische Kunst in Berlin durch Wilhelm von Bode. [Int]

### **Bodenhausen, Eberhard** = Bodenhausen, Eberhard Freiherr von (Wiesbaden 1868-1918 Meineweh bei Weissenfels, Sachsen) : Industrieller, Mäzen, Jurist, Kunstwissenschaftler

#### *Biographie*

- 1928 Hofmannsthal, Hugo von. *Andenken Eberhard von Bodenhausens*. (1928).  
Hartmut Zelinsky : In seinen Notizen, die vermutlich 1918, dem Todesjahr Bodenhausens geschrieben wurden, kommt Hofmannsthal an einer zentralen Stelle auf seinen Begriff eines "höheren Europa" zu sprechen. Er schreibt : "sein Blick hätte China erfasst... Bodenhausen gehörte einem anderen Europa an : neues Verhältnis zu Amerika, zu China, zu Afrika. Er kannte noch *The ideals of the East*. Schwierigkeiten einer substantiellen Haltung diesen Phänomenen gegenüber - hier alles über Goethe hinaus - trotzdem die Anmerkungen zum "Westöstlichen Divan" höchst adäquat... Der Begriff des Edlen... Seine Haltung manchmal gleich der des Kungtse [Konfuzius], der sich gegen Angreifer durch Gesang rettet... Lieblinge : Goethe, Stifter, Tschuangtse [Zhuangzi]..."  
Der "Begriff des Edlen", aber auch der Name Kungtse und ein angeführtes Gespräch zwischen Gung-du Dsi und Mong Dsi [Mengzi] weisen darauf hin, dass Hofmannsthal sich die wichtige konfuzianische Unterscheidung zwischen dem 'jun zi', dem Edlen, und dem 'xiao ren', dem Kleingeist, dem Niedrigen, zu eigen gemacht hat, weshalb er dann auch ein davon handelndes Wort von Konfuzius in sein *Buch der Freunde* aufnimmt. [ZelH1:S. 538]

### **Bodenmüller, Rolf** (1942-) : Schweizerischer Diplomat

#### *Biographie*

- 1995-1999 Rolf Bodenmüller ist Generalkonsul des schweizerischen Generalkonsulats in Hong Kong. [CS6]

### **Bodin, Jean** (Angers 1529 od. 1530-1596 Laon) : Staatstheoretiker, Anwalt, Philosoph

#### *Bibliographie : erwähnt in*

- 1998 [Huang, Ray]. *Xin shi dai de li shi guan*. (Taipei : Taiwan shang wu yin shu guan, 1998). (Xi xue wei ti. Zhong xue wei yong). [Abhandlung über Jean Jacques Rousseau, John Locke, Thomas Hobbes, Niccolò Machiavelli, Jean Bodin, Karl Marx].  
新時代的歷史觀：西學為體中學為用 [WC]

**Bodinier, Emile-Marie** (Vaiges 1842-1901 Guizhou, Guizhou) : Priester Missions étrangères, Botaniker

*Biographie*

- 1865-1900 Emile-Marie Bodinier ist als Missionar und Apostolischer Vikar in Guizhou und sammelt über 3000 Pflanzen, die er der Académie international de géographie botanique hinterlässt. [Wik,MEP]

**Bodkin, M. MacDonnell** = Bodkin, Matthias MacDonnell (1850-1933) : Englischer Schriftsteller, Journalist

*Bibliographie : Autor*

- 1909 [Bodkin, M. MacDonnell]. *Beike zhen tan tan*. Lin Shu yi. (Shanghai : Shang wu yin shu guan, (1909). Übersetzung von Bodkin, M. MacDonnell. *The quest of Paul Beck*. (London : T. Fisher Unwin, 1908).  
貝克偵探談

**Boeckh, Hedwig** (Walldürn, Bayern 1890-1968 Blaubeuren) : Ärztin, Missionarin Basler Mission

*Biographie*

- 1922-1925 Rudolf Boeckh und Hedwig Boeck sind als Ärzte und Missionare der Basler Mission in China. [BM]

**Boeckh, Rudolf** (Augsburg 1891-1980) : Arzt, Missionar Basler Mission

*Biographie*

- 1922-1925 Rudolf Boeckh und Hedwig Boeck sind als Ärzte und Missionare der Basler Mission in China. [BM]

**Boegli, Lina** (Oschwand bei Herzogenbuchsee, BE 1858-1941 Herzogenbuchsee) : Lehrerin, Reiseschriftstellerin, Weltreisende

*Biographie*

- 1910-1913 Lina Boegli reist mit der transsibirischen Eisenbahn nach Japan. Nach zwei Jahren reist sie über Korea nach China : Shenyang, Beijing, Tianjin, Qingdao, Shanghai bis Nanjing. In Nanjing findet sie eine Anstellung als Sprachlehrerin und besucht Hankou, Yangzhou und Umgebung. 1913 verlässt sie China von Shanghai aus per Schiff. [BoeL1]

*Bibliographie : Autor*

- 1915 Boegli, Lina. *Immer vorwärts*. (Frauenfeld : Huber, 1915). [Bericht ihrer Reise 1910-1913 mit der transsibirischen Eisenbahn über Wladiwostok nach Japan und China]. [WC]

**Boell, Paul** (um 1899) : Franzose

*Bibliographie : Autor*

- 1899 Boell, Paul. *Le protectorat des missions catholiques en Chine et la politique de la France en Extrême-Orient*. (Paris : Institut scientifique de la libre-pensée, 1899). [WC]

**Boer, Theodorus de** (1932-) : Professor für Cultural Anthropology, Universität Amsterdam

*Bibliographie : Autor*

- 1995 [Boer, Theodorus de]. *Husai'er si xiang de fa zhan*. Tai'aoduo Debu'er zhu ; Li He yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1995). (Xian dai xi fang xue shu wen ku).  
Übersetzung von Boer, Theodorus de. *Ontwikkelingsgang in het denken van Husserl*. (Assen : Van Gorcum, 1966). Diss. Univ. Utrecht.  
胡塞尔思想的发展 [WC]

**Boerlin-Bordbeck, Yvonne** (1929-) : Schweizerische Kunsthistorikerin

*Bibliographie : Autor*

- 2005 *China in der Schweiz : zwei Kulturen im Kontakt*. Paul Hugger (Hg.). (Zürich : Offizin Verlag, 2005).  
[Enthält] :  
Voiret, Jean-Pierre. Genf und die Verbreitung der Chinoiserie in der Schweiz.  
Boerlin-Bordbeck, Yvonne. Chinoiseries in der deutschsprachigen Schweiz. [AOI]
- 2006 Boerlin-Bordbeck, Yvonne. *Zur Rezeption der Chinoiserie in der deutschsprachigen Schweiz des Ancien Régime*. In : Basler Zeitschrift für Geschichte und Altertumskunde ; Bd. 106 (2006).  
<https://www.e-periodica.ch/digbib/volumes?UID=bzg-002>

**Boerner, Peter** (um 2000) : Professor of Germanic Studies, Comparative Literature, and West European Studies, Indiana University, Bloomington

*Bibliographie : Autor*

- 1986 [Boerner, Peter]. *Gede*. Bide Bo'erna zhu ; Guan Huiwen deng yi. (Beijing : Ren min wen xue chu ban she, 1986). Übersetzung von Boerner, Peter. *Johann Wolfgang von Goethe in Selbstzeugnissen und Bilddokumenten*. (Reinbek bei Hamburg : Rowohlt, 1964). (Rowohlts Monographien ; 100. Rororo Bildmonographien).

**Boerschmann, Ernst** (Memel 1873-1949 Bad Pyrmont) : Professor für chinesische Baukunst, Technische Hochschule Berlin, Ingenieur

*Biographie*

- 1891-1896 Ernst Boerschmann studiert Hochbau an der Technischen Hochschule Berlin-Charlottenburg. [Jäg]
- 1896-1901 Ernst Boerschmann ist in verschiedenen Ämtern der preussischen Hochbau- und Militärverwaltung als Regierungsbauführer tätig. [Jäg]
- 1902-1904 Ernst Boerschmann ist Bauinspektor der ostasiatischen Besatzungsbrigade in China. [Jäg]
- 1904 Ernst Boerschmann kehrt nach Deutschland zurück. [Jäg]
- 1906-1909 Ernst Boerschmann ist Wissenschaftlicher Beirat an der deutschen Gesandtschaft in Beijing. Er unternimmt ausgedehnte Reisen durch 14 Provinzen, vom Wutai shan bis Hengshan, vom Emei shan bis zur Insel Putuo und sammelt Material an photographischen Aufnahmen, Skizzen, Grundrissen von Tempeln, Pagoden, Grabanlagen und Kultbauten. [Jäg]

- 1909-1911 Ernst Boerschmann arbeitet an der Ausarbeitung seines chinesischen Materials. [Jäg]
- 1912 Ernst Boerschmann veranstaltet die Ausstellung ‚Chinesische Architektur‘ in Berlin. [Kuo 1]
- 1914-1918 Ernst Boerschmann ist Militär-Baubeamter. [Jäg]
- 1918-1921 Ernst Boerschmann leitet den Ausbau der gesamten Kriegergrabstätten in Ostpreussen. [Jäg]
- 1921-1923 Ernst Boerschmann ist im Vorsitz des Memelländischen Heimatbundes und leitet vorübergehend den Landesverband Ostpreussen. [Jäg]
- 1924-1945 Ernst Boerschmann ist Professor für Chinesische Baukunst an der Technischen Hochschule Berlin-Charlottenburg. [Kuo 1]
- 1933 Ernst Boerschmann macht seine dritte Studienreise in China. Von Guangzhou reist er bis Shaanxi und sammelt erneut wertvolles Material, das er in seinem privaten Forschungsinstitut unterbringt. [Jäg]
- 1934 Albert Tafel kommt in Shanghai an und reist mit Ernst Boerschmann durch China. In Beijing bereitet er eine neue Forschungsreise vor, die er aber krankheitshalber nicht antreten kann. [Fic1]
- 1943 Ernst Boerschmann wird ausgebombt, kann aber sein China-Material nach Bad Pyrmont retten. [Jäg]
- 1945 Ernst Boerschmann setzt sich mit der Universität Hamburg in Verbindung, um sein Institut zu überführen. Gleichzeitig wird er vorübergehend mit der Leitung des Seminars betraut. [Jäg]

### *Bibliographie : Autor*

- 1911-1931 Boerschmann, Ernst. *Die Baukunst und religiöse Kultur der Chinesen : Einzeldarstellungen auf Grund eigener Aufnahmen während dreijähriger Reisen in China*. Im Auftrage des Reiches bearbeitet und mit Unterstützung des Reiches hrsg. von Ernst Boerschmann. Bd. 1-3. (Berlin : D. Reimer, 1911-1931). Bd. 1 : *P'u T'o shan : die heilige Insel der Kuan Yin, der Göttin der Barmherzigkeit*. Bd. 2 : *Gedächtnistempel : Tze Tang*. Bd. 3 : *Pagoden : Pao Ta*. [Pu Tuo shan ; Guanyin ; Ze Tang]. [KVK]
- 1912 Boerschmann, Ernst. *Chinese architecture and its relation to Chinese culture*. (Washington, D.C. : Government Printing Office, 1912). (Smithsonian report).
- 1913 Boerschmann, Ernst. *Beobachtungen über Wassernutzung in China*. In : Zeitschrift der Gesellschaft für Erdkunde zu Berlin ; Bd. 7 (1913).  
[https://www.digizeitschriften.de/dms/img/?PID=PPN391365657\\_1913%7CLOG\\_0128](https://www.digizeitschriften.de/dms/img/?PID=PPN391365657_1913%7CLOG_0128) [WC]
- 1923 Boerschmann, Ernst. *Baukunst und Landschaft in China : eine Reise durch zwölf Provinzen*. (Berlin : E. Wasmuth, 1923).  
=  
Boerschmann, Ernst. *Picturesque China : architecture and landscape : a journey through twelve provinces*. (New York, N.Y. : Brentano's, 1923). [Jäg]
- 1925 Boerschmann, Ernst. *Chinesische Architektur*. 340 Tafeln in Lichtdruck, 270 Tafeln mit 591 Bildern nach photographischen Vorlagen und 70 Tafeln nach Zeichnungen, 6 Farbtafeln und 39 Abbildungen im Text. (Berlin : E. Wasmuth, 1925).
- 1925 Boerschmann, Ernst. *K'ueising-Türme und Fengshui-Säulen*. In : *Asia major* ; Vol. 2 (1925).  
<http://www2.ihp.sinica.edu.tw/file/1170hyYypnR.pdf>. [WC]
- 1927 Boerschmann, Ernst. *Chinesische Baukeramik*. (Berlin : A. Lüdtker, 1927).
- 1933 Boerschmann, Ernst. *Hongkong, Macao und Kanton : eine Forschungsreise im Perlfloss-Delta 1933*. Hrsg. komm. u. eingel. von Eduard Kögel. (Berlin : De Gruyter, 2015). [WC]

- 1938 Boerschmann, Ernst. *Steinlöwen in China*. In : *Sinica* ; Jg. 13 (1938). [WC]
- 1985 Boerschmann, Ernst. *Xi feng can zhao gu Zhongguo*. Weng Wan'ge jiao shi ; Luo Zhicheng yi. (Taipei Shi : Shi bao wen hua chu ban shi ye you xian gong si, 1985). Übersetzung von Boerschmann, Ernst. *Baukunst und Landschaft in China*. (Berlin : E. Wasmuth, 1923).

*Bibliographie : erwähnt in*

- 1945-1949 Jäger, Fritz. *Ernst Boerschmann (1873-1949)*. In : *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Bd. 99 (1945-1949). [AOI]

**Boetzing, Vera** (um 2004)

*Bibliographie : Autor*

- 2004 Boetzing, Vera. *Den Chinesen ein Chinese werden : die deutsche protestantische Frauenmission in China 1842–1952*. (Stuttgart : Steiner, 2004). [Geschichte lediger Frauen, die als Missionarinnen nach China gingen]. [WC]

**Bogard, Travis** (San Francisco, Calif. 1918-1997 Berkeley, Calif.) : Professor Department of Dramatic Art, University of Berkeley

*Bibliographie : Autor*

- 1995 [O'Neill, Eugene]. *Aoni'er ji*. Telaweisi Bojiade [Travis Bogard] bian ; Wang Yiqun [et al.] yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1995). [Übersetzung der Dramen von O'Neill].  
奥尼尔集 [WC]

**Bogart, Shirley** (1924-2012 Mechanicsburg, Penn.) : Kinderbuch-Autorin

*Bibliographie : Autor*

- 1989 [Melville, Herman]. *Bai jing*. Heerman Maierweier yuan zhu ; Xieli Baojiade [Shirley Bogart] gai xie ; Yang Renjing yi. (Beijing : Shao nian er tong chu ban she, 1989). (Cha tu ben wai guo du dian wen xue ming zhu). Übersetzung von Melville, Herman. *Moby Dick ; or, the whale*. (New York, N.Y. : Harper & Brothers, 1851).  
白鯨 [WC]

**Bogdan, Johannes** (1907-1974) : Missionar Rheinische Missionsgesellschaft

*Biographie*

- 1931-1935 Johannes Bogdan ist Missionar der Rheinischen Missionsgesellschaft in China. [VEM]

**Bogdanov, Michael** (1938-) : Englischer Regisseur

*Biographie*

- 1998 Aufführung von *Pei'er Jinte* = *Peer Gynt* = 培爾金特 von Henrik Ibsen durch das Xianggang hua ju tuan (Hong Kong Repertory Theatre) in der englischen Übersetzung von Frank McGuinness, der chinesischen Übersetzung von Chen Junrun unter der Regie von Michael Bogdanov. [WC]

*Bibliographie : Autor*

- 1998 [Ibsen, Henrik]. *Pei'er Jinte*. Yibosheng yuan zhu ; Falanke Maigennisi [Frank McGuinness] ying yi ; Migao Budanuofu [Michael Bogdanov] gai bian ; Chen Junrun zhong yi. (Xianggang : Xianggang hua ju tuan, 1998). (Xianggang hua ju tuan ju ben ; 146. Xianggang hua ju tuan ju mu, 1998-1999). Adaptation von Ibsen, Henrik. *Peer Gynt : et dramatisk digt*. (Kjobenhavn : Gyldendal, 1867). = Ibsen, Henrik. *Peer Gynt : ein dramatisches Gedicht*. (Berlin : Bloch, 1867). = Ibsen, Henrik. *Peer Gynt : a dramatic poem*. (London : W. Scott, 1890). [Uraufführung Christiania-Theate, Oslo 1876]. 培爾金特 [WC]

**Bogle, George** (Daldowie, Lanarkshire 1746-1781 Calcutta) : Schottischer Diplomat, Abenteurer

### Biographie

- 1774 George Bogle nimmt als erster diplomatische Beziehungen zu Tibet auf. [Wik]

### Bibliographie : erwähnt in

- 1774 Markham, Clements R. *Narratives of the missions of George Bogle to Tibet, and of the journey of Thomas Manning to Lhasa*. Ed. with notes, and introd., and lives of Mr. Bogle and Mr. Manning. (London : Trübner and Co., 1876). [Tagebücher der Reise zum ersten offiziellen Treffen zwischen Vertretern der Regierung von Indien und Tibet 1774]. [https://archive.org/stream/pts\\_narrativesofmiss\\_3721-1221#page/n3/mode/2up](https://archive.org/stream/pts_narrativesofmiss_3721-1221#page/n3/mode/2up). [ODNB]
- 1795-1796 Andrade, António. *Voyages au Thibet, faits en 1625 et 1626, par le père d'Andrade et en 1774, 1784 et 1785, par [George] Bogle, [Samuel] Turner et Pourunguir*. (Paris : Hautbout l'ainé, 1795-1796). PDF in Google. [WC]

**Bogomolov, Dimitri** (um 1938) : Russischer Diplomat

### Biographie

- 1935 ca.-ca. 1938 Dimitri Bogomolov ist Botschafter in China. [Int]
- 1937-1938 Vertrag zwischen Sowjetunion / Russland und China in Tianjin, unterschrieben von Wang Chonghui und Dimitri Bogomolov. Bestätigung 1938 vom Supreme National Defense Council unter Chiang Kai-shek. [ChiRus6:S. 20]

**Bogoras, Waldemar** = Bogoras, Natan Mendelewitsch = Bogoras, Wladimir Germanowitsch = Bogoraz, Vladimir Germanovich (Owrutsch 1865-1936 im Zug bei Kharkiv, Ukraine) : Russischer Schriftsteller, Dichter, Revolutionär, Volkskundler

### Bibliographie : Autor

- 1904 Bogoras, Waldemar. *Durch die Mandchurei*. Aus dem Russischen übers. von Sonja Wermer. (Wien : Wiener Verlag, 1904). (Bibliothek berühmter Autoren ; Bd. 24). [WC]

**Bogoslovskii, V. N.** = Bogoslovskii, Viacheslav Nikolaevich (um 1993)

### Bibliographie : Autor

- 1983 [Bogoslovskii, V.N.]. *Tugeniefu*. Bogesilafusiji ; Ji Gang yi. (Shanghai : Shanghai yi wen chu ban she, 1983). Übersetzung von Bogoslovskii, V.N. *Turgenev*. (Moskva : Molodaia gvardiia, 1959). [Biographie von Ivan Sergeevich Turgenev]. 屠格涅夫 [WC]

- 1992 [Bogoslovskii, V.N.]. *Eluosi zhi xin : Tugeniefu zhuan*. Baogesiluofusiji zhu ; Cao Shiwen yi. (Changsha : Hunan wen yi chu ban she, 1992). Übersetzung von Bogoslovskii, V.N. *Turgenev*. (Moskva : Molodaia gvardiia, 1959). [Biographie von Ivan Sergeevich Turgenev]. 俄罗斯之心 : 屠格涅夫传 [WC]
- 1993 [Bogoslovskii, V.N.]. *Tugeniefu : bu xiu de wen xue ju jing*. Baogesiluofusiji zuo ; Wan Qing yi. (Taibei : Bai guan chu ban, 1993). (Shi jie ming ren xian shen xi lie ; 1). Übersetzung von Bogoslovskii, V.N. *Turgenev*. (Moskva : Molodaia gvardiia, 1959). [Biographie von Ivan Sergeevich Turgenev]. 屠格涅夫 : 不朽的文學巨靈 [WC]

**Bohlin, Adolf** (Tived, Skaraborg, Schweden 1873-1921) : Missionar Mission Covenant Church of Sweden

### *Biographie*

- 1903-1921 Adolf Bohlin ist Missionar der Covenant Church of Sweden in Kashgar, Xinjiang. [Hult1]  
um 1920 Adolf Bohlin ist Missionar der Covenant Church of Sweden in Kashgar, Xinjiang. [Int]

**Bohlin, Birger** = Bohlin, Anders Birger (Lidköping, Schweden 1898–1990 Borlänge, Schweden) : Palaeontologist

### *Bibliographie : Autor*

- 1926 Bohlin, Birger. *Die Familie Giraffidae mit besonderer Berücksichtigung der fossilen Formen aus China*. (Pekin : Geological survey of China, 1926). (Palaeontologia sinica, vol. 4. Fasc. 1).  
[http://ursulaschroeder.tk/download/mR\\_-tAEACAAJ-die-familie-giraffidae-mit-besonderer-beruecksichtigung-der-fossilen-formen-aus-china](http://ursulaschroeder.tk/download/mR_-tAEACAAJ-die-familie-giraffidae-mit-besonderer-beruecksichtigung-der-fossilen-formen-aus-china). [WC]
- 1937 Bohlin, Birger. *Eine tertiäre Säugetier-Fauna aus Tsaidam*. (Stockholm : Tullberg, 1937). (Reports from the Scientific Expedition to the North-Western provinces of China under the leadership of Dr. Sven Hedin, 1). [Qaidam-Becken, Qinghai, Tibet].  
[http://www.rhinosourcecenter.com/pdf\\_files/130/1304637130.pdf](http://www.rhinosourcecenter.com/pdf_files/130/1304637130.pdf). [WC]
- 1937 Bohlin, Birger. *Oberoligozäne Säugetiere aus dem Shargaltein-Tal (Western Kansu)*. (Stockholm : Tullberg, 1937). (Reports from the scientific expedition to the North-Western provinces of China under the leadership of Dr. Sven Hedin ; 5). [Gansu]. [WC]
- 1938 Bohlin, Birger. *Einige jungtertiäre und pleistozäne Cavicornier aus Nord-China*. (Uppsala : Norblad, 1938). [WC]
- 1949 Bohlin, Birger. *A contribution to our knowledge of the distribution of vegetation in Inner Mongolia, Kansu and Ching-Hai*. (Stockholm : Thule, 1949). [Gansu, Qinghai]. [WC]

**Böhling, Horst** (Montigny bei Metz 1908-1999 Bonn) : Deutscher Diplomat

### *Biographie*

- 1939 Horst Böhling ist Legationssekretär der deutschen Botschaft in Shanghai. [Wik]
- 1940 Horst Böhling ist Kulturreferent der deutschen Botschaft in Beijing. [Wik]
- 1941-1945 Horst Böhling ist Botschafter der deutschen Botschaft in Nanjing. [Wik]
- 1946-1950 Horst Böhling ist Dozent der Tongji-Universität in Shanghai, am Institute of Foreign Languages der National Central University in Nanjing und an der Université l'Aurore in Shanghai. [Aurura-Universität]. [Schmi2:S. 175,Wik]

**Böhm, Gottfried** (1845-1926) : Deutscher Schriftsteller, Beamter*Bibliographie : Autor*

- 1873 *Chinesische Lieder aus dem Livre de jade von Judith Mendès*. In das Deutsche übertragen von Gottfried Böhm. (München : Theodor Ackermann, 1873). Übersetzung von Walter, Judith [Gautier, Judith]. *Le livre de jade*. (Paris : Alphonse Lemerre, 1867). [KVK]

**Böhm, Hans** = Boehm, Hans (Köln 1876-1946 Diessen) : Deutscher Dichter, Übersetzer, Literaturwissenschaftler*Bibliographie : Autor*

- 1929 Böhm, Hans. *Lieder aus China : Nachdichtungen chinesischer Lyrik*. Mit 17 Zeichnungen von Rudolf Grossmann. (München : Georg D.W. Callwey, 1929). [WC]

**Böhme, Karl** (um 1926)*Bibliographie : Autor*

- 1926 Böhme, Karl. *Wirtschaftsanschauungen chinesischer Klassiker*. (Hamburg : Ackermann & Wulff, 1926). Diss. Univ. Tübingen, 1926.  
<http://manuelanadel.tk/download/6t7oswEACAAJ-wirtschaftsanschauungen-chinesischer-klassiker.pdf> [WC]

**Böhme, Kurt** (1887-1939 Qingdao) : Deutscher Kaufmann*Biographie*

- 1910-1914 Kurt Böhme ist als Kaufmann bei der Firma Sander, Wieler & Co. in Qingdao angestellt. [Tsing1]
- 1914-1919 Kurt Böhme wohnt als Kaufmann in Tianjin. [Tsing1]
- 1924-1931 Kurt Böhme gründet und leitet seine eigene Firma in Qingdao (Versicherungen, Export, Import, Agentur für die Hapag-Linie). [Tsing1]
- 1931-1939 Kurt Böhme ist Leiter der Filiale der Hamburger Export-Import-Firma Carlowitz & Co. in Qingdao. [Tsing1]

**Böhmer, Otto A.** (Rothenburg ob der Tauber 1949-) : Schriftsteller, Publizist, Literaturkritiker, Filmemacher.*Bibliographie : Autor*

- 2004 [Böhmer, Otto A.]. *Dang Shubenhua hua dao de shi hou : da si xiang jia de xiao gu shi*. Bomei'er zhu ; Han Ruixiang yi. (Beijing : Wai guo wen xue chu ban she, 2004). (Si xiang jia yi wen cong shu). Übersetzung von Böhmer, Otto A. *Als Schopenhauer ins Rutschen kam : kleine Geschichten von grossen Philosophen*. (München : Beck, 1997). (Beck'sche Reihe ; 1232).  
当叔本华滑倒的时候 : 大思想家的小故事 [WC]

**Bohner, Hermann** (Abokobi 1884-1963 Kobe) : Missionar, Lektor/Professor und Übersetzer für deutsche Sprache in Osaka*Biographie*

- 1914 Hermann Bohner ist Lehrer für den Allgemein evangelisch-protestantischen Missionsverein am Deutsch-Chinesischen Seminar in Qingdao und nimmt an der Verteidigung von Qindgao teil. [Wik]
- 1920-1922 Hermann Bohner ist als Missionar der AEPM, der späteren Ostasien Mission in Qingdao. [Tsing1]

**Bohner, Theodor** = Bohner, Theodor Paul (Abokobi, Ghana 1882-1963 Berlin) : Deutscher Schriftsteller, Dr.phil.

*Bibliographie : Autor*

- 1945 Bohner, Theodor. *Von Dresden nach Kanton : der deutsche Chinakaufmann von Carlowitz.* (Berlin : O. Elsner, 1945). [Richard von Carlowitz].

**Bohnert, Fritz** (1928-1988) : Schweizerischer Diplomat

*Biographie*

- 1986-1988 Fritz Bohnert ist Botschafter der schweizerischen Botschaft in Beijing. [SBC1]

**Böhtlingk, Otto Nicolaus von** (St. Petersburg 1815-1904 Leipzig) : Indologe

*Bibliographie : Autor*

- 1847 Schmidt, I[saak] J[akob] ; Böhtlingk, O[tto von]. *Verzeichnis der tibetischen Handschriften und Holzdrucke im asiatischen Museum der Kaiserlichen Akademie der Wissenschaften.* (St. Petersburg : Eggers et Co., 1847).

**Boifava, Anna** (1959-)

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美德 [WC]

**Boilat, Jean-Marc** (1942-) : Schweizerischer Diplomat

*Biographie*

- 1990-2004 Jean-Marc Boilat ist Generalkonsul des schweizerischen Generalkonsulats in Hong Kong. [CS6]

**Boileau, Nicolas** (Paris 1636-1711 Paris) : Schriftsteller

*Bibliographie : Autor*

- 1959 [Boileau, Nicolas]. *Shi de yi shu.* Buwaluo zhu ; Ren Dian yi. (Beijing : Ren min wen xue chu ban she, 1959). (Wai guo wen yi li lun cong shu. Bolatu wen yi dui hua ji). Übersetzung von Boileau, Nicolas. *L'art poétique.* (Paris : Thierry, 1674).  
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**Boileau, Pierre** (Paris 1906-1989 Beaulieu-sur-Mer) : Schriftsteller

*Bibliographie : Autor*

- 1992 [Boileau, Pierre ; Narcejac, Thomas]. *Xuan yun*. Buwaluo-Nasiyake ; Hu Hongqing yi. (Shanghai : Shanghai yi wen chu ban she, 1992). Übersetzung von Boileau, Pierre ; Narcejac, Thomas. *Sueurs froides*. Boileau-Narcejac. (Paris : Denoël, 1958).  
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**Boileau-Narcejac** Pseud. für Boileau, Pierre (1906-1988) und Narcejac, Thomas (1908-1998).

**Boisseson, Robert de** = Boissésou. Robert Barbara de Labelotterie de (1905-1993) : Französischer Diplomat

*Biographie*

1939-???? Robert de Boisseson ist als Diplomat in Beijing. [NC]

**Boissieu, Alain de** = Boissieu-Déan de Luigné, Alain de (Chartres 1914-2006 Clamart) : Militarist

*Bibliographie : Autor*

- 1985 [Boissieu, Alain de]. *Gen sui Dai Gaole jiang jun, 1946-1970*. Alan Debuwaxi'e zhu ; Yu Dequan, Jin Sen deng yi. (Beijing : Shi jie zhi shi chu ban she, 1985). Übersetzung von Boissieu, Alain de. *Pour servir le général, 1946-1970*. (Paris : Plon, 1982).  
跟随戴高乐将军, 1946-1970 [WC]

**Boissonnade, Prosper** = Boissonnade, Marie Célestin Benjamin Prosper (1862-1935) : Französischer Historiker, Dozent Faculté des lettres, Poitiers

*Bibliographie : Autor*

- 1985 [Boissonnade, Prosper]. *Zhong shi ji Ou zhou sheng huo he lao dong : wu zhi shi wu shi ji*. P. Buwasongna zhu ; Pan Yuanlai yi. (Beijing : Shang wu yin shu guan, 1985). Übersetzung von Boissonnade, Prosper. *Le travail dans l'Europe chrétienne au Moyen-âge (Ve-XVe siècles)*. (Paris : F. Alcan, 1921).  
中世纪欧洲生活和劳动 : 五至十五世纪 [WC]

**Boitani, Piero** (Rom 1947-) : Literaturkritiker

*Bibliographie : Autor*

- 2000 [Boitani, Piero ; Mann, Jill]. *Qiaosou yan jiu*. (Shanghai : Shanghai wai yu jiao yu chu ban she, 2000). (Jian qiao wen xue zhi nan). Übersetzung von Boitani, Piero ; Mann, Jill. *The Cambridge Chaucer companion*. (Cambridge : Cambridge University Press, 1986). [WC]

**Bok, Edward W.** = Bok, Eduard Willem Gerard Cesar Hidde (Den Helder, Niederlande 1863-1930) : Niederländisch-amerikanischer Journalist, Schriftsteller

*Bibliographie : erwähnt in*

- 1957 [Bolton, Sarah Knowles]. *Ku er cheng ming ji*. Shala Baoerdeng zhu ; Zhong Yan yi. (Taipei : Shi jie shu ju, 1957). Übersetzung von Bolton, Sarah Knowles. *Lives of poor boys who become famous*. (New York, N.Y. : Crowell, 1962). [Betr. Benjamin Franklin, Samuel Johnson, James Watt, Wolfgang Amadeus Mozart, Michael Faraday, David Glasgow Farragut, William Lloyd Garrison, Giuseppe Garibaldi, Ezra Cornell, Abraham Lincoln, Ole Bull, Charles Dickens, John D. Rockefeller, Thomas Alva Edison, Pope Pius XI., The Mayo brothers, George Washington Carver, Edward Bok, Henry Ford, The Wright brothers, Calvin Coolidge, Will Rogers, Grant Wood].  
苦兒成名記 [WC]

**Bol, Peter K.** = Bol, Peter Kees (1948-) : Charles H. Carswell Professor of East Asian Languages and Civilizations, Harvard University

### *Biographie*

- 1971 Peter K. Bol erhält den B.A. in Chinese Language and Literature des The Sinological Institute University of Leiden. [Bol]
- 1974 Peter K. Bol erhält den M.A. des The Sinological Institute der University of Leiden. [Bol]
- 1980-1982 Peter K. Bol ist Fellow der Society of Fellows in the Humanities und Lecturer, East Asian Languages and Cultures der Columbia University. [Bol]
- 1982 Peter K. Bol promoviert in East Asian Studies an der Princeton University. [Bol]
- 1982-1983 Peter K. Bol ist Visiting Assistant Professor of History der University of California, San Diego. [Bol]
- 1983- Peter K. Bol ist Mitglied des Executive Board des *Journal of Song Yuan studies*. [Bol]
- 1983-1984 Peter K. Bol ist Assistant Professor of History am Hobart and William Smith Colleges, Geneva N.Y. [Bol]
- 1985-1990 Peter K. Bol ist Assistant Professor of Chinese History, East Asian Languages and Civilization, Harvard University. [Bol]
- 1986-1991 Peter K. Bol ist Mitorganisator des *Pre-modern China Seminar* der Harvard University. [Bol]
- 1989-1990 Peter K. Bol ist Associate Professor of Chinese History der Harvard University. [Bol]
- 1990 Peter K. Bol ist John L. Loeb Associate Professor of the Humanities der Harvard University. [Bol]
- 1990- Peter K. Bol ist Mitglied des Editorial Board des *Harvard journal of Asiatic studies*. [Bol]
- 1991- Peter K. Bol ist Professor of Chinese History der Harvard University. [Bol]
- 1992- Peter K. Bol ist Mitglied des Editorial Board der *Studia sinica Leidensia*. [Bol]
- 1992-1997 Peter K. Bol ist Mitglied des Joint Committee for Chinese Studies des American Council of Learned Societies. [Bol]
- 1993- Peter K. Bol ist Mitglied des Editorial Board der *China review international*. [Bol]
- 1994-1995 Peter K. Bol ist Japan Foundation Research Fellow an der Kyoto-Universität. [Bol]
- 1996-2002 Peter K. Bol ist Vorsteher des Department of East Asian Languages and Civilizations der Harvard University. [Bol,Harv]
- 1998-2002 Peter K. Bol ist Direktor des National Resource Center for East Asia der Harvard University. [Bol]
- 1999 Peter K. Bol ist Mitglied des Board of Directors des *Harvard Magazine*. [Bol]

- 1999 Peter K. Bol ist Visiting Scholar am Institute of Chinese Literature and Philosophy der Academia Sinica, Taipei. [Bol]
- 1999- Peter K. Bol ist Mitglied des Editorial Board von *The humanities*, Chinese University of Hong Kong. [Bol]
- 1999-2001 Peter K. Bol ist Vorsitzender der East Asia Digital Planning Group des Harvard Asia Center. [Bol]
- 1999-2003 Peter K. Bol ist Harvard College Professor. [Bol]
- 2000 Peter K. Bol ist Gastprofessor der Chinese University of Hong Kong, New History Lecturer am Institute of History der Academia Sinica Taipei, Tompkins Lecturer an der University of California, Berkeley. [Bol]
- 2000- Peter K. Bol ist Vorsteher des Chinese Historical Geographic Information System Projektes. [Bol]
- 2002- Peter K. Bol ist Charles H. Carswell Professor of East Asian Languages and Civilizations der Harvard University. [Bol]

### *Bibliographie : Autor*

- 1982 Bol, Peter Kees. *Culture and the way in eleventh century China*. (Princeton, N.J. : Princeton University ; Ann Arbor, Mich. : University Microfilms International, 1982). [UMic]
- 1990 Bol, Peter K. *Research tools for the study of Sung history*. (Binghamton : Journal of Song Yuan studies, 1990). (Sung-Yuan research aids ; 2). = *Song dai wen shi gong ju zi liao shu zhi nan*. 2nd ed. (Albany, N.Y. : Journal of Song Yuan studies, 1996).  
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- 1990 Smith, Kidder ; Bol, Peter K. ; Adler, Joseph ; Wyatt, Don J. *Sung dynasty uses of the I ching*. (Princeton, N.J. : Princeton University Press, 1990). [Song ; Yi jing]. [WC]
- 1992 Bol, Peter K. *"This culture of ours" : intellectual transitions in Tang and Sung China*. (Stanford, Calif. Stanford University Press, 1992). [WC]
- 2000 *Ways with words : writing about reading texts from early China*. Ed. by Pauline Yu, Peter Bol, Stephen Owen, and Willard Peterson. (Berkeley, Calif. : University of California Press, 2000). [WC]
- 2002- *China historical geographic information system = Zhongguo li shi di li xin xi xi tong*. Ed. by Peter K. Bol, Ge Jianxiong. (Cambridge, Mass. : Harvard-Yenching Institute, 2002-).  
中国历史地理信息系统 [WC]
- 2008 Bol, Peter K. *Neo-confucianism in history*. (Cambridge, Mass. : Harvard University Council on East Asian, 2008). [WC]

### **Boland, Eavan** (Dublin 1944-) : Dichterin

#### *Bibliographie : Autor*

- 2000 [Liammóir, Micheál Mac ; Boland, Eavan]. *Yeci*. Lianmoer, Bolan zhu ; Liu Yunfang yi. (Taipei : Mao tou ying chu ban she, 2000). (Zuo jia yu zuo pin ; 8). Übersetzung von Liammóir, Micheál Mac ; Boland, Eavan. W.B. *Yeats and his world*. (London : Thames and Hudson, 1971).  
叶慈 [WC]

### **Bolen, Carl von** (um 1968)

#### *Bibliographie : Autor*

- 1955 Bolen, Carl van. *Erotik des Orients : eine Darstellung der orientalischen Hochkulturen.* (München : Parkland-Verlag, 1955). [Enthält China]. [WC]
- 1968 Bolen, Carl van. *Erotik des Orients : das Liebesleben der orientalischen Hochkulturen : Indien, Persien, die arabischen Völker, China und Japan, Liebesmagie und Geheimlehren.* (München : W. Heyne, 1968). (Heyne Sachbuch ; Nr. 83). [WC]

**Bolingbroke, Henry St. John** = St. John, Henry (Battersea, London 1678-1751 Battersea, London) : Politiker, Philosoph

### *Biographie*

- 1754 Bolingbroke, Henry St. John. *The philosophical works* [ID D20007].  
A. Owen Aldridge : Lord Bolingbroke presented China as "a country, into the antiquities of which we look further back than into those of any other, and where we may find examples [of]... the effects of natural religion, unmixed and uncorrupted, with those of artificial theology and superstition". Bolingbroke claimed, moreover, that natural religion, the deist's name for their ideological system based on reason rather than revelation, "seems to have been preserved more pure and unmixed in this country than in any other, and for a longer time from that when it was first inhabited, and government was first established". According to Bolingbroke, "this people enjoyed, under their two first imperial families, which continued eleven hundred years, all the blessings of public and private virtue, that humanity is capable of enjoying. So we must understand the descriptions of this golden age". [Vol5:S. 27]

### *Bibliographie : Autor*

- 1754 Bolingbroke, Henry St. John. *The philosophical works of the late right honorable Henry St. John, Lord Viscount Bolingbroke : 5 fragments or Minutes of essays, letters.* Publ. by David Mellet. Vol. 1-5. (London : [s.n.], 1754). [WC]

**Bolkus, Nick** (Adelaide 1950-) : Politiker Australian Labor Party, Senatsmitglied

### *Biographie*

- 1995 Nick Bolkus besucht China. [Tho2]

**Böll, Heinrich** (Köln 1917-1985 Kreuzau, Düren) : Schriftsteller

### *Biographie*

- 1950-1959 Zhang Yi über Heinrich Böll : Nach dem Sturz der Viererbande interessierte man sich in China besonders für Deutschland, ein Land, das wie China viele Katastrophen erlebt hatte und aus den Trümmern des Krieges wiedererstanden war und in den fünfziger Jahren das Wirtschaftswunder geschaffen hatte. In Bölls Werken sahen die chinesischen Leser, die die Kulturrevolution als eine Katastrophe ohne Krieg erlebt hatten, ein faszinierendes Deutschlandbild nach dem Krieg. Sie lasen gerne Werke, die die Angst vor dem Krieg, die Abscheu dem Krieg gegenüber, das Schicksal des einfachen Soldaten, das Elend in der Nachkriegszeit, die Rückkehr der Soldaten und die Folge des Krieges darstellen. Die Ohnmacht der kleinen Leute in Bölls Erzählungen konnte gut verstanden werden, weil sie ein ähnliches Schicksal mit den meisten Chinesen teilen. [ZhaYi2:S. 212]
- 1972 Heinrich Böll erhält den Nobelpreis, was zu seiner Popularität in China beiträgt. [ZhaYi2:S. 237]

- 1992 Ni, Cheng'en über Heinrich Böll : Selbstverständlich müssen die chinesischen Leser Heinrich Böll erst durch Übersetzung rezipieren. Mit anderen Worten : die individuelle Rezeption des Lesers wird durch seine sozial bedingte Rezeption bestimmt, durch die Auswahl des Übersetzers sowie des Verlegers und durch die Interpretation des Literaturkritikers. Aber sowohl die Auswahl als auch die Interpretation waren in China während eines langen Zeitraums stark von der aktuellen Politik beeinflusst ; sie gingen dabei von der Auseinandersetzung mit der kapitalistischen Gesellschaft aus. Aus diesem Grund hatten die chinesischen Leser nur eine Lesart der Böllschen Werke aufzunehmen, nämlich diejenige, die das tragische Schicksal der kleinen Leute widerspiegelt...  
 Bernd Balzer : Ni Cheng'en begründet die Beliebtheit Bölls in China damit, dass seine Werke sowohl traditionell als auch avantgardistisch sind, weil diese Verbindung einerseits der ästhetischen Gewohnheit des chinesischen Lesers entspricht, andererseits ihnen neu und originell erscheint.
- Ding Na : Vor allem beruht Bölls Beliebtheit in China darauf, dass seine Auseinandersetzung mit der kapitalistischen Gesellschaft kritisch und satirisch ist. Seine Werke dienen als Bestätigung der miserablen Zustände des Kapitalismus aus der sozialistischen Perspektive, sind also politisch-ideologisch durchaus akzeptabel. Was seine Sprache anbelangt, schreckt sein Werk die Übersetzer zumeist nicht ab. Obwohl Böll in China zu den am meisten gelesenen deutschsprachigen Autoren gehört, haben die Chinesen ihn auch oft missverstanden. Als die Studenten der Beijing-Universität *Husten im Konzert* von Böll [In : Neue Zeitschrift für Musik ; Bd. 143 (1982)] zum Lesen bekamen, fanden sie die Geschichte schwer verständlich ; warum „die wohlgezogenen Leute“ nichts zu sagen wagen, wenn jemand mit Bernd Balzer schreibt dazu : Die Pekinger Studenten bissen sich an der Geschichte die Zähne aus, obwohl einige nicht aufgaben ; sogar eine chinesische Übersetzung für die Klassenzeitung verfassten in der Hoffnung, Kommentatoren könnten die für sie nicht enträtselbare Intention der Geschichte verstehen, denn meine Erläuterungen, dass für Böll sich Toleranz erst dann als solche erweist, wenn sie wirklich „dulden“ und „ertragen“ bedeutet, wurde zwar verstanden, konnte aber nicht nachvollzogen werden. [Din10:S. 106-109,Hsia3:S. 124-124, 133]
- 2005 Ausstellung und Symposium zum 20. Todestag von Heinrich Böll in Shanghai. [WC]

### Bibliographie : Autor

- 1950 Böll, Heinrich. *Guo lu ren, ni de Siba*. Boer ; Gao Zhongfu yi. Übersetzung von Böll, Heinrich. *Wanderer kommst du nach Spa*. (Opladen : F. Middelhaue, 1950). In : *Wai guo xian dai pai zuo pin xuan*. Vol. 4 [ID D16726].  
 过路人你的斯巴 [YuanK2]
- 1956 [Böll, Heinrich. *Die Waage des Baleks ; Die Postkarte*]. Xiao Yang yi. In : *Yi wen* ; no 10 (1956). Übersetzung von Böll, Heinrich. *Die Waage des Baleks ; Die Postkarte*. In : Böll, Heinrich. *So ward Abend und Morgen : Erzählungen*. (Zürich : Verlag der Arche, 1955). [1. Aufl. *Die Waage des Baleks*. In : *Frankfurter Allgemeine Zeitung* ; 13. Juni 1953]. [Din11]
- 1959 [Böll, Heinrich]. *Wula Bola gu shi ji*. Boji'er zhu ; Gu Junzheng yi. (Xianggang : Ri xin shu dian, 1959). [Übersetzung von Kurzgeschichten von Heinrich Böll].  
 烏拉波拉故事集 [WC]
- 1960 [Böll, Heinrich. *Der Mann mit den Messern*]. Ru Long yi. In : *Shi jie wen xue* ; no 9 (1960). Übersetzung von Böll, Heinrich. *Der Mann mit den Messern*. In : Böll, Heinrich. *Der Mann mit den Messern : Erzählungen*. (Stuttgart : P. Reclam, 1959). (Universal-Bibliothek ; Nr. 8287). [Din11]
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- 1975 [Böll, Heinrich]. *Ai' erlan zhi lü*. Bo'er zhu ; Cai Shenzhang yi. (Taipei : Zhi wen chu ban she, 1973). Übersetzung von Böll, Heinrich. *Irisches Tagebuch*. (Köln : Kiepenheuer & Witsch, 1957).  
愛爾蘭之旅 [WC]
- 1975 [Böll, Heinrich]. *Shi jie*. Bo'er zhu ; Zhang Shi yi. (Taipei : Huang guan chu ban she, 1975). (Huang guan cong shu ; 427). Übersetzung von Böll, Heinrich. *Die verlorene Ehre der Katharina Blum : oder, Wie Gewalt entstehen und wohin sie führen kann : Erzählung*. (Köln : Kiepenheuer & Witsch, 1974).  
失節 [WC]
- 1976 [Böll, Heinrich]. *Xiao chou yan zhong di shi jie*. Bo'er zhu ; Xuan Cheng yi. (Taipei : Zhi wen chu ban she, 1976). (Xin zhao wen gu ; 82). Übersetzung von Böll, Heinrich. *Die Ansichten eines Clowns : Roman*. (Köln : Kiepenheuer & Witsch, 1963).  
小丑眼中的世界 [WC]
- 1977 [Böll, Heinrich. *Die verlorene Ehre der Katharina Blum*]. Bo'er zhu ; Sun Fengcheng, Sun Kunrong yi. (Beijing : Ren min wen xue, 1977). Übersetzung von Böll, Heinrich. *Die verlorene Ehre der Katharina Blum : oder, Wie Gewalt entstehen und wohin sie führen kann : Erzählung*. (Köln : Kiepenheuer & Witsch, 1974). [ZhaYi2]
- 1978 [Böll, Heinrich]. *Hui yu*. Bo'er zhu ; Feng Rong yi. (Xianggang : Tian di tu shu you xian gong si, 1978). Übersetzung von Böll, Heinrich. *Die verlorene Ehre der Katharina Blum : oder, Wie Gewalt entstehen und wohin sie führen kann : Erzählung*. (Köln : Kiepenheuer & Witsch, 1974).  
毀譽 [WC]
- 1979 [Böll, Heinrich]. *Yi yan bu fa*. Pan'er zhu ; Xuan Cheng yi. (Taipei : Shui niu chu ban she, 1979). (Shui niu wen ku ; 211). Übersetzung von Böll, Heinrich. *Und sagte kein einziges Wort : Roman*. (Köln : Kiepenheuer & Witsch, 1953).  
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- 1980 *Zai liu fang di*. Feng Yidai bian. (Guangzhou : Guangdong ren min chu ban she, 1980). (Xian dai wai guo wen xue yi cong ; 2). [Übersetzungen ausländischer Erzählungen]. [Enthält] : Böll, Heinrich. *Es wird etwas geschehen ; Der Lacher*. Dürrenmatt, Friedrich. *Der Verdacht*. Franke, Herbert W. *Paradies 3000*. Kaschnitz, Marie Louise. *Ferngespräche*. Lenz, Siegfried. *Der Amüsierdokter ; Der Gleichgültige ; Nor auf Sardinien*. Mann, Klaus. *Une bonne journée*. Rilke, Rainer Maria. *Im Vorgärtchen ; Der Totengräber ; Greise*. Kafka, Franz. *In der Strafkolonie*.  
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- 1980 [Böll, Heinrich]. *Bo'er zhong duan pian xiao shuo xuan*. Bo'er zhu ; Pan Zili yi. (Beijing : Wai guo wen xue chu ban she, 1980). [Übersetzung von Kurzgeschichten von Heinrich Böll].  
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诺贝尔文学奖金获奖作家作品选: 中短篇小说 [WC,Din10]
- 1981 [Böll, Heinrich. *Gruppenbild mit Dame*]. Bo'er zhu ; Yang Shouguo [et al.] yi. (Shanghai : Yi wen chu ban she, 1981). Übersetzung von Böll, Heinrich. *Gruppenbild mit Dame : Roman*. (Köln : Kiepenheuer & Witsch, 1971). [Din10,WC]

- 1981-1999 *Wai guo zhong pian xiao shuo*. Jin Zixin xuan bian. Vol. 1-8. (Kunming : Yunnan ren min chu ban she, 1981-1999). [Übersetzung von westlicher Prosa]. [Enthält] : Goethe, Johann Wolfgang von. *Die Leiden des jungen Werther* [Auszug]. Hoffmann, E.T.A. *Die Brautwahl*. Mörike, Eduard. *Mozart auf dem Weg nach Prag*. Storm, Theodor. *Aquis submersus*. Heyse, Paul. *Das Mädchen von Treppi*. Mann, Thomas. *Tristan*. Frank, Leonhard. *Karl und Anna*. Böll, Heinrich. *Die verlorene Ehre der Katharina Blum*. Lenz, Siegfried. *Das Feuerschiff*. Keller, Gottfried. *Romeo und Julia auf dem Dorfe*. Meyer, C.F. *Der Heilige*. Zweig, Stefan. *Vierundzwanzig Studen aus dem Leben einer Frau ; Der Amokläufer*.  
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- 1983 *De yu guo jia zhong duan pian xiao shu xuan*. Zhang Yushu bian xuan. (Beijing : Zhongguo qing nian chu ban she, 1983). [Ausgewählte Novellen und Erzählungen der deutschsprachigen Literatur]. [Enthält] :  
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小丑汉斯 [WC]
- 1985 *Guo ji bi hui zuo pin ji : yi jiu ba liu*. Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1985). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Bachmann, Ingeborg. *Die gestundete Zeit*. Bauer, Walter. *Wenn wir erobern die Universität*. Becher, Johannes R. *Meer im Sommer ; Das Wunder*. Bender, Hans. *Iljas Tauben*. Benn, Gottfried. *Chopin*. Böll, Heinrich. *Unberechenbare Gäste*. Borchert, Wolfgang. *Das Brot*. Celan, Paul. *Todesfuge*. Domin, Hilde. *Nur eine Rose als Stütze*. Eich, Günter. *Züge im Nebel*. Goll, Yvan. *Der Regenpalast*. Grass, Günter. *Ohnmacht*. Grün, Max von der. *Rom*. Hermlin, Stephan. *In einer dunklen Welt*. Hesse, Hermann. *Flötentraum*. Kästner, Erich. *Die Entwicklung der Menschheit ; Sachliche Romanze ; Die Jugend hat das Wort*. Kant, Hermann. *Das Kennwort*. Kaschnitz, Marie Luise. *Die Füße im Feuer*. Krolow, Karl. *An den Frieden*. Lenz, Siegfried. *Freund der Regierung*. Nowak, Ernst. *Weg*. Rauner, Liselotte. *Epigramme, Lagebericht einer jungen Frau, Mahnmal*. Reding, Josef. *Fünf Gedichte*. Rinser, Luise. *Die rote Katze*. Risse, Heinz. *Gottesgericht*. Schnitzler, Arthur. *Das Tagebuch der Redegonda*. Schroers, Rolf. *Das Urteil*. Seghers, Anna. *Das Obdach*. Toller, Ernst. *An alle Gefangenen*. Walser, Martin. *Ich suchte eine Frau*. Wolf, Christa. *Blickwechsel*. Zweig, Stefan. *Die spät bezahlte Schuld*.  
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爱尔兰日记 [WC]

### **Bollhalder, Konrad (1909-1963) : Missionar Bethlehem Mission Immensee**

#### *Biographie*

- 1938-1939 Konrad Bollhalder studiert Chinesisch in Qiqihar. [SMB]
- 1939-1940 Konrad Bollhalder ist Vikar in Gannan. [SMB]
- 1940-1941 Konrad Bollhalder ist Vikar in Keshan. [SMB]
- 1941-1943 Konrad Bollhalder ist Vikar in Wenguda. [SMB]
- 1943-1947 Konrad Bollhalder ist Pfarrer in Yonghetun. [SMB]

- 1947-1953 Konrad Bollhalder ist in Gefangenschaft in Qiqihar, dann Rückkehr. [SMB]  
 1956-1958 Konrad Bollhalder ist Pfarrer in Chulu, Taiwan. [SMB]  
 1956-1963 Konrad Bollhalder ist Missionsprokurator des Regionalhauses Taidong, Taiwan. [SMB]

**Bolton, Sarah Knowles** (Farmington, Conn. 1841-1916 Cleveland, Ohio) : Dichterin, Kinderbuchautorin, Biographin

*Bibliographie : Autor*

- 1957 [Bolton, Sarah Knowles]. *Ku er cheng ming ji*. Shala Baoerdeng zhu ; Zhong Yan yi. (Taipei : Shi jie shu ju, 1957). Übersetzung von Bolton, Sarah Knowles. *Lives of poor boys who become famous*. (New York, N.Y. : Crowell, 1962). [Betr. Benjamin Franklin, Samuel Johnson, James Watt, Wolfgang Amadeus Mozart, Michael Faraday, David Glasgow Farragut, William Lloyd Garrison, Giuseppe Garibaldi, Ezra Cornell, Abraham Lincoln, Ole Bull, Charles Dickens, John D. Rockefeller, Thomas Alva Edison, Pope Pius XI., The Mayo brothers, George Washington Carver, Edward Bok, Henry Ford, The Wright brothers, Calvin Coolidge, Will Rogers, Grant Wood].  
 苦兒成名記 [WC]

**Boltz, Judith Magee** (gest. 2013) : Associate Professor, Department of Asian Languages & Literature, University of Washington

*Bibliographie : Autor*

- 2002 Boltz, Judith Magee. *In memoriam Piet van der Loon (7 april 1920-22 may 2002)*. In : *Journal of Chinese religions* ; no 30 (2002). [AOI]

**Boltz, William G.** (um 1991) : Professor of Classical Chinese, Department of Asian Languages and Literature, University of Washington, Seattle

*Biographie*

- 1965 William G. Boltz erhält den B.A. in Oriental Languages der University of California, Berkeley. [BolW]  
 1969 William G. Boltz erhält den M.A. in Oriental Languages der University of California, Berkeley. [BolW]  
 1974 William G. Boltz promoviert in Oriental Languages an der University of California, Berkeley. [BolW]  
 1981-1995 William G. Boltz ist Mitglied des Editorial Board von *Early China*. [AOI]

*Bibliographie : Autor*

- 1991 *Studies in the historical phonology of Asian languages*. Ed. by William G. Boltz and Michael C. Shapiro. (Amsterdam : J. Benjamins, 1991). (Amsterdam studies in the theory and history of linguistic science ; series 4. Current issues in linguistic theory ; vol. 77). [WC]  
 1994 Boltz, William G. *The origin and early development of the Chinese writing system*. (New Haven, Conn. : American Oriental Society, 1994). [WC]

**Bolwig, Conrad Sophus** (1866-1951) Protestantischer dänischer Missionar

*Biographie*

1893-1946 Conrad Sophus Bolwig ist Missionar in Dagushan, Mandschurei. [DanChi1]

**Bon, François** (Luçon, Vendée 1953-) : Schriftsteller

*Bibliographie : Autor*

- 1999 [Bon, François]. *Gong chang chu kou*. Bang ; Shi Kangqiang yi. (Changsha : Hunan wen yi chu ban she, 1999).  
 [Enthält] :  
*Fu lang suo wa : bang zuo pin xuan*. Übersetzung von Bon, François. *Sortie d'usine*. (Paris : Ed. de Minuit, 1982).  
*Bu song zhi zui*. Übersetzung von Bon, François. *Un fait divers*. (Paris : Ed. de Minuit, 1993).  
*She hui xin wen*. Übersetzung von Bon, François. *Le crime de buzon*. (Paris : Ed. de Minuit, 1986).  
 工厂出口 [WC]

**Bonacossi, Alexandre** (um 1847)

*Bibliographie : Autor*

- 1847 Bonacossi, Alexandre ; Hausmann, M. *Voyage en Chine d'après M. de comte Bonacossi et M. Hausmann*. (Bruxelles : V. Devroede, 1847). (Bibliothèque illustrée. Série des voyages ; 1).  
 1847 Bonacossi, Alexandre. *La Chine et les chinois*. (Paris : Au comptoire des imprimeurs-unis, 1847).  
<http://gallica.bnf.fr/ark:/12148/bpt6k6207666p.r>. [WC]

**Bonanni, Filippo** (Rom 1638-1725 Rom) : Jesuitenpater, Naturforscher, Kurator der Kunst- und Antiquitäten-Sammlung von Athanasius Kircher im Jesuitenkolleg in Rom.

*Bibliographie : Autor*

- 1731 Bonanni, Filippo. *Trattato sopra la venice comunemente detta cinese*. (Roma : Per Antonio de' Rossi, 1731). = *Techniques of Chinese lacquer : the classic eighteenth-century treatise on Asian varnish*. (Los Angeles : J. Paul Getty Museum, 2009).  
<https://archive.org/details/trattatosopralav00buon>. [WC]

**Bonaparte, Roland** (Paris 1858-1924 Paris) : Wissenschaftler, Anthropologe, Schriftsteller

*Bibliographie : Autor*

- 1890 Bonaparte, Roland. *Gebiet der Berliner Mission in China, Provinz Canton*. (Berlin : Berliner lithographisches Institut, 1890). [Karte Guangzhou, Guangdong]. [WC]

**Bonar, Andrew A.** = Bonar, Andrew Alexander (Edinburgh 1810-1892 Glasgow) : Paffre Free Church of Scotland

*Bibliographie : Autor*

- 1861 Bonar, Andrew A[lexander]. *Memoir of the life and brief ministry of the Rev. David Sandeman, missionary to China*. (London : J. Nisbet, 1861).  
<https://archive.org/details/memoiroflifebrie00bona>. [WC]

**Bonar, Henry Alfred Constant** (Tours 1861-1935 Schuckhardts Hotel, Bad Nauheim) : Englischer Diplomat

*Biographie*

1896-1899 Henry Alfred Constant Bonar Bonar ist Konsul des britischen Konsulats in Danshui. [Dans1]

**Bond, Ruskin** (Kasauli, Punjab, British India 1934-) : Anglo-indischer Schriftsteller

**Bond, William Langhorne** (Petersburg, Va. 1893-1985 Ponte Vedra, Florida) : Pilot, Flugexperte

### *Biographie*

1931-1948 William Langhorne Bond ist Vize-Präsident der China National Aviation Corporation. Er kommt 1931 in Shanghai an. Der erste Flug geht von Hankou nach Chongqing, entlang dem Yangzi ; der zweite von Shanghai nach Beijing. [Wik]

1941.02.22-03 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 Lavallo, 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]

### *Bibliographie : Autor*

2001 Bond, W[illiam] Langhorne. *Wings for an embattled China*. Ed. by James E. Ellis. (Bethlehem, Pa. : Lehigh University Press, 2001). [1931-1948]. [WC]

**Bondarchuk, Sergei** = Bondarchuk, Sergei Fedorovich (Belozerk, Kherson Governorate, Ukraine SSR 1920-1994 Moskau) : Film-Direktor, Drehbuchautor, Schauspieler

### *Biographie*

1956 Film : *Othello* von William Shakespeare unter der Regie von Sergei Yutkevich mit Sergei Bondarchuk als Othello. [Shak8:S. 238]

**Bondzio, Bodo** (1942-)

### *Bibliographie : Autor*

1991 Bondzio, Bodo ; Latsch, Marie-Luise. *Das Dach der Welt : Götter, Berge und Menschen in Tibet und Neapel*. (Dortmund : Harenberg, 1991). (Die bibliophilen Tachenbücher ; Nr. 621). [KVK]

**Bonet, Nicholas** (Sizilien 1280 ca.-1360) : Franziskanermissionar

### *Biographie*

1342 Die Franziskaner Giovanni da Marignolli und Nicholas Bonet kommen im Auftrag von Papst Benedikt XII. in Khanbaliq (Beijing) an und werden von Kaiser Shundi ehrenvoll empfangen. In den chinesischen Annalen findet aber nur das geschenkte europäische Pferd Beachtung. [BBKL]

1346 Nicholas Bonet kehrt nach Rom zurück. [Cat]

1354 Nicholas Bonet wird Bischof von Mileve (Afrika). [Cat]

**Bonham, George** = Bonham, Samuel George Sir = Bonham (Faversham, Kent 1803-1863 Great Western Railway Hotel, Paddington) : Gouverneur von Hong Kong

### *Biographie*

- 1846-1849 Thomas Francis Wade ist Dolmetscher des Obergerichtes in Hong Kong, dann Sekretär von Samuel George Bonham des China Service in Hong Kong.. [Wad10]
- 1848-1854 Samuel George Bonham ist Gouverneur von Hong Kong. [Wik]

**Bonin, Charles Eudes** (Poissy 1865-1929 Barcelona) : Französischer Entdecker, Diplomat

### *Biographie*

- 1895-1896 Charles Eudes Bonin unternimmt eine Expedition zum Yangzi, zum Huanghe, durch Yunnan, Sichuan, Gansu, der Mongolei bis Beijing. [PelP1]
- 1898-1900 Charles Eudes Bonin unternimmt eine Expedition nach Suifu, zum oberen Yangzi, zum Emei shan (Sichuan) bis Beijing. Dann reist er weiter nach Ordos, Alachan, Koukounor, Dunhuang, Lop nor (Xinjiang), Karachar (Yanchi, Xinjiang) und Ili (Xinjiang). [PelP1]
- 1902-1904 Charles Eudes Bonin ist Konsul der französischen Botschaft in Beijing. [Dict]

### *Bibliographie : Autor*

- 1898 Bonin, Charles Eudes. *Les derniers voyages dans le Tibet oriental*. In : Bulletin de la Société de géographie ; vol. 19 (1898). [PelP1]
- 1911 Bonin, Charles Eudes. *Les royaumes des neiges (états himalayens)*. Avec 3 cartes dans le texte et 16 planches de reproductions photographiques hors texte. (Paris : A. Colin, 1911).

### *Bibliographie : erwähnt in*

- 1902 Chavannes, Edouard. *Dix inscriptions chinoises de l'Asie centrale d'après les stampages de M. Ch[arles] E[udes] Bonin*. (Paris : Imprimerie nationale, 1902).
- 1930 Pelliot, P[aul]. *Charles Eudes Bonin*. In : T'oung pao ; vol. 27 (1930). [AOI]

**Bonino, Gabriella** (um 1989)

### *Bibliographie : Autor*

- 1989 *Favole della Cina contemporanea*. Trad. di Gabriella Bonino. (Beijing : Casa Editrice in Lingue Estere, 1989). Übersetzung von *Zhongguo xian dai yu yan xuan. Jin Jiang bian*. (Changchun : Jilin ren min chu ban she, 1983). 中国现代寓言选 [WC]
- 1992 *Storie fantastiche del padiglione dei divertimenti*. A cura di Gabriella Bonino. (Pechino : Casa editrice in lingue straniere, 1992). [WC]

**Bonnafous, Henri David** (1881-nach 1948) : Französischer Diplomat

### *Biographie*

- 1932-1933 Henri David Bonnafous ist Konsul des französischen Konsulats in Shenyang. [BensN2]
- 1933-1934 Henri David Bonnafous ist Konsul des französischen Konsulats in Guangzhou. [BensN2]
- 1934 Henri David Bonnafous ist Konsul des französischen Konsulats in Harbin. [BensN2]
- 1935 Henri David Bonnafous ist Konsul des französischen Konsulats in Longzhou/Nanning. [BensN2]

**Bonnant, George** (Genève 1915-2008 Genève) : Diplomat

### *Biographie*

1956-1958 George Bonnant ist Konsul des schweizerischen Generalkonsulats in Hong Kong. [CS6]

**Bonnard, Abel** (Poitiers 1883-1968 Madrid) : Schriftsteller, Dichter, Ministre de l'Education nationale

*Bibliographie : Autor*

1924 Bonnard, Abel. *En Chine (1920-1921)*. (Paris : Fayard, 1924). [WC]

**Bonne, Rigobert** (Raucourt, Ardennen 1727-1794) : Französischer Kartograph, Ingenieur, Hydrolog, Mathematiker

*Bibliographie : Autor*

1776 Bonne, Rigobert. *Carte de la Tartarie chinoise : projetée et assujettie aux observations astronomiques*. Par M. Bonne, M. de Mathématiques. (Paris : Lattre & Delalain, 1776). [NLA]

1776 Bonne, Rigobert. *L'empire de la Chine ; d'après l'atlas chinois, avec les isles du Japon*. Par M. Bonne, membre de la Société littéraire militre, ingenieur géogrpahie &c. (Paris : Lattre & Delalain, 1776). [NLA]

**Bönner, Theodor** (1874-)

*Bibliographie : Autor*

1910 Bönner, Theodor. *Shu ching : Chinas Urkundenbuch und Odenbuch*. (Steglitz, Berlin : Bönner, 1910). [Shu jing]. [WC]

1912 Bönner, Theodor. *Alte asiatische Gedankenkreise : vergleichende und kritisierende Betrachtung vom sinologischen Standpunkt über älteste babylonische, indogermanische und chinesische Geistesbestrebungen und Geistesgebilde ; für jeden Gebildeten*. (Berlin-Steglitz : Selbstverlag, 1912).  
<http://barbaraschwarz.tk/download/379CAAAAIAAJ-alte-asiatische-gedankenkreise>. [WC]

**Bonnetain, Paul** (Nîmes 1858-1899 Khong, Laos) : Schriftsteller, Dramatiker, Journalist

*Bibliographie : Autor*

1887 Bonnetain, Paul. *Le monde pittoresque et monumental : l'Extrême-Orient*. Ouvrag illustré de nombreux dessins d'après nature et accompagné de trois cartes dressés d'après les documents les plus récents. (Paris : Maison Quantin, 1887). [WC]

**Bonney, Samuel William** (New Canaan, Conn. 1815-1864 Guangzhou) : Missionar American Board of Commissioners for Foreign Missions

*Biographie*

1844-1846 Samuel William Bonney ist Missionar in Shanghai. [Prot2,Int]

1846-1858 Samuel William Bonney ist Missionar in Guangzhou. [Int]

**Bonnin, Michel** (1949-) : Maître de conférences Ecole des hautes études en sciences sociales, Centre d'études sur la Chine moderne et contemporaine

*Biographie*

- 1984-1990 Michel Bonnin ist Mitglied des Comité de rédaction der *Etudes chinoises*. [AOI]
- 1991 Gründung des Centre d'études français sur la Chine contemporaine in Hong Kong durch Michel Bonnin. [Int]
- 1991-1998 Michel Bonnin ist Mitglied des Comité de rédaction von *Perspectives chinoises = China perspectives*. [AOI]
- 1995-1998 Michel Bonnin ist Direktor der Herausgabe von *China perspectives*. [AOI]

### *Bibliographie : Autor*

- 1978 Michel, Jean-Jacques [Bonnin, Michel] ; Huang, He. *Avoir 20 ans en Chine... : à la campagne*. (Paris : Ed. du Seuil, 1978). (L'histoire immédiate).
- 1980 *Le printemps de Pékin : oppositions démocratiques en Chine, novembre 1978-mars 1980*. [Documents présentés et traduits du chinois] par Victor Sidane [Alain Peyraube ; Emmanuel Bellefroid ; Michel Bonnin]. (Paris : Gallimard, 1980). (Collection Archives ; 85). [Beijing].
- 1981 Sidane, Victor [Peyraube, Alain ; Bellefroid, Emmanuel ; Bonnin, Michel] ; Zafanulli, Wojtek. *Procès politiques à Pékin : Wei Jingsheng, Fu Yuehua*. Avec la collaboration de Bao Longtu et François Rauzier ; préface de Lucien Bianco. (Paris : F. Maspero, 1981). (Petite collection Maspero ; 261).
- 1991 Béja, Jean-Philippe ; Bonnin, Michel ; Peyraube, Alain. *Le tremblement de terre de Pékin*. (Paris : Gallimard, 1991). (Au vif du sujet). [Beijing ; Tiananmen].
- 1997 Au-Yeung, Annie ; Bonnin, Michel ; Jacquet, Raphaël. *Lexique des mots nouveaux de la langue chinoise = Fa Han Zhongguo xin zi you*. (Paris : You Feng, 1997).
- 2004 Bonnin, Michel. *Génération perdue : le mouvement d'envoi des jeunes instruits à la campagne en Chine, 1968-1980*. (Paris : Ed. de l'Ecole des hautes études en sciences sociales, 2004). (Civilisations et sociétés ; 121).

### **Bonno, Giuseppe** (Wien 1711-1788 Wien) : Komponist

### **Bonomi, Lidia** (um 1994)

#### *Bibliographie : Autor*

- 1994 Wang, Wei. *Le stagioni blu : l'opera di Wang Wei poeta e pittore*. Trad. da Lidia Bonomi. (Le vie dell'armonia., Racconti e poesie ; 3). (Milano : Luni, 1994). Übersetzung von Wang, Wei. *Les Saisons bleues*. [ID D36900]. [WC]

### **Bons d'Anty, Pierre Rémi** = Anty, Pierre Rémi Bons d' (Lanne 1859-1917) : Diplomat

#### *Biographie*

- 1884-1886 Pierre Rémi Bons d'Anty ist Dometscher des französischen Konsulats in Tianjin. [CorH1]
- 1887-1889 Pierre Rémi Bons d'Anty ist Vizekonsul des französischen Konsulats in Beihai. [France2]
- 1887-1889 Pierre Rémi Bons d'Anty ist Konsul des französischen Konsulats in Beihai. [France2]
- 1889-1890 Pierre Rémi Bons d'Anty ist Vizekonsul des französischen Konsulats in Longzhou (Guangxi). [France2]
- 1891-1894 Pierre Rémi Bons d'Anty ist Konsul des französischen Konsulats in Longzhou (Guangxi). [France2]
- 1895-1896 Pierre Rémi Bons d'Anty ist Konsul des französischen Konsulats in Longzhou. [France2]
- 1896 Pierre Rémi Bons d'Anty ist Konsul des französischen Konsulats in Simao. [Ses1]

- 1899-1906 Pierre Rémi Bons d'Anty ist Konsul des französischen Konsulats in Chongqing (Sichuan). [CorH1]
- 1906-1917 Pierre Rémi Bons d'Anty ist erster Generalkonsul des französischen Konsulats in Chengdu (Sichuan). [CorH1]

### *Bibliographie : Autor*

- 1891 Bons d'Anty, Pierre Rémi. *De Canton à Long-tchéou par le Si-kiang*. In : Bulletin de la Société de géographie de l'Est ; vol. 12, no 3 (1891). [Guangzhou (Guangdong), Longzhou (Guangxi), Xi jiang (Guangdong)]. [WC]
- 1899 Bons d'Anty, Pierre Rémi. *De Hanoï à Mongtze*. In : Bulletin de la Société de géographie ; t. 20, 4e trimestre (1899). [Mengzi (Yunnan)]. [WC]
- 1899 Bons d'Anty, Pierre Rémi. *Relation d'un voyage dans la région située au sud de Semaïo*. In : Annales de géographie ; t. 8, no 37 (janv. 1899). [Simao (Yunnan)]. [WC]
- 1900 Bons d'Anty, Pierre Rémi. *Excursions dans le pays Chan chinois et dans les montagnes de thé*. (Shanghai : Impr. de la presse orientale, 1900). (Série d'Orient ; no 3). [WC]
- 1902 Bons d'Anty, Pierre Rémi. *Etat actuel de la navigation à vapeur sur le haut Yang-tseu-kiang*. In : La géographie : bulletin de la Société de géographie ; t. 1, no 2 (févr. 1902). [Yangzi]. [WC]

### *Bibliographie : erwähnt in*

- 1916 Cordier, Henri. *Pierre Bons d'Anty*. In : T'oung pao ; 2nd ser., vol. 17, no 3 (1916). [AOI]

**Bonvalot, Gabriel** = Bonvalot, Pierre Gabriel Edouard (Epagne, Aube 1853-1933 Paris) : Journalist, Schriftsteller, Forscher

### *Bibliographie : Autor*

- 1891 Bonvalot, Gabriel. *De Paris au Tonkin à travers le Tibet inconnu*. (Paris : Hachette, 1891). [Bericht über seine Reise auf dem Landweg 1889]. <https://archive.org/stream/acrosssthibetbein01bonv#page/n9/mode/2up>. [Boot]

**Bonzon, Paul-Jacques** (Sainte-Marie-du-Mont, Manche 1908-1978 Valence) : Schriftsteller

### *Bibliographie : Autor*

- [Bonzon, Paul-Jacques]. *Ximitela de gu er*. Baoluo-Yake Bangzong zhu ; Kong Minghui, Ye Jiwen yi. (Beijing : Zhongguo shao nian er tong chu ban she, 1983). Übersetzung von Bonzon, Paul-Jacques. *Les orphelins de Simitra : le relais de l'Empereur*. (Paris : Hachette, 1955). 西米特拉的孤兒 [WC]
- 1992 [Bonzon, Paul-Jacques]. *Bei er hu shang de yi yun*. Bangzong ; Wang Hong yi. (Shanghai : Shanghai yi wen chu ban she, 1992). (Liu shao nian tan mi xi lie gu shi). Übersetzung von Bonzon, Paul-Jacques. *Les six compagnons à l'étang de Berre : une nouvelle aventure des personnages créés*. (Paris : Hachette, 1983). 贝尔湖上的疑云 [WC]
- 1992 [Bonzon, Paul-Jacques]. *Bei zu zhou de cheng bao*. Bangzong ; Wang Hong yi. (Shanghai : Shanghai yi wen chu ban she, 1992). (Liu shao nian tan mi xi lie gu shi). Übersetzung von Bonzon, Paul-Jacques. *Les six compagnons et le château maudit*. Illustrations d'Albert Chazelle. (Paris : Hachette, 1965). 被诅咒的城堡 [WC]

- 1992 [Bonzon, Paul-Jacques]. *Dian shi cui mian zhi mi*. Bangzong ; Fu Ji yi. (Shanghai : Shanghai yi wen chu ban she, 1992). (Liu shao nian tan mi xi lie gu shi). Übersetzung von Bonzon, Paul-Jacques. *Les six compagnons et l'énigme de la télé magie : une nouvelle aventure des personnages créés*. (Paris : Hachette, 1985). [WC]
- 1992 [Bonzon, Paul-Jacques]. *Tie lu qiang dao*. Bangzong ; Lu Huamin yi. (Shanghai : Shanghai yi wen chu ban she, 1992). (Liu shao nian tan mixi lie gu shi). Übersetzung von Bonzon, Paul-Jacques. *Les six compagnons et les pirates du rail*. Illustrations d'Albert Chazelle. (Paris : Hachette, 1970).  
铁路强盗 [WC]

**Boodberg, Peter A.** = Budberg, Pyotr Alexeievich = Boodberg, Peter Alexis (Vladivostok 1902-1972 Berkeley, Calif.) : Agassiz Professor of Oriental Languages University of California, Berkeley

### *Biographie*

- 1916 Peter A. Boodberg graduiert an der high school in Harbin (Heilongjiang). [Boo2]
- 1916-1920 Peter A. Boodberg lebt in der Mandschurei und in China. [Boo2]
- 1919 Peter A. Boodberg studiert an der Far Eastern National Universität Vladivostok. [Boo2]
- 1920 Peter A. Boodberg emigriert nach Amerika. [Boo2]
- 1920-1924 Peter A. Boodberg studiert am Department of Oriental Languages der University of California, Berkeley. [Boo2]
- 1924 Peter A. Boodberg erhält den B.A. in Oriental Languages der University of California, Berkeley. [Boo2]
- 1924-1929 Peter A. Boodberg studiert im Nachstudium Klassisches Chinesisch, Japanisch, Assyrisch, Babylonisch und Arabisch am Department of Oriental Languages der University of California, Berkeley. [Boo2]
- 1930 Peter A. Boodberg promoviert in Oriental Languages an der University of California, Berkeley. [Boo2]
- 1930-1931 Peter A. Boodberg ist vergeblich auf Stellensuche. [Boo2]
- 1932-1934 Peter A. Boodberg ist Instructor in Oriental Languages der University of California, Berkeley. [Boo2]
- 1933 Peter A. Boodberg wird Mitglied der American Oriental Society. [AOS]
- 1935-1936 Peter A. Boodberg ist Assistant Professor of Oriental Languages der University of California, Berkeley. [Boo2]
- 1937-1947 Peter A. Boodberg ist Associate Professor of Oriental Languages der University of California, Berkeley. [Boo2]
- 1940 Peter A. Boodberg ist Mitarbeiter des Harvard Chinese Dictionary Project am Harvard-Yenching Institute. [Boo2]
- 1940-1950 Peter A. Boodberg ist Chairman des Department of Oriental Languages der University of California, Berkeley. [Boo2]
- 1942-1944 Peter A. Boodberg ist Direktor des Army Specialized Training Program der Chinese Language School an der University of California, Berkeley. [Boo2]
- 1948-1959 Peter A. Boodberg ist Professor of Oriental Languages der University of California, Berkeley. [Boo2]

- 1951 Peter A. Boodberg und Edward H. Schafer gründen die Western Branch of the American Oriental Society. [Boo2]
- 1960-1970 Peter A. Boodberg ist Agassiz Professor of Oriental Languages and Literature der University of California, Berkeley. [Boo2]
- 1964 Peter A. Boodberg ist Präsident der American Oriental Society. [Boo2]

### *Bibliographie : Autor*

- 1930 Boodberg, Peter Alexis. *The art of war in ancient China : a study based upon the dialogues of Li, Duke of Wei*. (Berkeley, Calif. : University of California, 1930). Diss. Univ. of California, Berkeley, 1930.
- 1932-1969 Boodberg, Peter A. [*Collected reprints*]. Vol. 1-2. (Berkeley, University of California, 1932-1969).
- 1933 Boodberg, Peter A. *Exercises on the 214 determinatives*. (Berkeley, Calif. : [s.n.], 1933).
- 1943 Boodberg, Peter A. *Exercises in Chinese parallelism*. (Berkeley, Calif. : University of California Press, 1943). (University of California syllabus series ; no 284).
- 1947 Boodberg, Peter A. *Introduction to classical Chinese*. (Berkeley, Calif. : University of California, 1947). [Rev. ed. (1951)].
- 1947 Boodberg, Peter A. *UCI : an interim system of transcription for Chinese*. (Berkeley, Calif. : University of California, 1947). (University of California publications in East Asiatic philology ; vol. 1, no 1).
- 1947 Boodberg, Peter A. *UCJ : an orthographic system of notation and transcription for Sino-Japanese*. (Berkeley, Calif. : University of California Press, 1947). (University of California publications in East Asiatic philology ; vol. 1, no 2).
- 1948 Boodberg, Peter A. ; Chen, Shih-hsiang. *Twenty-five Chinese quatrains ; with vocabulary exercises*. (Berkeley, Calif. : University of California Press, 1948). (University of California syllabus series ; no 309).
- 1954-1955 Boodberg, Peter A. *Cedules from a Berkeley workshop in Asiatic philology*. No 1-54 (1954-1955). (Berkeley : University of California, 1954-1955).
- 1979 Boodberg, Peter A. *Selected works of Peter A. Boodberg*. Compiled by Alvin P. Cohen. (Berkeley, Calif. : University of California Press, 1979).

### *Bibliographie : erwähnt in*

- 1974 Schafer, Edward H. *Peter A. Boodberg, 1903-1972*. In : *Journal of the American Oriental Society* ; vol. 94, no 1 (1974). [AOI]

### **Boodman, Terryl C.** (1952-) : Autor

#### *Bibliographie : Autor*

- 1994 [Bridges, Herb ; Boodman, Terryl C.]. *Luan shi jia ren*. Hebo Buliji ; Derong Budemen yuan zhu ; Zhang Xinfan yi. (Taipei : Zhong wen tu shu gu fen you xian gong si, 1994).  
Übersetzung von [Bridges, Herb ; Boodman, Terryl C.]. *Gone with the wind : the definitive illustrated history of the book, the movie, and the legend*. (New York, N.Y. : Simon & Schuster, 1989). [Margaret Mitchell].  
亂世佳人 [WC]

**Böök, Fredrik** (Kristianstad 1883-1961 Kopenhagen) : Schwedischer Professor für Literatur, Kritiker, Schriftsteller

*Bibliographie : Autor*

- 1981 *Nuobei'er wen xue jian quan ji*. Vol. 18. (Taipei : Yuan jing chu ban shi ye gong si, 1981). [Texte über Nobelpreisträger].  
诺贝尔文学奖全集  
[Enthält] :  
[Böök, Fredrik]. *Zhi nuo bei er wen xue jiang de zhu Tuomasi Man de huan ying ci*. Song Shuliang yi. [Verleihungsrede anlässlich der feierlichen Überreichung des Nobelpreises für Literatur an Thomas Mann]. 致诺贝尔文学奖得主托玛斯。曼的欢迎词  
[Strömberg, Kjell]. *Tuomasi Man rong huo nuo bei er wen xue jiang ping shen guo cheng*. Wang Hongren yi. Auszüge aus : Strömberg, Kjell. Thomas Mann : Leben und Werk. [Kleine Geschichte der Zuerkennung des Nobelpreises an Thomas Mann].  
托玛斯。曼荣获诺贝尔文学奖评审过程  
*De jiang ren yu zuo pin*. Auszüge aus : Rosebrock, Theo. Erläuterungen zu Thomas Manns Buddenbrooks und Mayer, Hans. Thomas Mann. [Der Nobelpreisträger für Literatur 1929 und seine Werke]. 得奖人与作品  
[Mayer, Hans]. *Tangmasi Man ji qi zuo pin*. Song Shuliang yi. [Thomas Mann und seine Werke]. 汤玛斯曼及其作品 [TM]

**Book, Jeff** (um 1990)

**Böök, Klas** (Lund 1956-1961) : Diplomat

*Biographie*

- 1956-1961 Klas Böök ist Botschafter der schwedischen Botschaft in Beijing. [Swe1]

**Booker, Edna Lee** (um 1922) : Amerikanische Journalistin International News Service of New York und China Press Shanghai

*Biographie*

- 1922 Edna Lee Booker kommt als Journalistin in Shanghai an. [Wik]

*Bibliographie : Autor*

- 1940 Booker, Edna Lee. *News is my job : a correspondent in war-torn China*. (New York, N.Y. : Macmillan, 1940).  
. [WC]  
1945 Booker, Edna Lee. *Flight from China*. (New York, N.Y. : Macmillan, 1945).  
<https://archive.org/stream/flightfromchina008223mbp#page/n9/mode/2up>. [WC]

**Boolsen, Georg Wilhelm Hugo** (Hamburg 1879-) : Angestellter Hamburg-Amerika Linie = HAPAG

*Biographie*

- 1903 Georg Wilhelm Hugo Boolsen wird Angestellter der Amerika-Hamburg Linie in China. [Nell1]  
1909-1910 Georg Wilhelm Hugo Boolsen ist Manager der Amerika-Hamburg Linie in Qingdao. [Nell1]  
1912 Georg Wilhelm Hugo Boolsen wird Manager der Hamburg-Amerika Linie in Shanghai. [Nell1]

1933 Georg Wilhelm Hugo Boolsen wird Präsident des German Chamber of Commerce in Shanghai. [Nell1]

**Boone, William Jones** (Walterborough, South Carolina 1811-1864 Shanghai) : Missionar, Bischof Protestant Episcopal Church

*Biographie*

- 1840 William Jones Boone kommt in Macao an. [And]
- 1840 William Jones Boone gründet eine Schule für Knaben in Macao. [And]
- 1842 William Jones Boone ist Missionar der Protestant Episcopal Church in Xiamen (Fujian). [And]
- 1843 William Jones Boone kehrt nach Amerika zurück. [And]
- 1844 William Jones Boone wird Bischof der Protestant Episcopal Church für China. [And]
- 1845-1864 William Jones Boone ist Bischof der Protestant Episcopal Church in Shanghai. [And]
- 1847 Gründung des St. John's College in Shanghai durch Bischof William Jones Boone der Protestant Episcopal Church. [Shav1]
- 1860 Priesterweihe von Samuel Isaac Joseph Schereschewsky durch William Jones Boone. [ANB]

*Bibliographie : Autor*

- 1837 Boone, William J[ones]. *Address in behalf of the China mission by the Rev. William J. Boone, M.D., missionary of the Protestant Episcopal Church of the U.S., to China.* (New York, N.Y. : W. Osborne, 1837).  
[http://anglicanhistory.org/asia/china/boone\\_address1837.html](http://anglicanhistory.org/asia/china/boone_address1837.html). [WC]
- 1850 Boone, William J. *Defense of An essay on the proper rendering of the words Elohim and Theos into the Chinese language.* (Canton : Printed at the Office of the Chinese repository, 1850). [SOAS]

*Bibliographie : erwähnt in*

- 1848 Medhurst, W[alter] H[enry] (1). *Reply to the essay of Dr Boone on the proper rendering of the words Elohim and Theos into the Chinese language.* (Canton : Press S. Wells Williams, 1848). [SOAS]
- 1852 Legge, James. *The notions of the Chinese concerning God and spirits : with an examination of the defense of an essay, on the proper rendering of words Elohim and Theos, into the Chinese language, by William J. Boone.* (Hongkong : Printed at the Hongkong Register Office, 1852).  
<http://catalog.hathitrust.org/Record/001397456>.

**Boone, William Jones (2)** (Shanghai 1846-1891 Shanghai) : Amerikanischer Missionar Protestant Episcopal Church, Bischof von Shanghai

*Biographie*

- 1837 William Jones Boone (2) wird Missionar der Protestant Episcopal Church für Dutch East Indies und China. Er gründet eine Schule für chinesische Knaben in Batavia. [BDCC]
- 1842 William Jones Boone (2) gründet seine Schule für Knaben in Macao. [BDCC]

1842 William Jones Boone (2) gründet eine Mission der Protestant Episcopal Church in Xiamen (Fujian). [BDCC]

1845-1864 William Jones Boone (2) ist Bischof von Shanghai. [BDCC]

**Boorman, Howard** = Boorman, Howard Lyon (tätig um 1967-1979)

*Bibliographie : Autor*

1967-1979 Boorman, Howard ; Howard, Richard C. *Biographical dictionary of Republican China*. (New York, N.Y. : Columbia University Press, 1967-1979). [AOI]

**Boos, Engelbert** (1955-)

*Bibliographie : Autor*

1991 Boos, Engelbert. *Durch fremde Welten : [Peking - München mit dem Motorrad-Gespann]*. (Stuttgart : Motorbuch-Verlag, 1991). [Boos studiert in Beijing, reist dann 1989 nach Taiyuan, Yan'an, Lanzhou, Hami, Turpan, Xinjiang, Karakorum-Pass bis Pakistan]. [KVK,Cla]

**Boothby, Guy Newell** (Glenosmond, Adelaide, Australien 1867-1905 Boscome bei Bournemouth, Hampsire) : Schriftsteller

*Bibliographie : Autor*

1905 Busibai [Boothby, Guy Newell]. *Nü shi yin jian ji*. Busibai yuan zhu ; Lin Shu, Chen Jialin yi shu. (Shanghai : Shang wu yin shu guan, 1917). Übersetzung von Boothby, Guy Newell. *Love made manifest*. (London : Ward, Lock, 1899).  
女師飲劍記

**Boothroyd, Ninette** (um 1992)

*Bibliographie : Autor*

1992 *Le voyage en Chine : anthologie des voyageurs occidentaux du Moyen âge à la chute de l'empire chinois*. Préf. de Ninette Boothroyd ; introd. par Muriel Détrie ; biographies des voyageurs, chronologie, bibliographie, glossaire, index géographique, index thématique établis par Ninette Boothroyd et Muriel Détrie ; cartes établies par Fernand Bunel. (Paris : Laffont, 1992). [AOI]

**Boppe, Auguste** (Nancy 1862-1921 Beijing) : Französischer Diplomat

*Biographie*

1918-1921 Auguste Boppe ist Konsul der französischen Botschaft in Beijing. [BensN2]

**Borbidge, Robert** = Borbidge, Rob = Borbidge, Robert Edward (Ararat, Victoria 1954-) : Politiker, Premierminister von Queensland

*Biographie*

1996 Eine Delegation von australischen Politikern aus Queensland unter Robert Borbidge besucht Shanghai. [Tho2]

**Borch, Herbert von** (1876-1961) : Deutscher Diplomat

*Biographie*

- 1901 Herbert von Borch kommt in Beijing an. Er wird Dolmetscher an der deutschen Gesandtschaft in Beijing. [Bor]
- 1906 Herbert von Borch wird als Dolmetscher an das Konsulat Guangzhou (Guangdong) versetzt. [Bor]
- 1908-1911 Herbert von Borch ist Konsul des deutschen Konsulats von Shantou (Jiangxi). [Bor]
- 1920 Herbert von Borch leitet die deutsche Kommission in Beijing. Verhandlungen mit China über einen Friedensvertrag. Kurt Schirmer ist Mitglied der Kommission. [Tsing1]
- 1920 Herbert von Borch muss nach Deutschland zurückkehren. [Bor]
- 1924 Herbert von Borch übernimmt die Leitung der Abteilung Ostasien im Auswärtigen Amt in Deutschland. [Bor]
- 1928-1931 Herbert von Borch ist Gesandter der deutschen Botschaft in Beijing. [Bor]

*Bibliographie : erwähnt in*

- 1936 *Herbert von Borch zu seinem 60. Geburtstag.* In : Sinica, Jg. 11 (1936). [AOI]

**Borcherdt, Gabriele** (1947-) : Missionarin Rheinische Missionsgesellschaft*Biographie*

- 1981-1988 Gabriele Borcherdt ist Missionarin der Rheinischen Missionsgesellschaft in Hong Kong. [VEM]

**Borchert, Wolfgang** (Hamburg 1921-1947 Basel) : Schriftsteller*Bibliographie : Autor*

- 1984 *Guo ji bi hui zuo pin ji.* Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1984). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Becher, Johannes R. *Nachlieder.* Böll, Heinrich. *Geschäft ist Geschäft.* Borchert, Wolfgang. *Die Hundebblume.* Brandstetter, Alois. *Unserm Nachbar sein linkes Bein.* Brecht, Bertolt. *Erinnerungen an die Marie A. Dürrenmatt, Friedrich.* *Der Tunnel.* Handke, Peter. *Begrüßung des Aufsichtsrats.* Kaschnitz, Marie Luise. *Schiffsgeschichte.* In : Ferngespräche. Lenz, Siegfried. *Ein Haus aus lauter Liebe.* Seghers, Anna. *Agathe Schweigert.* 国际笔会作品集 [Din10,WC]

- 1985 *Guo ji bi hui zuo pin ji : yi jiu ba liu*. Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1985). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Bachmann, Ingeborg. *Die gestundete Zeit*. Bauer, Walter. *Wenn wir erobern die Universität*. Becher, Johannes R. *Meer im Sommer ; Das Wunder*. Bender, Hans. *Iljas Tauben*. Benn, Gottfried. *Chopin*. Böll, Heinrich. *Unberechenbare Gäste*. Borchert, Wolfgang. *Das Brot*. Celan, Paul. *Todesfuge*. Domin, Hilde. *Nur eine Rose als Stütze*. Eich, Günter. *Züge im Nebel*. Goll, Yvan. *Der Regenpalast*. Grass, Günter. *Ohnmacht*. Grün, Max von der. *Rom*. Hermlin, Stephan. *In einer dunklen Welt*. Hesse, Hermann. *Flötentraum*. Kästner, Erich. *Die Entwicklung der Menschheit ; Sachliche Romanze ; Die Jugend hat das Wort*. Kant, Hermann. *Das Kennwort*. Kaschnitz, Marie Luise. *Die Füße im Feuer*. Krolow, Karl. *An den Frieden*. Lenz, Siegfried. *Freund der Regierung*. Nowak, Ernst. *Weg*. Rauner, Liselotte. *Epigramme, Lagebericht einer jungen Frau, Mahnmal*. Reding, Josef. *Fünf Gedichte*. Rinser, Luise. *Die rote Katze*. Risse, Heinz. *Gottesgericht*. Schnitzler, Arthur. *Das Tagebuch der Redegonda*. Schroers, Rolf. *Das Urteil*. Seghers, Anna. *Das Obdach*. Toller, Ernst. *An alle Gefangenen*. Walser, Martin. *Ich suchte eine Frau*. Wolf, Christa. *Blickwechsel*. Zweig, Stefan. *Die spät bezahlte Schuld*.  
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**Bordalo, Francisco Maria** (Lissabon 1821-1861 Lissabon) : Sekretär des Gouverneurs von Macao

*Biographie*

- 1849-1852 Francisco Maria Bordalo ist Sekretär des Gouverneurs von Macao. [Int]

*Bibliographie : Autor*

- 1854 Bordalo, Francisco Maria. *Um passeio de sete mil leguas : cartas a um amigo*. (Lisboa : Typ. Na rua dos douradores, 1854). [Reisebericht mit Erwähnung von China und Macao].  
<https://catalog.hathitrust.org/Record/012478095>. [WC,Espa1]

**Borde, Charles** = Bordes, Charles (Lyon 1711-1781) : Philosoph, Mitglied Académie de Lyon

*Bibliographie : Autor*

- 1768 Borde, Charles. *Le catéchumène traduit du chinois*. (Amsterdam : [s.n.], 1768). (D'Holbach et ses amis ; no 1532). [Das Buch wird auch Voltaire zugeschrieben]. [WC]

**Border, Rosemary** (1943-) : Englische Autorin

*Bibliographie : Autor*

- 1998 [Stevenson, Robert Louis]. *Hua shen bo shi*. Rosemary Border gai xie ; Wang Qiongqiong yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1998). (Shu chong, Niu jin Ying Han dui zhao du wu). Übersetzung von Stevenson, Robert Louis. *The strange case of Dr. Jekyll and Mr. Hyde*. (London : Longmans, Green & Co., 1886). [Text in Chinesisch und Englisch].  
化身博士 [WC]

**Bordewich, Fergus M.** (New York, N.Y. 1947-) : Journalist, Schriftsteller

*Bibliographie : Autor*

- 1991 Bordewich, Fergus M. *Cathay : a journey in search of old China*. Introduction by Jan Morris. (London : Grafton, 1991) (A destination book). [Bericht seiner Reise 1988 Pakistan, Xinjiang, Kaxgar, Dunhuang, Lanzhou, Xi'an, Chengdu, Chongqing, Wuhan, Kaifeng, Qufu, Suzhou, Putuoshan, Beijing]. [Copac,Cla]

### **Bordukow, Michael** (um 1907)

#### *Bibliographie : Autor*

- 1907 Bordukow, Michael. *Diplomatischer Verkehr zwischen den grossen Mächten aus Anlass der chinesischen Wirren in den Jahren 1900-1901 auf Grund der diplomatischen Akten dargestellt*. (Bern : Unionsdruckerei, 1907). Diss. Univ. Bern, 1907. <https://archive.org/details/diplomatischerve00bord/page/n2>. [WC]

### **Borel, Henri** (Dordrecht 1869-1933 Den Haag) : Dolmetscher, Schriftsteller

#### *Biographie*

- 1898 Borel, Henri. *Weisheit und Schönheit aus China* [ID D13027].  
Borel schreibt : Der Chinese liebt die Natur leidenschaftlich. Das ist für uns unbegreiflich. Aber der Chinese ist auch ein Mysterium, in das kein Mensch je eindringen wird, auch ein anderer Chinese nicht. Ein Chinese ist eine Welt für sich. Er hat eine ganze, tiefsinnige Philosophie, mit der er keinen andern belästigt und in die er sich in unverstörbarer Ruhe einspinnt wie eine Katze in einem molligen Winkel. Es nützt nichts, ob man sich in staunender Verwunderung vor ihn hinstellt und ihm tiefsinnige Betrachtungen vororakelt. Die imperturbable Katze kneift die Augen eben zu und schnurrt und spinnt weiter...  
Es ist in jedem Menschen ein Drang zur Bewegung, der, aus Tao gekommen, ihn wieder zu Tao zurückführen will. Aber die Menschen werden blind gemacht, durch ihre eigenen Sinnesorgane und Begierden... Sie wollen zuviel, um das Eine zu wollen. Sie wollen auch weise sein und gut, und das ist das Ärgste. Sie wollen zuviel wissen. Aber das einzige Heil ist : die Rückkehr zu unserem Ursprung. In uns ist Tao, Tao ist Ruhe. Wir können nur zur Ruhe kommen, indem wir nach Nichts verlangen, auch nicht nach Gutheit oder Weisheit...  
Mit Nicht-Thun, Wu Wei, meinte Laotse nicht gewöhnliches Unthätigsein, einfaches Faulenzen mit geschlossenen Augen. Er meinte : Ruhelassen der irdischen Bewegung, des Verlangens und Begehrens nach unrealen Dingen. Er meinte Nachgeben dem inneren Drange, der Bewegung, die uns aus Tao gegeben ist und die unsere Seele wieder zu Tao führt. [KW6:S. 135,Schu4:S. 150]

#### *Bibliographie : Autor*

- 1895 Borel, Henri. *Wijsheid en schoonheid uit China*. (Amsterdam : Van Kampen, 1895).  
=  
Borel, Henri. *Weisheit und Schönheit aus China*. Autorisierte Übersetzung aus dem Holländischen von Ernst Keller-Soden. (Halle a.d.S. : O. Hendel, 1898). <https://catalog.hathitrust.org/Record/006530564>.
- 1896-1931 Borel, Henri. *De chineesche filosofie toegelicht voor niet-sinologen*. Vol. 1-3. (Amsterdam : Van Kampen, 1896-1931). [Enthält Texte von Confucius, Mengzi und Laozi. *Dao de jing*]. [WC]
- 1900 Borel, Henri. *De Chineezzen in Nederlandsch-Indiee*. (Amsterdam : L.J. Veen, 1900). [Cor]
- 1948 Borel, Henri. *Wu-Wei : Laotse : ein Wegweiser*. Übersetzung und Vorwort von Werner Zimmermann. (München : Drei Eichen Verlag, 1948). [Laozi]. [WC]

### **Borer, Anton** (1916-1992) : Missionar Bethlehem Mission Immensee

*Biographie*

- 1946-1947 1947 Anton Borer studiert Chinesisch in Beijing. [SMB]  
 1947-1948 Anton Borer ist Missionar in Beijing-Liulisi, dann Ausreise nach Amerika. [SMB]

**Borer, Ernst** = Borer, Ernst R. (um 1972)

*Biographie*

- 1972 Gründung der Gesellschaft Schweiz-China durch Ernst Borer. [Dubo1:S. 141]

*Bibliographie : Autor*

- 1973 Borer, Ernst R. *China ohne Maske : die tibetische Tragödie*. (Kreuzlingen : Neptun-Verlag, 1973). [WC]

**Borg, Joseph** = Borg, Joe (Malta 1953-) : Politiker

*Biographie*

- 2000 Joseph Borg besucht China. [ChiMal3]

**Borges, Jorge Luis** = Acevedo, Jorge Francisco Isidoro Luis Borges (Buenos Aires 1899-1986 Genf) : Argentinischer Schriftsteller, Bibliothekar

*Bibliographie : Autor*

- 1980-1985 Borges, Jorge Luis. *Jiao cha xiao jing de hua yuan*. Boerhesi ; Wang Yangle yi. Übersetzung von Borges, Jorge Luis. *The garden of forking paths*. In : Borges, Jorge Luis. *Collected fictions*. (New York, N.Y. : Viking Press, 1998). In : *Wai guo xian dai pai zuo pin xuan*. Vol. 3 [ID D16726].  
 阿根廷]博尔赫斯 [YuanK2]
- 1987 *Jing zi de gu shi : dang dai shi jie duan pian xiao shuo xuan di 2 ji*. Zheng Shusen [William Tay] bian. (Taipei : Er ya chu ban she, 1987). (Er ya cong shu ; 212). [Enthält Kurzgeschichten von Carson McCullers, Jorge Luis Borges, Patrick White, Ilse Aichinger, Milan Kunera, Doris Lessing, Veijo Meri, Michel Tournier, Ruan Rulfo, Tadeusz Borowski, Vasily Aksyonov].  
 鏡子的故事 : 當代世界短篇小說選第2集 [WC]

**Borget, Auguste** (Issoudun, Berry 1809-1877 Bourges) : Maler, Freund von Honoré de Balzac

*Biographie*

- 1836-1838 Auguste Borget reist per Schiff über Amerika nach Asien. [BorA1]  
 1838 Auguste Borget kommt in Jinmen dao (Fujian) statt in Guangzhou (Guangdong) an. [BorA1]

- 1838-1839 Auguste Borget hält sich in Hong Kong, dann in Guangzhou (Guangdong) und länger in Macao auf.  
 Er schreibt : "Je reprenais mes rêves, et déjà je me voyais en Chine."  
 Borget était amoureux déjà de la Chine avant de la connaître. Il rejoint le pays dont il a tant rêvé.  
 In Hong Kong schreibt er : "Après le repas, je me mis à dessiner. J'étais mollement étendu à l'ombre sur une pente couverte de gazon, et j'avais sous les yeux un admirable paysage de rochers, de montagnes et d'eau, sillonné par des barques sans nombre."  
 1939 schreibt er über den Tempel in Macao in einem Brief : "Au reste, je trouvais toujours la plus grande bienveillance dans tous ceux qui venaient au temple. Chacun s'y tenait de façon à ne gêner ni mes bras ni mes regards, et l'un d'eux même me prêta son dos en guise de pupitre."  
 Er schreibt über seine Abreise aus Macao : "Obligé par la guerre qui avait éclaté entre l'Angleterre et la Chine, de quitter le céleste empire où je comptais séjourner longtemps encore, je dus penser à retourner en Europe."
- In China gemalte Bilder : Paysage de Hong Kong, Factoreries de Canton, Paysage de Whampoa, Vue panoramique de Macao, Tanka devant le fort Saõ Pedro, Cortège d'un mandarin sur la Praya grande, Portier de Paiva, Barbier de face, L'église Saõ Agostino, Rue près de Saõ Domingos, Chiffonier chinois à Macao, Théâtre de marionnettes à Macao, Le port intérieur de Macao, Faubourg de Macao, Vue d'un grand temple chinois à Macao. [BorA1,BalH1,BorA2]
- 1842 Balzac, Honoré de. *La Chine et les chinois* [ID D21069].  
 C'est un récit de voyage imaginaire qui conduit de Hong Kong à Macao et Guangzhou (Guangdong). Pour donner à son récit un aspect de vérité, Balzac se réfugie derrière la signature de Auguste Borget, qui avait parcouru le monde et qui avait rapporté de ses voyages des notes et peintures. Borget a illustré ce texte.  
 Balzac aligne tous les clichés déjà répandus sur la beauté des femmes, des parfums des fleurs, le raffinement des chinois, ce 'peuple éminemment plaisant, qui se permet tous les jours les opéras-comiques qu'en Europe, les plus grands génies trouvent difficilement et qui coûtent si cher'. Il connaît tout des coutumes chinoises, des femmes chinoises qui marchent sur des moignons de pieds, des légendes, des princes chinois etc.
- Balzac zitiert darin aus einem Brief von August Borget :  
 "Si la comédie, si sévèrement défendue par nos prêtres, est non seulement tolérée par les bonzes, mais encore ils permettent aux théâtres, qui sont ambulants, de s'établir près des temples. Je vis une troupe dressant des bambous sur la grande esplanade, et bâtissant son théâtre, couvert de nattes, en face de la grande fenêtre ronde du temple, tournant dos à la mer. Les bonzes se tenaient constamment dans la cour du sanctuaire principal, jouissant du spectacle, tandis qu'ils fumaient la pipe. La sing-song, c'est le nom qu'on donne à ces fêtes, dura quinze jours, pendant lesquels l'esplanade offrit le spectacle le plus animé...."  
 "[S]on enfance a été bercée de la Chine et des Chinois par une personne chère qui adorait ce peuple étrange. Aussi, dès l'âge de quinze ans, avais-je lu le Père [Jean-Baptiste] du Halde], l'abbé [Jean-Baptiste] Grozier [Grosier], qui fut le prédécesseur de Charles Nodier à la Bibliothèque de l'Arsenal, et la plus grande partie des relations plus ou moins mensongères écrites sur la Chine ; enfin, je savais tout ce que l'on peut savoir théoriquement de la Chine."  
 Plus loin il écrit : "Malgré tous nos efforts et nos grands missionnaires, les pères [Ferdinand] Verbiest, [Dominique] Parnnin et autres, nous ne savons pas encore, grâce à ce caméléonisme, si la Chine est un pays à gouvernement despotique ou à gouvernement constitutionnel, un pays plein de moralité ou un pays de fripons. Aussi, dès que j'appris l'arrivée en Chine d'un garçon sincère, me suis-je écrié : Enfin, nous allons savoir quelque chose !" [Wik,BalH1]

*Bibliographie : Autor*

- 1842 Borget, Auguste. *La Chine et les chinois : dessins exécutés d'après nature*. Lithographiés à deux teintes par Eugène Cicéri. (Paris : Goupil & Vibert, 1842). [WC]
- 1842 Borget, Auguste. *Sketches of China and the Chinese*. (London : Tilt and Bogue, 1842). <https://www.chineancienne.fr/borget-china-and-the-chinese/>. [WC]
- 1845 Forgues, E.D. [Daurand-Forgues, Paul-Emile]. *La Chine ouverte : aventures d'un fan-kouei dans le pays de Tsin*. Par Old Nick ; ouvrage illustré par Auguste Borget. (Paris : H. Fournier, 1845). [Fiktive Sammlung von Texten].  
Littératures d'Extrême-Orient, textes et traduction ; (7 juillet 2007) : <http://jelct.blogspot.com/2007/07/rponse-la-devinette-005.html>. [WC]
- 1850 Borget, Auguste. *Fragments d'un voyage autour du monde*. (Moulins : P.-A. Desrosiers, 1850). [Enthält China].  
<https://gallica.bnf.fr/ark:/12148/bpt6k10734680.image>. [WC]
- 1850 Borget, Auguste. *Fragments d'une correspondance : à bord de l'Henry Clay*. In : L'art en province. (Moulins : P.A. Desrosiers, 1850). Livr. 1-2, vol. 11-12. [BorA1]

### *Bibliographie : erwähnt in*

- 2007 Giordana, Barbara. *Auguste Borget, la vision d'un peintre en Chine du Sud (1838-1839)*. In : Cahiers d'archéologie & d'histoire du Berry ; no 171 (Sept. 2007). [AOI]

### **Borghese, Livio** (Villa Taverna 1874-1939 Athen) : Italienischer Diplomat

#### *Biographie*

- 1907-1908 Livio Borghese ist Charché d'affaires der italienischen Gesandtschaft in Beijing. [Sin10]

### **Borghese, Rodolfo** (um 1900) : Marine-Offizier [ev. Monte Porzio 1880-1963 Rom]

#### *Bibliographie : Autor*

- 1936 Borghese, Rodolfo. *In Cina contro i Boxers*. (Roma : Ed. Ardita, 1936). (Collana di diari e memorie di guerra e della rivoluzione. La guerra sul mare ; 6). [1900 in Beijing]. [WC]

### **Borghese, Scipione Luigi Marcantonio Francesco Rodlofo principe** (1871-1927) : Italienischer Abenteurer, Forscher, Sportler

### **Borghesi, Giovanni** (gest. 1714) : Italienischer Arzt

#### *Biographie*

- 1701-1710 Giovanni Borghesi ist Arzt von Charles-Thomas Maillard de Tournon [BG11]

### **Borja, Costódio Miguel de** (1849-1911) : Portugiesischer Diplomat, Gouverneur von Macao

#### *Biographie*

- 1890-1894 1890 Costódio Miguel de Borja ist portugiesischer Gesandter in China und Gouverneur von Macao. [PorChi4, PorChi2]

### **Borja, Nicolau-Rodrigues Pereira de** (Cortiçada bei Aguir de Beira, Portugal 1777-1845 Macao) : Lazaristen Missionar

#### *Biographie*

- 1802 Nicolau-Rodrigues Pereira de Borja kommt in Macao an. [Ricci]
- 1803-1845 Nicolau-Rodrigues Pereira de Borja ist als Priester und Professor im Seminar St. Joseph in Macao tätig. [Ricci]
- 1843 Nicolau-Rodrigues Pereira de Borja wird von Rom als Bischof von Macao bestätigt, stirbt aber vor seiner Weihung. [Ricci]

**Bork, Henrik** (um 1996) : Deutscher Journalist

**Bornand, Gustav** (Bremblens, Kt. Waadt 1880-1966 Morges) : Missionar Basler Mission, Bauer, Krankenpfleger

*Biographie*

- 1908-1923 Gustav Bornand ist Missionar der Basler Mission in China. [BM]

**Börne, Ludwig** (Frankfurt 1786-1837 Paris) : Journalist, Literaturkritiker, Theaterkritiker

*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] :
- Anzengruber, Ludwig. *Der Erbonkel.* (Hamburg : Verlag der Deutschen Dichter-Gedächtnis-Stiftung, 1907).
- Börne, Ludwig. *Die Karbonari und meine Ohren.* (Budapest : Terra, 1959).
- Goethe, Johann Wolfgang von. *Die Geschichte vom Prokurator.* In : Unterhaltung deutscher Ausgewanderten. (1759).
- Goethe, Johann Wolfgang von. *Die wunderlichen Nachbarskinder.* In : Wahlverwandschaften. (Tübingen : Cotta, 1809).
- Gotthelf, Jeremias. *Guai nü pu ai er qi. = Elsi, die seltsame Magd.* (1843).
- Grillparzer, Franz. *Der arme Spielmann.* In : Deutscher Almanach für 1848. N.F. Jg. 2. (Pest : 1847).
- Hackländer, Friedrich Wilhelm. *Laternenunglück.*
- Hauptmann, Gerhart. *Fasching : eine Studie.* In : Siegfried ; Aug. (1887).
- Hebbel, Friedrich. *Der Rubin : ein Lustspiel in drei Acten.* (Leipzig : Geibel, 1851).  
[Uraufführung Wien 1849].
- Hebel, Johann Peter. *Schatzkästlein des rheinischen Hausfreundes.* (Stuttgart : Cotta, 1811).
- Hesse, Hermann. *Hun yue = Verlobung.* (Berlin : Deutsche Buch-Gemeinschaft, 1951).
- Heyse, Paul. *L'Arrabbiata : Novelle.* (Berlin : W. Hertz, 1853).
- Hoffmann, E.T.A. *Spielerglück.* (1819). In : Die Serapionsbrüder. (Berlin : Reimer, 1845).
- Jean Paul. *Die Neujahrsnacht eines Unglücklichen.* In : Jean Pauls Briefe und bevorstehender Lebenslauf. (Gera : W. Einsius, 1799).
- Kafka, Franz. *Fa lü men qian.* Übersetzung von Kafka, Franz. *Vor dem Gesetz.* In : Almanach des Kurt Wolff Verlages (1915). Kafka, Franz. *Zhi ke xue yuan de bao gao.* Übersetzung von Kafka, Franz. *Ein Bericht für eine Akademie.* In : Kafka, Franz. *Ein Landarzt : kleine Erzählungen.* (München : K. Wolff, 1919).
- Keller, Gottfried. *Sni zai ren wei = Der Schmied seines Glücks.*
- Kleist, Heinrich von. *Das Erdbeben in Chili.* In : Kleist, Heinrich. *Erzählungen.* Bd. 1-2. (Berlin : Realschulbuchhandlung, 1810).
- Kleist, Heinrich von. *Der Findling.* (1811). In : *Erzählungen.* Bd. 2. (Berlin : Realschulbuchhandlung, 1811).
- Mann, Heinrich. *Gretchen.* In : Die arme Tonia. (München : Welt-Literatur, 1919).
- Mann, Heinrich. *Sterny.* (1924).
- Mann, Thomas. *Tristan.* In : Mann, Thomas. *Tristan : Novellen.* (Berlin : S. Fischer, 1903).
- Mann, Thomas. *Das Wunderkünd : Novelle.* In : Neue Freie Presse, Wien ; 25. Dez (1903).
- Meyer, Conrad Ferdinand. *Pulaotusi zai xiu nü yan zhong = Plautus im Nonnenkloster.* In : Kleine Novellen. (Leipzig : H. Haessel, 1882).
- Rilke, Rainer Maria. *Greise ; Im Vorgärtchen ; Der Totengräber.*
- Schnitzler, Arthur. *Der blinde Geronimo und sein Bruder : Erzählung.* (Berlin : Fischer, 1915).
- Storm, Theodor. *Yi pian lü ye. = Ein grünes Blatt.* In : Argo : belletristisches Jahrbuch ; 1854. = (Berlin : Schindler, 1855).
- Storm, Thodor. *In St. Jürgen.* In : Deutsches Künstler-Album ; 2 (1868).
- Weerth, Georg. *Humoristische Skizzen aus dem deutschen Handelsleben.* In : Kölnische Zeitung (1848).
- Zweig, Stefan. *Die Legende der dritten Taube.* In : Kläger, Emil ; Zweig, Stefan. *Legenden und Märchen unserer Zeit.* (Wien : A. Wolf, 1917).
- 德語国家短篇小說选 / 法律門前 / 致科學院的報告 [Din10,WC]

**Bornemann, Fritz** (1905-1993) : Deutscher SVD Steyler Missionar, Ethnologe

*Bibliographie : Autor*

- 1950 Bornemann, Fritz. *Ars sacra Pekinensis : die chinesisch-christliche Malerei an der Katholischen Universität Fu Jen in Peking*. (Mödling bei Wien : Missionsdruckerei St. Gabriel, 1950). [Beijing]- [WC]
- 1977 Bornemann, Fritz. *Der selige P. J. Freinademetz 1852–1908 : ein Steyler China-Missionar : ein Lebensbild nach zeitgenössischen Quellen*. (Bozen: Freinademetz Haus, 1977). [WuA1]

**Bornemann, Wilhelm** (Lüneburg 1858-1946 Jugenheim) : Evangelischer Theologe

*Bibliographie : Autor*

- 1922 Bornemann, Wilhelm. *Konfuzius, seine Persönlichkeit und seine Grundanschauungen nach den Lun yü*. (Berlin : Allgemeiner evangelisch-protestantischer Missionsverein, 1922). (Auf vulkanischem Boden : Reiseerlebnisse in Japan und China). [WC]

**Borniche, Roger** (Vineuil-Saint Firmin, Oise 1919-) : Schriftsteller

*Bibliographie : Autor*

- 1998 [Borniche, Roger]. *Yue yang da zhui bu. = Maerta ren*. Boernishen ; Hu Hongqing yi. (Shanghai : Shanghai yi wen chu ban she, 1998). (Yi wen tong su xiao shuo). Übersetzung von Borniche, Roger. *Le maltais*. (Paris : B. Grasset, 1981).  
马耳他人 [WC]

**Borodin, Aleksandr Porfir'evich** (St. Petersburg 1833-1887 St. Petersburg) : Komponist

*Bibliographie : Autor*

- 1951 [Borodin, Aleksandr Porfir'evich]. *Yige'er wang zi. Wang Weike yi*. (Shanghai : Shang wu yin shu guan, 1951). Übersetzung von Borodin, Aleksandr Porfir'evich. *Prince Igor : an opera in four acts with a prologue. = Knjaz' Igor' : opera v 4 aktakh' s' prologom'*. Text and music by A.P. Borodin. (Leipzig : M.P. Belaiëff, 1888).  
熱力學原理

**Borodin, Mikhail** = Borodin, Mikhail Marcovich = Borodin, Michail Markowitsch = Borodin, Michael (Russland 1884-1951) : Sovietischer Ratgeber der Guomindang

*Biographie*

- 1923 Mikhail Borodin kommt in Guangzhou an und wird von Sun Yatsen als Berater der Guomindang eingestellt. [ChiRus3:S. 126]
- 1924-1927 Mikhail Borodin ist Ratgeber der Guomindang. [Int]
- 1927-1928 Anna Louise Strong reist mit Mikhail Borodin und berichtet über die Guomindang und die Kommunisten, bis sie zur Flucht gezwungen werden. Sie reisen von Shanghai durch China, durch die Wüste Gobi bis Ulan Bator. [ANB]

*Bibliographie : erwähnt in*

- 1928 Strong, Anna Louise. *China-Reise : mit Borodin durch China und die Mongolei*. Aus dem Amerikanischen von Lucie Hecht. (Berlin : Neuer Deutscher Verlag, 1928). [Mikhail Borodin]. [WC]

**Borowski, Tadeusz** (Schytomyr 1922-1951 Warschau) : Polnischer Schriftsteller

*Bibliographie : Autor*

- 1987 *Jing zi de gu shi : dang dai shi jie duan pian xiao shuo xuan di 2 ji*. Zheng Shusen [William Tay] bian. (Taipei : Er ya chu ban she, 1987). (Er ya cong shu ; 212). [Enthält Kurzgeschichten von Carson McCullers, Jorge Luis Borges, Patrick White, Ilse Aichinger, Milan Kunera, Doris Lessing, Veijo Meri, Michel Tournier, Ruan Rulfo, Tadeusz Borowski, Vasily Aksyonov].  
鏡子的故事：當代世界短篇小說選第2集 [WC]

**Borrell, William** = Borrell, O. William = Borrell, Octavius William (Smyrna 1916-2007)  
Bulleen, Victoria : Marist Priest

### Biographie

- 1934-1952 William Borrell ist Lehrer in Beijing und Shanghai. [BorW1]

### Bibliographie : Autor

- 1996 Borrell, O. William. *Flora of the Shanghai area*. Vol. 1-2. (Bulleen, Victoria : O.W. Borrell, 1996).  
Vol. 1 : Pteridophyta.  
Vol. 2 : Gymnospermae. [WC]

**Borsa, Giorgio** = Borsa, Conobbi Giorgio (1912-2002 Mailand) : Journalist, Professore di storia diplomatica dell'Asia orientale e di storia moderna, Università di Pavia

### Biographie

- 1946-1976 Giorgio Borsa ist Korrespondent der London Times. [BorG4]  
1977-1982 Giorgio Borsa ist Professore di storia diplomatica dell'Asia orientale e di storia moderna der Università di Pavia. [BorG3,BorG4]  
1989-2001 Giorgio Borsa ist Direktor der *Asia major*. [PRD0033]

### Bibliographie : Autor

- 1961 Borsa, Giorgio. *Italia e Cina nel secolo XIX*. (Milano : Ed. di comunità, 1961). [WC]  
1961 Borsa, Giorgio. *L'Estremo Oriente fra due mondi : le relazioni internazionali nell'Estremo Oriente dal 1842 al 1941*. (Bari : Ed. Laterza, 1961). (Biblioteca di cultura moderna ; 556). [WC]  
1975 Borsa, Giorgio. *L'ipotesi del tripolarismo : Stati uniti, URSS e Cina*. A cura di Franco Sogliani. (Bari : Dedalo libri, 1975). (Saggi di storia contemporanea ; 1). [WC]  
1977 Borsa, Giorgio. *La nascita del mondo moderno in Asia orientale : la penetrazione europea e la crisi delle società tradizionali in India, Cina e Giappone*. (Milano : Rizzoli, 1977). (Collana storica Rizzoli). [WC]  
1993 *La fine dell'era coloniale in Asia orientale*. A cura di Giorgio Borsa. (Bologna : Il Mulino, 1993). (Cronache internazionali, 1993. Asia Major, 1993). [WC]  
1994 *Luci e ombre sullo sviluppo in Asia orientale*. A cura di Giorgio Borsa e di Enrica Collotti Pischel. (Bologna : Il mulino, 1994). (Asia major 1994). [WC]  
1994 Borsa, Giorgio. *Europa e Asia tra modernità e tradizione*. (Milano : F. Angeli, 1994). [WC]  
1995 Borsa, Giorgio. *Oriente estremo 1995 : nuove geopolitiche nell'Asia orientale*. A cura di Giacomo Corna-Pellegrini. (Milano : Ed. unicopli, 1995). (Studi e ricerche sul territorio ; 48). [WC]

*Bibliographie : erwähnt in*

- 2002 Corriere della Sera : Addio a Giorgio Borsa, lo studioso che portò l'Oriente in Italia : [http://archiviostorico.corriere.it/2002/giugno/19/Addio\\_Giorgio\\_Borsa\\_studioso\\_che\\_co\\_0\\_020619](http://archiviostorico.corriere.it/2002/giugno/19/Addio_Giorgio_Borsa_studioso_che_co_0_020619)
- 2010 Torri, Michelguglielmo. *Giorgio Borsa (1912-2002) : in ricordo dell'amico e del maestro*. <http://italindia.it/files/GIORGIO%20BORSA.pdf>.

**Börsch-Supan, Helmut** (Köln 1933-) : Kunsthistoriker*Bibliographie : Autor*

- 1973 Sperlich, Martin ; Börsch-Supan, Helmut. *China und Europa : Chinaverständnis und Chinamode im 17. und 18. Jahrhundert : Ausstellung Schloss Charlottenburg, 16. Sept. bis 11. Nov. 1973*. (Berlin : Verwaltung der Staatlichen Schlösser und Gärten, 1973). [WC]

**Borst-Smith, Ernest F.** = Borst-Smith, Ernest Frank (1882-) : Missionar English Baptist Missionary Society*Biographie*

- 1906 Ernest F. Borst-Smith wird Missionar dert English Baptist Missionary Society in Xi'an, Shandong und Shanghai. [PEC]

*Bibliographie : Autor*

- 1912 Borst-Smith, Ernest F. *Caught in the Chinese revolution*. (London : T. Fisher Unwin, 1912). <http://catalog.hathitrust.org/Record/012410470>. [WC]
- 1917 Borst-Smith, Ernest F. *Mandarin & missionary in Cathay : the story of twelve years' strenuous missionary work during stirring times mainly spent in Yenafu, a perfectural city of Shensi, north China, with a review of its history from the earliest date*. (London : Seeley Service, 1917). [Yan'an (Shaanxi)]. [Yale]

**Bös, Gunther** (um 1999) : Deutscher Wirtschaftswissenschaftler*Bibliographie : Autor*

- 2004 *Hongkong, Macau, Südchina : Wandel und Wachstum*. Gunter Bös, Roderich Ptak. (Köln : Deutscher Instituts-Verlag, 1999). [Hong Kong].

**Boscarelli, Raffaele** (Bisignano 1885-1942 Buenos Aires) : Italienischer Diplomat*Biographie*

- 1933-1935 Raffaele Boscarelli ist Botschafter der italienischen Botschaft in Beijing. [Sin10,Int]

**Bosch Reitz, S.C.** = Bosch Reitz, Sigisbert Chrétien (Niederlande 1860-1938) : Kurator of Far Eastern Art, Metropolitan Museum of Art*Biographie*

- 1916 Ausstellung chinesischer Kunst im Metropolitan Museum of Fine Art, New York, ortanisiert von S.C. Bosch Reitz. [SteW10:S. 38]

*Bibliographie : Autor*

1916 Bosch Reitz, S.C. *Catalogue of an exhibition of early Chinese pottery and sculpture*. (New York, N.Y. : Metropolitan Museum of Art, 1916). [Enthält] : Williams, Rose Sickler. *Keramic wares of the Sung dynasty*. [WC]

**Bosco, Giovanni** (bei Turin 1815-1888) : Priester, Gründer der Ordensgemeinschaft der Salesianer Don Boscos, selig gesprochen 1934

**Boshamer-Koob, Johann** (um 1967)

*Bibliographie : Autor*

1967 *Die wundersame Geschichte der weissen Schlange (Pai she k'i chuan) : chinesischer Geisterroman*. Deutsche Bearbeitung, zugleich mit Erläuterungen versehen von Johann Boshamer-Koob und Kurt Boshamer ; nach der französischen Übersetzung von Stanislas Julien. (Zürich : Classen, 1967). [Bai she zhuan]. [WC]

**Boshold, Kurt** (um 1928)

*Bibliographie : Autor*

1928 Boshold, Kurt. *Die deutsch-chinesischen Handelsbeziehungen nach dem Weltkrieg unter besonderer Berücksichtigung der deutschen Ausfuhr nach China*. Diss. Univ. Würzburg, 1928. [WC]

**Bosquet, Alain** = Bisk, Anatole (Odessa 1919-1998 Paris) : Französisch-russischer Schriftsteller, Dichter, Dramatiker

*Bibliographie : Autor*

1997 [Bosquet, Alain]. *Wo de Eguo mu qin*. Alan Bosikai zhu ; Zheng Yonghui, Bian Qin yi. (Nanjing : Yi lin chu ban she, 1997). Übersetzung von Bosquet, Alain. *Une mère russe : roman*. (Paris : Bernard Grasset, 1978).  
我的俄國母親 [WC]

**Bossart, Johann Jakob** (um 1699) : Schiffsarzt

*Biographie*

1696-1699 Johann Jakob Bossart kommt bei der Rückgewinnung von Formosa durch die Holländer in chinesische Gefangenschaft. Er macht eine erfolgreiche Zahnoperation für Kaiser Kangxi wird vom Kaiser begnadigt. [Speck1]

**Bosse, Malcolm Joseph** (Detroit, Mich. 1926-2002 New York, N.Y.) : Schriftsteller

*Bibliographie : Autor*

1994 Bosse, Malcolm. *The examination*. (New York, N.Y. : Farrar Straus Giroux, 1994). [WC]

**Bossert, Friedrich** = Boshide (Willisau 1906-1987 Immensee) : Missionar Bethlehem Mission Immensee

*Biographie*

1931-1932 Friedrich Bossert studiert Chinesisch in Qiqihar. [SMB]

1932-1934 Friedrich Bossert ist Vikar in Changfatun. [SMB]

1934-1947 Friedrich Bossert ist Prokurator in Qiqihar. [SMB]

1947-1951 Friedrich Bossert ist in Gefangenschaft in Qiqihar, dann Rückkehr nach Immensee. [SMB]

**Bossert, Helmuth Theodor** = Bossert, Helmuth Philipp Theodor (Landau, Pfalz 1889-1961 Istanbul) : Kunsthistoriker, Archäologe

*Bibliographie : Autor*

1955 Bossert, Helmuth Theodor. *Eine Sammlung angewandter Schmuckformen aus Ägypten, China, Japan, Siam, Tibet, der Lappen sowie der sibirischen und islamischen Völker.* (Tübingen : Wasmuth, 1956). (Ornament der Völker). [WC]

**Bosshard, Jakob** (Dübendorf, Zürich 1860-1912 Hong Kong) : Missionar Basler Mission, British Bible Society ; Spengler

**Bosshard, Walter** (Samstagern, Schweiz 1892-1975 Torremolinos, Spanien) : Journalist, Photograph, Schriftsteller

*Biographie*

1930-1935 Walter Bosshard reist im Auftrag des Ullstein Verlags in Ostasien. [HLS]

1931 Walter Bosshard ist in Nanjing. Er trifft Chiang Kai-shek. [AfZ]

1933-1939 Walter Bosshard lebt in Beijing und reist nach Jehol, in die Mongolei, Mandschurei, zum Yangzi, erlebt den Chinesisch-Japanischen Krieg in der Mandschurei und in Beijing, reist nach Yan'an (Shaanxi) und erlebt den Kampf um Hankou (Hubei). [AfZ]

1939 Walter Bosshard ist Berichterstatter für die *Neue Zürcher Zeitung* in Beijing. [AfZ]

1940-1942 Walter Bosshard reist als Korrespondent der *Neuen Zürcher Zeitung* von Griechenland über die Türkei nach Indien und China, durch Afrika bis Washington. [HLS]

1946-1949 Walter Bosshard ist in Beijing, macht Fotodokumentationen und Filme. [AfZ]

1949 Walter Bosshard muss China verlassen und geht nach Spanien. [AfZ]

*Bibliographie : Autor*

1930 Bosshard, Walter. *Durch Tibet und Turkistan : Reisen im unberührten Asien.* (Stuttgart : Strecker und Schröder, 1930). [KVK]

1938 Bosshard, Walter. *Kühles Grasland Mongolei : Zauber und Schönheit der Steppe.* Mit 71 Aufnahmen des Verfassers, 2 Karten. (Berlin : Im Deutschen Verlag, 1938). [KVK]

1947 Bosshard, Walter. *Erlebte Weltgeschichte : Reisen und Gegegnungen eines neutralen Berichterstatters im Weltkrieg 1939-45.* (Zürich : Fretz & Wasmuth, 1947). Bericht über seinen Aufenthalt von 1942 in Chongqing als Kriegsberichterstatter. [KVK]

**Bosshardt, Rudolf Alfred** (Manchester 1897-1993) : Protestantischer Missionar China Inland Mission

*Biographie*

1922-1951 Rudolf Alfred Bosshardt ist Missionar der China Inland Missionar in Guizhou [Prot2]

**Bosslet, Karl Maria** (1888-1970)

*Bibliographie : Autor*

- 1927 Bosslet, Karl Maria. *Chinesischer Frauenspiegel*. Mit Illustrationen von Mate Mink-Born. (Vechta in Oldenbourg : Albertus-Magnus-Verlag, 1927). [WC]
- 1935 Bosslet, Karl Maria. *Das Himmelreich leidet Gewalt : P. Ludwig Maria Paly O.P., der Erstlingsmartyrer der deutschen Dominikanermission in China*. (Vechta in Oldenburg : Albertus-Magnus-Verlag, 1935). [WC]

**Bostroem, Annemarie** (Leipzig 1922-2015 Berlin) : Dichterin, Dramatikerin

*Bibliographie : Autor*

- 1988 Ai, Qing. *Auf der Waage der Zeit : Gedichte*. Hrsg. und aus dem Chinesischen übers. von Manfred und Shuxin Reichardt ; Nachdichtungen von Annemarie Bostroem ; mit einer Nachbemerkung und Anmerkungen von Manfred Reichardt. (Berlin : Verlag Volk und Welt, 1988). [WC]

**Boswell, James** = Boswell, James, 9th Laird of Auchinleck (Edinburgh 1740-1795 London) : Jurist, Schriftsteller

*Biographie*

- 1791 Boswell, James. *The life of Samuel Johnson* [ID D27046].  
 Anekdote von Samuel Johnson über die Übersetzung von Du Halde's *Description* von Edward Cave : "Green and Guthrie, an Irishman and a Scotchman, undertook a translation of Du Halde's *History of China*. Green said of Guthrie, that he knew no English, and Guthrie of Green, that he knew no French ; and these two undertook to translate Du Halde's *History of China*. In this translation there was found 'the twenty-sixth day of the new moon'. Now as the whole age of the moon is but twenty-eight days, the moon instead of being new, was nearly as old as it could be. Their blunder arose from their mistaking the word, 'neuvième', ninth, for 'nouvelle' or 'neuve', new."  
 "He [Johnson] talked with an uncommon animation of travelling into distant countries; that the mind was enlarged by it, and that an acquisition of dignity of character was derived from it. He expressed a particular enthusiasm with respect to visiting the wall of China. I caught it for the moment, and said I really believed I should go and see the wall of China had I not children, of whom it was my duty to take care. " "Sir, (said he,) by doing so, you would do what would be of importance in raising your children to eminence. There would be a lustre reflected upon them from your spirit and curiosity. They would be at all times regarded as the children of a man who had gone to view the wall of China. I am serious, Sir."  
 "Murphy is to have his Orphan of China acted next month; and is therefore, I suppose, happy. I wish I could tell you of any great good to which I was approaching, but at present my prospects do not much delight me; however, I am always pleased when I find that you, dear Sir, remember, your affectionate, humble servant, Sam Johnson".  
 "At this time I think he had published nothing with his name, though it was pretty generally known that one Dr. Goldsmith was the authour of An Enquiry into the present State of polite Learning in Europe, and of The Citizen of the World, a series of letters supposed to be written from London by a Chinese."  
 Johnson called the East-Indians barbarians. Boswell : "You will except the Chinese, Sir". Johnson : "No, Sir." Boswell : "Have they not arts ?" Johnson : "They have pottery". Boswell : "What do you say to the written characters of their language ?" Johnson : "Sir, they have not an alphabet. They have not been able to form what all other nations have formed." Boswell : "There is more learning in their language than in any other, from the immense number of their characters." Johnson : "It is only more difficult from its rudeness ; as there is more labour in hewing down a tree with a stone than with an axe." [JohS5]

*Bibliographie : Autor*

- 1791 Boswell, James. *The life of Samuel Johnson, LL. D. : comprehending an account of his studies and numerous works, in chronological order : a series of his epistolary correspondence and conversations with many eminent persons : and various original pieces of his composition, never before published : the whole exhibiting a view of literature and literary men in Great-Britain, for near half a century, during which he flourished.* Vol. 1-2. (London : Printed by Henry Baldwin, for Charles Dilly, 1791).  
<http://www.gutenberg.org/files/1564/1564-h/1564-h.htm> [WC]
- 1918 [Boswell, James]. *Mai gao lai Yuehansheng xing shu yi zhu.* Qiu Kai, Wu Jigao yi. (Shanghai : Shang wu yin shu guan, 1918). (Ying wen za zhi cong kan). ). Übersetzung von Boswell, James. *The life of Samuel Johnson, LL. D. : comprehending an account of his studies and numerous works, in chronological order : a series of his epistolary correspondence and conversations with many eminent persons : and various original pieces of his composition, never before published : the whole exhibiting a view of literature and literary men in Great-Britain, for near half a century, during which he flourished.* Vol. 1-2. (London : Printed by Henry Baldwin, for Charles Dilly, 1791).  
麦皋莱约翰生行述译注 [WC]
- 1934 [Boswell, James]. *Yuehansun.* Zhanmushi Baosiwei'er zhao zhe ; Liang Shiqiu zhu bian. (Shanghai : Guo li bian yi guan, 1934). Übersetzung von Boswell, James. *The life of Samuel Johnson, LL. D. : comprehending an account of his studies and numerous works, in chronological order : a series of his epistolary correspondence and conversations with many eminent persons : and various original pieces of his composition, never before published : the whole exhibiting a view of literature and literary men in Great-Britain, for near half a century, during which he flourished : in two volumes.* (London : Printed by Henry Baldwin, for Charles Dilly, 1791).  
約翰生
- 1976 [Boswell, James]. *Yuehansheng zhuang.* Luo Gejia yu Mo Luofu yi. (Taipei : Zhi wen chu ban she, 1976). Zhanmushi Baosiwei'er zhao zhe ; Liang Shiqiu zhu bian. (Shanghai : Guo li bian yi guan, 1934). Übersetzung von Boswell, James. *The life of Samuel Johnson, LL. D. : comprehending an account of his studies and numerous works, in chronological order : a series of his epistolary correspondence and conversations with many eminent persons : and various original pieces of his composition, never before published : the whole exhibiting a view of literature and literary men in Great-Britain, for near half a century, during which he flourished.* Vol. 1-2. (London : Printed by Henry Baldwin, for Charles Dilly, 1791).  
約翰生传 [WC]

**Botero, Giovanni** (Piemont 1544-1617 Turin) : Schriftsteller, Priester, Jesuit, Dichter, Diplomat

*Bibliographie : Autor*

- 1591-1592 Botero, Giovanni. *Delle relationi universali.* Vol. 1-2. (Roma : 1. Ferrari, 2. Fasciotto, 1591-1592). [Enthält Eintragungen über China].  
[https://archive.org/details/cihm\\_94132](https://archive.org/details/cihm_94132). [WC]

**Botham, E.A. Barclay** (ca. 1861-1934) : Protestantischer Missionar London Missionary Society, China Inland Mission

*Biographie*

- 1884 E.A. Barclay Botham wird Missionar der China Inland Mission in China. [Prot2]

**Botta, Mario** (Mendrisio 1943-) : Architekt

*Biographie*

2003 Mario Botta erhält den Auftrag auf dem Gelände der Universität Qinghua in Beijing ein Museum für zeitgenössische Kunst zu bauen. [HLS]

**Böttcher, Gregor** (1927-)*Bibliographie : Autor*

1964 Böttcher, Gregor. *China als kommunistisches Entwicklungsland*. (Paderborn : Schöningh, 1964). (Fragenkreis für die Oberstufe der Höheren Schulen ; 2314). [WC]

**Böttger, Adolf** = Boettger, Adolf (Leipzig 1815-1870 Gohlis bei Leipzig) : Dramatiker, Schriftsteller, Dichter, Übersetzer

*Bibliographie : Autor*

1846 *Wang Keaou Lwan pih nëen chang han : oder, Die blutige Rache einer jungen Frau : chinesische Erzählung*. Nach der in Canton 1839 erschienenen Ausgabe von Sloth [Robert Thom] übersetzt von Adolf Böttger. (Leipzig : W. Jurany, 1846). [Jin gu qi guan. 今古奇观] [https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10251455\\_00005.html](https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10251455_00005.html). [WC]

**Böttger, Curt** = Boettger, Curt (1879-)

*Bibliographie : Autor*

1927 Laotse. *Tao und Teh : die Sinnsprüche des Laotse : jenseits und diesseits*. Bearbeitet von Curt Böttger. (Pfullingen : J. Baum, 1927). (Evangelien der Seele ; 12). [Laozi. *Dao de jing*]. [WC]

**Böttger, Johann Friedrich** (Schleiz 1682-1719 Dresden) : Alchemist, Chemiker, Erfinder

*Biographie*

1706-1740 1706 Erfolg beim Brand von rotem Hart-Porzellan durch Johann Friedrich Böttger. Es wurde zum ersten Mal in Europa das Herstellungsprinzip chinesischen Porzellans gefunden und angewandt : Ton, gemischt mit Quarzen und einem Flussmittel werden bei sehr hohen Temperaturen gebrannt.  
1709 Böttger entwickelt die passende Glasur.  
1710 wird die Erfindung des Porzellans verkündet und die Existenz einer Porzellanmanufaktur in Dresden mitgeteilt.  
1740 Böttger trifft den Mathematiker und Physiker Ehrenfried Walter von Tschirnhausen wegen seinen Experimenten von Optik und Brennen von Spiegeln. [Wik,JarrM2:S. 96]

**Böttger, Oskar** (Frankfurt a.M. 1844-1910 Frankfurt a.M.) : Herpetologe, Paläontologe

*Bibliographie : Autor*

1885-1888 Böttger, Oskar. *Materialien zur herpetologischen Fauna von China*. I-II. (Offenbach : C. Forger's Druckerei, 1885-1888). [WC]

**Böttger, Walter** (1925-1975) : Deutscher Ethnologe, Sinologe

*Bibliographie : Autor*

1956 Böttger, Walter. *Die ursprünglichen Jagdmethoden der Chinesen nach ihrer alten Literatur und der Paläographie*. (Berlin : Akademie-Verlag, 1960). (Veröffentlichungen des Museums für Völkerkunde zu Leipzig ; 10). Diss. Univ. Leipzig, 1956. [WC]

**Böttiger, Karl August** (Reichenbach im Vogtland 1760-1835 Dresden) : Philologe, Archäologe, Pädagoge, Schriftsteller

### *Biographie*

- 1769-1797 Schloss Wörlitz  
*Plans, elevations* [ID D26935] von William Chambers befand sich in der Bibliothek.  
 1769-1773 Friedrich Wilhelm von Erdmannsdorff richtet im Auftrag des Bauherrn zwei chinesische Zimmer ein. Die Vorlage der Wandgliederung und das Mobiliar entstehen unter dem Einfluss von William Chambers.  
 1773 entsteht die Weisse Stufenbrücke, die erste chinoise Gartenarchitektur. Sie hat ihr Vorbild von der nicht mehr vorhandenen Bogenbrücke von Kew Garden.  
 1782 entsteht eine schwebende Kettenbrücke. Auguste Rode schreibt darüber : ... "die in der Luft schwebende Kettenbrücke. Ein Anblick, der die Einbildungskraft trifft, und den Geist nach China zaubert, wo die Kühnheit der Menschen zuerst luftige, durch einen reissenden Strom geschiedene Felsenwände durch diese Mittel vereinigt hat."  
 Karl August Böttiger schreibt 1797 [ID D26945] : ... "und gelangten zu dem hangenden Werke der Kettenbrücke. Diese ist gewiss sehr überraschend und kühn der Natur nachgebildet. Man sagt, die Chinesen verbänden in ihren Gärten, die bekanntlich nach Chambers Meinung die Meister unserer neuen englischen Gartenkunst sein sollen, ungeheure Klüfte durch solche schwebenden Kettenbrücken".  
 1793-1797 Johann Christian Neumark erstellt eine fünfgeschossige Pagode nach dem Entwurf von Chambers 1761 für Kew Garden. Auf drei Seiten von Wasser umgeben, erhebt sich über einem künstlich geschaffenen Gewölbe aus wuchtigen Findlingsblöcken das Chinesische Haus. [Cham8:S. 8, 82]

### *Bibliographie : Autor*

- 1797 Böttiger, Karl August. *Reise nach Wörlitz 1797*. Aus der Handschrift ediert und erläutert von Erhard Hirsch ; mit einer Einleitung von Alfred Jericke und Erhard Hirsch. (Wörlitz : Staatliche Schlösser und Gärten Wörlitz, Oranienbaum und Luisium, 1976). [WC]

**Böttinger, Henry von** = Boettinger, Henry von = Böttinger, Henry Theodor von (1848-1920) : Deutscher Unternehmer, Politiker

### *Bibliographie : Autor*

- 1888-1889 Böttinger, Henry Theodor von. *Durch "360 Längen-Grade" (Rund d'rum 'Rum) : Tagebuchblätter über meine Reise um die Welt 11. Dezember 1888 bis 1. Juni 1889*. Neuaufl. von Elberfeld 1889. (Göttingen : Niedersächsische Staats- und Universitätsbibliothek, 2018). [WC]
- 1890 Böttinger, Henry von. *Durch Indien und China : "Die Taj" zu Agra : aus meinem Tagebuche*. ([S.l. : s.n.], 1890). [Staatsbibliothek Berlin]. [WC]

**Bouchard, André** (Montreal 1946-) : Konservator des botanischen Gartens in Montreal, Biologie-Professor Universität Montreal

### *Bibliographie : Autor*

- 1992 Bouchard, André. *Journal de voyage en Chine : une famille québécoise au Pays du milieu*. (Montréal : Méridien, 1992). [KVK]

**Bouche, Nathalie** (um 2004) : Macroeconomic Policy & Reforms Advisor, UNDP China

**Boucher, François** (Paris 1703-1770 Paris) : Maler, Zeichner, Kupferstecher, Dekorateur, Hofmaler von Louis XV., Günstling von Marquise de Pompadour

### *Biographie*

- 1731 François Boucher a gravée douze pièces peintes par Antoine Watteau's *Divers figures chinoises* du Château de la Muette : Médecin chinois, Dame chinoise, Botaniste chinois, Paisane chinoise, Magicien chinois, Bastelleuse chinoise, Musicien chinois, Demoiselle chinoise, Autre musicien chinois, Soldat chinois, Autre soldat chinois. [Cor12:S. 35,JaD1:S. 68,MarxJ1:S. 740]
- 1740-1792 1740-1756 Manufacture de porcelaine de Vincennes.  
1756-1790 Manufacture de porcelaine à Sèvres.  
1750-1751 Les gravures d'après François Boucher furent l'une des principales sources d'inspiration. Vincennes emprunte à la Chine des idées de forme et de décoration : les sculptures émaillées laissée en blanc à l'instar des 'Blancs de Chine'.  
1754 Charles-Nicolas Dodin est employé à la Manufacture de Vincennes et tous les décors de chinois y sont l'œuvre de cet artiste.  
1773-1785 La manufacture produit la plus grande variété de formes et de décors relevant de l'influence chinoise.  
1777 On cite pour la première fois des tasses à 'oiseaux chinois'.  
1779 Premiers fonds 'laque' décorés de chinois en or et argent ainsi que des décors dits 'attributs chinois'.  
1780 Les têtes de chinois du premier 'Vase chinois' de 1768 furent adaptée à une nouvelle forme 'Vase chinois'.  
1790 Dernière période de production de 'chinoiseries', concerné presque uniquement des pièces à fonds entièrement noir ou fonds 'laque' avec des chinoiseries en or, en or de couleurs ou en or et platine.  
1792 On relève des décors de 'Parasols chinois' et de 'baraques chinoises'. [PreT1]
- 1742 Gabriel Huqier graviert die *Scènes de la vie chinoise* nach Zeichnungen von François Boucher. [Int]
- 1743-1775 Deuxième tenure chinoise tissée à Beauvais d'après François Boucher. [Wandteppich]. [Enthält] : The meal, The fair, The dance, Fishing, The hunt, The toilette. [Jarry2,JarrM2:S. 26,JaD1:S. 73]
- 1754-1760 François Boucher devised a Chinese boudoir and painted two paysages chinois for the drawing room for Madame de Pompadour at Château de Bellevue, Meudon. [JaD1:S. 71,Int]
- 1905 Einrichtung des Chinesischen Zimmers im Schloss Lichtenwalde, Sachsen mit chinoiser Wandgestaltung und chinesischen Tapetenbildern. Nach einem Brand wird Gustav Frölich mit dem Wiederaufbau des Schlosses beauftragt. Ein Gemälde ist das Bild mit chinesischen Fischern nach François Boucher. Die Rahmen der Supraporten sind mit Chinesenköpfen versehen. [WelD1:S. 234-235]

**Boucher, Guillaume** (13. Jh.)

### *Bibliographie : erwähnt in*

- 1946 Olschki, Leonardo. *Guillaume Boucher : a French artist at the court of the Khans*. (Baltimore, The Johns Hopkins Press, 1946). [Mongolei]. [WC]

**Boucher, Richard A.** (Bethesda, Md. 1951-) : Diplomat

### *Biographie*

1996-1999 Richard A. Boucher ist Generalkonsul des amerikanischen Generalkonsulats Hong Kong und Macao. [PoGra]

**Boucherie, Anthony** (Philadelphia 1746 od. 1747-nach 1807) : Amerikanischer Autor

*Bibliographie : Autor*

1807 Boucherie, Anthony. *The merchants' unerring guide to the East India and China trade : drawn from the observations and notes of Pierre Blancard, an experienced merchant and navigator in the Asiatic seas.* (Philadelphia : William Duane, 1807). (Pamphlets ; vol. 45, no 4). [WC]

**Bouchez, Daniel** (ca. 1927-2014) : Centre national de la recherche scientifique

*Bibliographie : Autor*

1983 Bouchez, Daniel. *Un défricheur méconnu des études Extrême-Orientales : Maurice Courant (1865-1935).* In : *Journal asiatique* ; t. 271 (1983). [AOI]

**Boucicault, Dion** (Dublin 1820-1890 New York, N.Y.) : Dramatiker, Schriftsteller, Schauspieler

*Bibliographie : Autor*

1974 [Irving, Washington]. *Meng zhong ri yue chang.* Dai'en Buxike'erte [Dion Boucicault] gai bian ; Cui Wenyu yi. (Xianggang : jin ri shi jie chu ban she, 1974). Übersetzung von Irving, Washington. *Rip Van Winkle.* In : *The sketch book of Geoffrey Crayon, Gent.* (London : John Murray, 1819-1820).  
夢中日月長 [WC]

**Bouffanais, Pierre** = Bouffanais, Pierre Paul (1909-1970) : Französischer Diplomat

*Biographie*

1938-1939 Pierre Bouffanais ist Sekretär der französischen Botschaft in Beijing. [BensN2]

1945-1947 Pierre Bouffanais ist Konsul des französischen Konsulats in Kunming. [BensN2]

1947-1950 Pierre Bouffanais ist Generalkonsul des französischen Generalkonsulats in Shanghai. [BroG1:S. 312]

**Bougainville, Hyacinthe Yves** = Bougainville, Hyacinthe Yves Philippe Potentien, baron de (1781-1846) : Französischer Marineoffizier

*Bibliographie : Autor*

1837 Bougainville, Hyacinthe Yves. *Journal de la navigation autour du globe, de la frégate la Thétis et la corvette l'Espérance, pendant les années 1824, 1825 et 1826.* 2 parties en 1 vol. (Paris : A. Bertrand, 1837). [Enthält] : *Carte de la partie de la mer de Chine : reconnue du 8 au 15 mars 1825, par la frégate la Thétis et de la corvette l'Espérance sous les ordres de Mr. le Baron de Bougainville capitaine de vaisseau.* Levée et dressée par MM Fabre, La Pierre, lieutenants de vau et Jeanneret esaigne ; carte de la partie septentrionale de l'Atoll Suadiva (Iles Maldives), carte d'une partie des Iles Kangelang, Longue, Urck et Lombok.

**Bouhours, Dominique** (Paris 1626-1702 Paris) : Jesuit, Priester, Philologe, Historiker

*Bibliographie : Autor*

1754 Bouhours, Dominique. *Vie de Saint François Xavier de la Compagnie de Jesus, apostre des Indes et du Japon*. Nouv. éd. Vol. 1-2. (Paris : La Veuve Bordelet, 1754). [WC]

**Bouilhet, Louis** = Bouilhet, Louis Hyacinthe (Cany 1822-1869 Rouen) : Dichter, Dramatiker, Schriftsteller

**Bouillard, Georges** (1862-1930) : Französischer Ingenieur, Kartograph

*Bibliographie : Autor*

- 1920 Bouillard, G[eorges] ; Vaudescal. *Les sépultures impériales des Ming*. (Hanoï : Imprimerie d'Extrême-Orient, 1920). (Bulletin de l'Ecole française d'Extrême-Orient ; t. 20, no 3).
- 1922 Bouillard, G[eorges]. *Péking et ses environs*. (Pékin : A. Nachbaur, 1922). [Betr. Tempel in Beijing].
- 1923 Bouillard, G[eorges]. *Carte des environs de Peking*. (Peking : A. Nachbaur, 1923). [Beijing].
- 1924 Bouillard, G[eorges]. *Notes diverses sur les cultes en Chine : les attitudes des buddhas*. (Peking : A. Nachbaur, 1924).
- 1925-1931 Bouillard, G[eorges]. *Les tombeaux impériaux : Ming et Tsing : historique, cartes, plans ; Le temple des lamas : temple lamaïste de Yung ho kung é Péking : descriptions, plans, photos, cérémonies ; Péking et ses environs : dixième série : Tsing ming yuan (la Fontaine de jade)*. (Pekin : A. Nachbaur, 1925-1931). [Qing].
- 1929 Bouillard, G[eorges]. *Note succincte sur l'histoire du territoire de Peking et sur les diverses enceintes de cette ville*. (Stockholm : Tullbergs, 1929). [Beijing]. [CCFr]
- 1930 Bouillard, G[eorges]. *Notes diverses sur les cultes en China : les attitudes des buddhas*. (Pékin : A. Nachbaur, 1930).
- 1931 Bouillard, G[eorges]. *Le temple des lamas : temple lamaïste de Yung Ho Kung à Pékin : description, plans, photos, cérémonies*. (Pékin : A. Nachbaur, 1931). [Yong he gong].

**Bouillon, Duchesse de** = Mancini, Maria Anna (Rom 1649-1714 Clinchy) : Herzogin

*Biographie*

- 1683 Inventaire de la duchesse de Bouillon.  
La duchesse de Bouillon possédait des meubles et tapisseries de Chine. [Bele1:S. 157]

**Bouïnais, Albert Marie Aristide** (Rennes 1851-1895 Arcachon) : Offizier

*Bibliographie : Autor*

- 1889 Bouïnais, A[lbert Marie Aristide]. *Souvenirs d'un voyage en 1887 de Hanoï à Pékin*. (Rouen : E. Cagniard, 1889). [Beijing]. [LOC]

**Bouïnais, Pierre** (um 1920) : Französischer Diplomat

*Biographie*

- 1919-1920 Pierre Bouïnais ist Konsul des französischen Konsulats in Longzhou/Nanning. [BensN2]

**Boulanger, Nicolas Antoine** (Paris 1722-1759 Paris) : Schriftsteller

*Biographie*

- 1761 Boulanger, Nicolas Antoine. *Recherches sur l'origine du despotisme oriental* [ID D19827]. Boulanger schreibt : "Pourquoi dans un climat tel que l'Asie, où la religion a toujours eu tant de pouvoir sur les esprits, pourquoi dis-je, le genre humain y a-t-il, par un concert unanime et continu, rejeté le don le plus beau, le plus grand et le plus cher qu'il ait reçu de la nature et a-t-il renoncé à la dignité qu'il tient de son Créateur ? La seule cause par laquelle l'esprit primitif du genre humain s'y est conservé, et fait encore aujourd'hui l'esprit national de cet empire extraordinaire."  
 "Le gouvernement de la Chine, despotique par sa nature et théocratique dans son principe, c'est-à-dire, peu fait pour la terre, se rapprochait alors de l'homme et de l'humanité, et s'y proportionnait, pour ainsi dire, par le bon sens et la sagesse de ces respectables monarques. Dans ces glorieux instants, où ils étaient capables de donner ainsi des bornes à leur vaste puissance qui n'en avait point, le despotisme des souverains était monarchique, dans son exercice, et c'est ce qui en faisait alors le bonheur et la sûreté."  
 "Ce sont tous les faux principes de la théocratie en police comme en religion qui ont produit toutes les catastrophes différentes qui y sont arrivées depuis le renouvellement du monde, qui est la date de cet empire."  
 "... ce qui reste à la Chine de ses anciennes institutions s'éteindra nécessairement ; ce reste s'évanouira dans les révolutions futures, comme ce qu'elle n'en a déjà plus s'est évanoui dans les révolutions passées ; enfin, comme elle n'acquiert rien, elle perdra toujours, et les changements qu'elle subira, seront en mal, comme partout ailleurs ils seront en bien."

Basil Guy : At first Boulanger, despite his own disclaimers utilizes to the full the Jesuit literature from the end of the seventeenth century, with the result that we soon arrive at a eulogy of the Chinese government which, although divorced from questions of religion. His ingenuity came readily to the rescue, as he turned the question by concentrating thereafter, not on Chinese government, but on Chinese religion. Boulanger claims that constitutional vices struggled with virtue until the latter succumbed more and more frequently and disappeared at the last. The result, claims Boulanger, is that if China is only an occasional despotism, it is still tyrannic and hence to be condemned. This is especially true since the Flood, that great cataclysm which brought grace to men on earth in their institutions. In this rather awkward, but nonetheless striking way, does Boulanger successfully destroy with a word, practically every good concept of China, allowing only that brief period before the Flood some semblance of glory while he denies the worth and importance of that far longer period which succeeded the disaster. [Guy:S. 306-308]

### *Bibliographie : Autor*

- 1761 Boulanger, Nicolas Antoine. *Recherches sur l'origine du despotisme oriental : ouvrage posthume*. (Genève : [s.n.], 1761).  
<http://gallica.bnf.fr/ark:/12148/bpt6k84538n>. [WC]

### **Boulanger, Pavel Aleksandrovich** (1864-1925) : Russischer Orientalist

#### *Bibliographie : Autor*

- 1903 Boulanger, Pavel Aleksandrovich. *Zhizn' i uchenie Konfutsiia*. So stat'eigr. L.N. Tolstogo [Leo Tolstoy]. (Moskva : Posredika, 1903). [2nd ed. 1911]. [The life and teaching of Confucius. With an essay by Leo Tolstoy]. [Bod12]
- 1910 Boulanger, Pavel Aleksandrovich. *Zamechatelnyie mysliteli vsekh vremyon i nardov : miti, kitaiski filosof : ucheniye o vseobshchei lyubvi*. [Ed. by] Leo Tolstoy. (Moscow : Posrednik, 1910) [2nd ed. 1911]. [Remarkable thinkers of all times and peoples : Mo Ti, a Chinese philosopher : the Doctrine of universal love]. [Bod12]

### **Boulangier, Edgar** (1850-1899) : Französischer Ingenieur

**Bibliographie : Autor**

- 1891 Boulanger, Edgar. *Notes de voyage en Sibérie : le chemin de fer Trans-Sibérien et la Chine.* (Paris : Société d'Éditions scientifiques, 1891).

**Boulé, Auguste-Louis-Désiré (Paris 1799-1865) : Dramatiker****Biographie**

- 1872 Aufführung von Boulé, Auguste-Louis-Désiré ; Lustières, Théodore de. *Le bourreau des crânes : vaudeville en deux actes.* (Paris : C. Tresse, 1841) in Shanghai durch ein Amateur-Ensemble, mit Henri Cordier und Eugène Buissonnet. [BroG1:S. 215]

**Boulger, Demetrius Charles de Kavanagh (1863-1928) : Englischer Autor, Historiker****Bibliographie : Autor**

- 1885 Boulger, Demetrius Charles. *Central Asian questions : essays on Afghanistan, China, and Central Asia.* (London : T. Fisher Unwin, 1885).  
<http://catalog.hathitrust.org/Record/005256352>. [WC]
- 1898 Boulger, Demetrius Charles. *The history of China.* Vol. 1-2. (London : W. Thacker, 1898).  
<https://www.google.ch/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CB4QFjAAahUKEwjnk5boxuXIAhUKp3IKHbGyA1M&url=https%3A%2F%2Farchive.org%2Fdetails%2Fhistoryofchina03boul&usg=AFQjCNFCeQ6BviGHcGnf1bxAa5Hv-0mdvw>. [WC]
- 1900 Boulger, Demetrius Charles. *China.* With a supplementary chapter of recent events, by Mayo W. Hazeltine. (New York, N.Y. : P.F. Collier & Son, 1900). (Nations of the world).  
<http://onlinebooks.library.upenn.edu/webbin/gutbook/lookup?num=6708>. [WC]

**Boulle, Pierre (Avignon 1912-1994 Paris) : Schriftsteller****Bibliographie : Autor**

- 1960 Boulle, Pierre. *Gui de da qiao.* Baoer zhuan ; Peng Siyan yi. (Taipei : Xin lu shu ju, 1960). (Shi jie wen xue ming zhu xin yi). Übersetzung von Boulle, Pierre. *Le pont de la rivière Kwai : roman.* (Paris : R. Julliard, 1952).  
桂河大橋 [WC]
- 1966 Boulle, Pierre. *Gui he qiao.* Pi'ai'er Bu'er zhu ; Wang Wenrong yi. (Hefei : Anhui wen yi chu ban she, 1994). (Faguo 20 shi ji wen xue cong shu). Übersetzung von Boulle, Pierre. *Aux sources de la rivière Kwai.* (Paris : Julliard, 1966).  
桂河橋 [WC]

**Boulnois, Luce (Frankreich 1931-2009) : National Center of Scientific Research****Bibliographie : Autor**

- 1963 Boulnois, Luce ; Demiéville, Paul. *La route de la soie.* (Paris : Arthaud, 1963). (Signes des temps ; 16).  
=  
Boulnois, Luce. *Die Strassen der Seide.* Übertr. von Joachim A. Frank. (Wien : Paul Neff, 1964). [WC]
- 1963 [Boulnois, Luce]. *Si chou zhi lu.* L. Bu'ernuwa zhu ; Geng Sheng yi. (Wulumuqi : Xinjiang ren min chu ban she, 1982). Übersetzung von Boulnois, Luce. *La route de la soie.* (Paris : Arthaud, 1963).  
絲綢之路 [WC]

**Bourboulon, Alphonse de** (Troyes 1809-1877 Château du Plaix) : Diplomat*Biographie*

- 1852-1862 Alphonse de Bourboulon ist als bevollmächtigter Gesandter der französischen Gesandtschaft in Beijing. [FFC1]
- 1861-1936 Gründung und Bestehen der französischen Gesandtschaft in Beijing. [NC,BensN2]

*Bibliographie : Autor*

- 1864-1865 Bourboulon, Catherine de. *Relation de voyage de Shang-hai à Moscou, par Pékin, la Mongolie et la Russie asiatique*. Rédigée d'après les notes de M. de Bourboulon et de Mme de Bourboulon... par M. Achille Poussiègue. In : *Le tour du monde*, vol. 9-11 (1864-1865). [Shanghai ; Beijing ; Alphonse de Bourboulon].

**Bourboulon, Catherine de** = Bourboulon, Catherine-Fanny de (Ecosse 1827-1865) : Gattin von Alphonse de Bourboulon*Bibliographie : Autor*

- 1864-1865 Bourboulon, Catherine de. *Relation de voyage de Shang-hai à Moscou, par Pékin, la Mongolie et la Russie asiatique*. Rédigée d'après les notes de M. de Bourboulon et de Mme de Bourboulon... par M. Achille Poussiègue. In : *Le tour du monde*, vol. 9-11 (1864-1865). [Shanghai ; Beijing ; Alphonse de Bourboulon].
- 1866 Bourboulon, Catherine de. *Voyage en Chine et en Mongolie de M. de Bourboulon, ministre de France, et de Mme de Bourboulon (1860-1861)*. Par Achille Poussiègue. (Paris : Hachette, 1866). [Alphonse de Bourboulon].  
<http://gallica.bnf.fr/ark:/12148/bpt6k204945j>. [Boot]

**Bourdelle, Antoine** (Montauban 1861-1929 Le Vésinet bei Paris) : Maler, Plastiker, Lehrer*Bibliographie : Autor*

- 1990 [Bourdelle, Antoine]. *Yi shu jia yan zhong de shi jie : Aimi'er-Antuowani Bude'er guan you yi shu yu sheng shuo di sui bi*. Aimi'er-Antuowani Bude'er zhu ; Kong Fanping, Sun Lirong bian yi. (Shenyang : Liaoning mei shu chu ban she, 1990). Übersetzung von Bourdelle, Antoine. *Ecrits sur l'art et sur la vie*. Illustriés de dessins de l'auteur. Présentés par Gaston Varenne. (Paris : Plon, 1955).  
艺术家眼中的世界 : 爱米尔安托瓦尼布德尔关于艺术与生活的随笔 [WC]

**Bourée, Frédéric Albert** (1836-1914) : Französischer Diplomat*Biographie*

- 1879-1884 Frédéric Albert Bourée ist bevollmächtigter Gesandter der französischen Gesandtschaft in Beijing. [FFC1]

**Bourfeind, Paul** (1886-1968) : Deutscher Lehrer, Schriftsteller*Bibliographie : Autor*

- 1964 Bourfeind, Paul. *Chinesische Legenden*. (Köln : Kallipe-Verlag, 1964). [WC]

**Bourgeat, François** (Lyon 1936-) : Dramatiker

*Bibliographie : Autor*

- 1986 [Bourgeat, François ; Laville Pierre ; Maréchal, Marcel]. *San jian ke : ju ben*. Dazongma yuan zhu ; Fulangsuowa Bu'erya, Pi'ai'er Laweile, Masai'er Maleisha'er gai ju ; Zhang Yuhe fan yi. (Shanghai : Shanghai wai yu jiao yu chu ban she, 1986). Übersetzung von [Bourgeat, François ; Laville Pierre ; Maréchal, Marcel]. Les trois mousquetaires : version scénique : d'après Alexandre Dumas. (Marseille : J. Lafitte, 1982). (Création au Théâtre national de Marseille, 1982).  
三劍客 : 劇本 [WC]

**Bourgeois, Denis** (1966 ca.-)*Bibliographie : Autor*

- 1997 Gao, Xingjian. *Au plus près du réel : dialogues sur l'écriture (1994-1997)*. En collab. avec Denis Bourgeois. (La Tour d'Aigues : L'Aube, 1997). [Pino24]

**Bourgeois, Emile** (Paris 1857-1934 Paris) : Professeur d'histoire Sorbonne**Bourgeois, François** = Chao Junxiu = Jige (Remicourt, Vogesen 1723-1792 Beijing) : Jesuitenmissionar*Biographie*

- 1767 François Bourgeois kommt in Guangzhou (Guangdong) an. [Deh 1]  
1768 François Bourgeois kommt in Beijing an. [Deh 1]  
1768 François Bourgeois ist als Missionar in Beijing tätig. [Deh 1]  
1775 Unterdrückung der jesuitischen französischen Missionare. François Bourgeois übergibt die Mission Beitang in Beijing den Lazaristen. [Deh 1]  
1775-1815 François Bourgeois wird Superior von Beijing und Administrator der französischen jesuitischen Mission. [Deh 1]

**Bourgeois, Henri Séraphin** (1852-1917) : Französischer Diplomat*Biographie*

- 1906 Henri Séraphin Bourgeois ist Konsul des französischen Konsulats in Tianjin. [FFC1]  
1906-1908 Henri Séraphin Bourgeois ist Konsul des französischen Konsulats in Fuzhou. [France2]  
1914-1919 Henri Séraphin Bourgeois ist Konsul des französischen Konsulats in Tianjin. [BensN2]

**Bourgeois, Pénélope** (1926-) : Französische Übersetzerin*Bibliographie : Autor*

- 1980 Pa, Kin [Ba, Jin]. *Vengeance : [nouvelles]*. Trad. du chinois par Pénélope Bourgeois et Bernard Lelarge. (Paris : Seghers, 1980). [Pino24]  
1987 Tai, Hou-ying [Dai, Houying]. *Etincelles dans les ténèbres : roman*. Trad. du chinois par Li Tche-houa, Pénélope Bourgeois et Jacqueline Alézaïs. (Paris : Seuil, 1987). Übersetzung von Dai, Houying. *Ren a, ren !* (Guangzhou : Hua cheng chu ban she, 1980).  
人啊, 人! [WC]

**Bourgery, Raymond** (um 1998) : Französischer Offizier

*Bibliographie : Autor*

- 1998 Bourgeroy, Raymond ; Lesoueff, Pierre. *La guerre des Boxers 1900-1901*. (Paris : Economica, 1998).  
<http://gallica.bnf.fr/ark:/12148/bpt6k3328759c/f10.image>. [WC]

**Bourges, Jacques de** (um 1668)*Bibliographie : Autor*

- 1668-1671 Bourges, Jacques de. *Relation du voyage de Monseigneur l'Evêque de Beryte, Vicaire apostolique du Royaume de la Cochinchine, par la Turquie, la Perse, Les Indes, etc. jusqu'au Royaume de Siam*. (Paris : [s.n.], 1668).  
<https://archive.org/details/relationduvoyage00bour>.  
 = Bourges, Jacques de. *M. de Bourges Wahrhaffte und eigendliche Erzählung von der Reise des Bischofs von Beryte : auss Franckreich zu Wasser und Lande nach China, nemlich auss Marsilien übers Mittel-Meer nach Algier und so ferner durch Syrien, Arabien, Persien und unterschiedne indianische Landschafften, mit genauer Beschreibung der Städte und Plätze, Gottesdienste und Sitten der Völcker, sam[mt] derer zu dieser Reise nützlichen Kosten, item von der Müntze, so in selbigen Landen gangbar*. (Leipzig : Im Ritzschischen Buchladen, 1671).  
[https://books.google.ch/books/about/M\\_de\\_Bourges\\_wahrhaffte\\_und\\_eigendliche.html?id=q9IPcgA](https://books.google.ch/books/about/M_de_Bourges_wahrhaffte_und_eigendliche.html?id=q9IPcgA)

**Bourget, Paul** = Bourget, Paul Charles Joseph (Amiens 1852-1935 Paris) : Schriftsteller*Bibliographie : Autor*

- 1936 [Bourget, Paul]. *Di zi*. Buerre zhu ; Dai Wangshu yi. (Shanghai : Zhong hua shu ju, 1936).  
 Übersetzung von Bourget, Paul. *Le disciple*. (Paris : Plon-Nourrit ; Nelson ; A. Lemerre, 1889).  
 弟子 [LeeG1]
- 1940 [Bourget, Paul]. *Si wang de yi yi*. Buercai ; Yang Shoukang yi. (Shanghai ; Changsha : Shang wu yin shu guan, 1940). (Shi jie wen xue ming zhu). Übersetzung von Bourget, Paul. *Le sens de la mort*. (Paris : Plon-Nourrit, 1915).  
 死亡的意义 [WC,Cat3]
- 1970 [Bourget, Paul]. *Zhe xue jia de di zi*. Puerre zhuan ; Dai Nianwen yi. (Taipei : Ju ren, 1970). (Ju ren cong kan ; 16). Übersetzung von Bourget, Paul. *Le disciple*. (Paris : Alphonse Lemerre, 1889).  
 哲學家的弟子 [WC]

**Bourguignon d'Anville, Jean-Baptiste** (Paris 1697-1782 Paris) : Geograph, Kartograph**Bourke-White, Margaret** (New York, N.Y. 1904-1971 Stanford, Conn.) : Fotoreporterin, Gattin von Erskine Caldwell (1939-1942)*Biographie*

- 1941 Trip by Erskine Caldwell as reporter for "Life" and Margaret Bourke-White as Photoreporter in China (March-April).  
 The trip from Hong Kong to Chongqing was dangerous because China and Japan were at war and the airspace was infested with Japanese aircraft. [Cald1:S. 85]

*Bibliographie : erwähnt in*

- 2014 Caldwell, Jay E. *Erskine Caldwell, Margaret Bourke-White, and the popular front (Moscow 1941)*. Diss. Univ. of Arizona, 2014.  
[http://www.google.ch/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CCgQFjAB&url=http%3A%2F%2Farizona.openrepository.com%2Farizona%2Fbitstream%2F10150%2F316913%2F1%2Fazu\\_etd\\_13199\\_sip1m.pdf&ei=pHjPU\\_-RFKPC0QWwsIGQDQ&usg=AFQjCNFYs9BauspdMIScbj--nTOPYAtQA](http://www.google.ch/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CCgQFjAB&url=http%3A%2F%2Farizona.openrepository.com%2Farizona%2Fbitstream%2F10150%2F316913%2F1%2Fazu_etd_13199_sip1m.pdf&ei=pHjPU_-RFKPC0QWwsIGQDQ&usg=AFQjCNFYs9BauspdMIScbj--nTOPYAtQA).

**Bourne, Frederick Samuel Augustus** (Norfolk 1854-1940 Mayfield, Sussex) : Konsul, Richter

### *Biographie*

- 1876-1888 Frederick Samuel Augustus Bourne ist Student Interpreter, dann Konsul der britischen Konsulate In Guangzhou, Chongqing (1884-1887), Pagoda Island, Wuhu und in Danshui (1888). [Qing1,Wik]
- 1898-1905 Frederick Samuel Augustus Bourne ist Richter in Shanghai. [Wik]

### *Bibliographie : Autor*

- 1888 Bourne, F[rederick] S[amuel] A[ugustus]. *Report of a journey in South-Western China*. (London : Printed for H.M.S.O. by Harrison, 1888).
- 1895 Bourne, F[rederick] S[amuel] A[ugustus]. *The Lo-Fou mountains : an excursion*. (Hong Kong : Kelly & Walsh, 1895). [Luofu, Dongjiang, Huizhou, Guangdong].  
<https://archive.org/details/lofoumountainsex00bour>.  
<http://library.uoregon.edu/ec/e-asia/read/lo-fou.pdf>. [WC]
- 1898 Bourne, F[rederick] S[amuel] A[ugustus]. *Report of the mission to China of the Balckburn Chamber of Commerce, 1896-7 : F.S.A. Bourne's section*. (Blackburn : The North-East Lancashire Press Co., 1898).  
<http://umaclib3.umac.mo/record=b2546144>.
- 1898 Bourne, F[rederick] S[amuel] A[ugustus]. *Trade of Central and Southern China*. (Shanghai : Shanghai Mercury Office, 1898).  
<https://catalog.hathitrust.org/Record/100154715>.
- 1915 Bourne, Frederick. *Gardening in Shanghai for amateurs*. (Shanghai : Kelly & Walsh, 1915).  
<https://catalog.hathitrust.org/Record/009125884>. [Limited search]. [WC]

**Bourne, Kenneth Morrison** (Hong Kong 1893-) : Englischer Major, Polizist

### *Biographie*

- 1919-1941 Kenneth Morrison Bourne ist Mitglied, dann Commissioner der Shanghai Municipal Police. [LGO,Who2]

**Bourrienne, Louis Antoine Fauvelet de** (Sens 1769-1834 Caën) : Diplomat, Politiker, Privatsekretär Napoleons I.

### *Bibliographie : Autor*

- 1986 [Bourrienne, Louis Antoine Fauvelet de]. *Napolun zhuan*. Buliang ; Yu Fei yi. (Tianjin : Tianjin ren min chu ban she, 1986). Übersetzung von Bourrienne, Louis Antoine Fauvelet de. *Mémoires de M. De Bourrienne, Ministre d'état, sur Napoléon, le directoire, le consulat, l'empire et la restauration*. (Paris : Ladvocat, 1829).  
 拿破仑传 [WC]

**Bousquet, Pierre** (Dax, Landes 1874-1945) : Priester, Missionar Missions étrangères de Paris

*Biographie*

- 1897 Pierre Bousquet wird als Missionar ins Tal des Oujiang-Flusses geschickt. [Bous2]  
 1923-1924 Pierre Bousquet besucht Hong Kong. [Bous2]  
 1925-1944 Pierre Bousquet hält sich als Missionar in Guangzhou (Guangdong) auf. [Cous2]  
 1944 Pierre Bousquet kommt in Gefangenschaft der Japaner. [Bous2]

*Bibliographie : Autor*

- 1923 Bousquet, Pierre. *Xin jing gong han yu mo shi lu*. (Hong Kong : Nazareth, 1923).  
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<http://archives.mepasie.org/fr/notices/notices-biographiques/bousquet>.

**Boutet, Claude** (um 1688) : Französischer Maler

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- 1688 Boutet, Claude. *Traité de mignature, pour apprendre aisément à peindre sans maître ; et le secret de faire les plus belles couleurs l'or bruny, l'or en coquille, et le vernis de la Chine*. (A La Haye : Estienne Foulque, et Louis van Dole, 1688).  
<https://archive.org/details/traitedemignatur00bout>. [WC]

**Boutsen, Gabriël** = Boutsen, Gabriel Marie (1903-1970) : Holländischer Franziskaner Missionar

*Bibliographie : Autor*

- 1948 Boutsen, Gabriel. *De blauwe vallei*. (Tielt : J. Lannoo, 1948).  
 =  
 Boutsen, Gabriël. *Das blaue Tal : ein Chinabuch*. Übers. von Georg Hermanowski. (Recklinghausen : Paulus, 1954). [WC]

**Bouvet, Joachim** = Bai jin (Le Mans od. Conlie 1656-1730 Beijing) : Jesuitenmissionar, Mathematiker, Naturwissenschaftler

*Biographie*

- 1685 Ludwig XIV. gründet die wissenschaftliche Chinamission der französischen Jesuiten. Er wählt die sechs Jesuiten Joachim Bouvet, Jean-François Gerbillon, Claude de Visdelou, Jean de Fontaney, Louis Le Comte und Guy Tachard aus der Académie des Sciences aus. Sie werden zu korrespondierenden Mitgliedern der Académie des sciences ernannt und reisen mit der französischen Gesandtschaft nach Siam ab. [Wid,Sta,Col]  
 1687 Die sechs Jesuiten Joachim Bouvet, Jean-François Gerbillon, Claude de Visdelou, Jean de Fontaney, Louis Le Comte, die ‚Mathématicien du Roy‘ kommen in China an. Guy Tachard bleibt in Siam. [Col]  
 1688 Joachim Bouvet, Jean-François Gerbillon, Claude de Visdelou, Jean de Fontaney und Louis Le Comte kommen in Beijing an. [Deh 1]

- 1688 Die fünf französischen Mathematiker Joachim Bouvet, Jean-François Gerbillon, Claude de Visdelou, Jean de Fontaney, Louis Le Comte werden an den Kaiserhof in Beijing berufen. [BBKL]
- 1689 Joachim Bouvet und Jean-François Gerbillon werden Lehrer des Kaisers Kangxi für europäische Naturwissenschaften, wie Mathematik Chemie, Botanik, Pharmazie, sowie westliche Philosophie. Antoine Thomas und Tomé Pereira unterrichten ihn in den Fächern Arithmetik, Geometrie, Astronomie und Musik . [BBKL,Wid]
- 1693 Kaiser Kangxi sendet Joachim Bouvet nach Frankreich um weitere gelehrte Jesuitenmissionare nach China zu holen. [BBKL]
- 1697 Joachim Bouvet bringt eine Serie chinesischer Zeichnungen nach Frankreich und überbringt Ludwig XIV. 49 Bücher mit chinesischer Malerei als Geschenk von Kaiser Kangxi. Die ersten chinesischen vier Bücher der Bibliothèque du Roi wurden von Jules Mazarin geschenkt. [Leu1,Bele1:S. 243,ImpO1:S. 78,Elis]
- 1697-1700 Jourdan de Groué, négociant, manufacturier de glaces à Paris, fit la proposition à la Compagnie des Indes orientales d'équiper à ses frais un vaisseau pour établir un commerce sur les côtes de la Chine qu'il consentait à abandonner ensuite à la Compagnie des Indes. Le traité fut signé en 1698. Pour réaliser le voyage en China, la Compagnie acheta la frégate du roi L'Amphitrite. Le promoteur de l'expédition était Joachim Bouvet qui revenait en Chine avec des missionnaires qu'il était venu chercher en Europe sur l'ordre de Kangxi. En octobre, on arriva à Macao et à l'embouchure de la rivière de Canton [Guangzhou]. En 1699 l'empereur remettait à l'Amphitrite tous les droits d'entrée et de mesurage et permettait aux marchands français d'acheter une maison à Canton pour y établir leur commerce. Le vice-roi informa les Français en décembre que sur l'ordre de l'empereur ils devaient se mettre en route. En janvier 1700 on quitta les eaux de la Chine emportant une riche cargaison de cuivre, étoffes, porcelaines et les présents de l'empereur, que le Jean de Fontaney était chargé de remettre au roi. [Bele1:S. 49-51, 53, 55-56, 59]
- 1697-1701 Korrespondenz zwischen Joachim Bouvet und Gottfried Wilhelm Leibniz. [HoJ1:S. 39]
- 1698 Joachim Bouvet kommt mit acht neuen Jesuiten in China an. [BBKL]
- 1698 Joachim Bouvet beginnt mit seinen figuristischen Studien, um das Mandat von Charles Maigrot zu widerlegen. Er versucht zu beweisen, dass die Religionen Chinas und Europas im Ursprung identisch waren und dass die christliche Religion von den chinesischen Büchern lernen kann. Er benutzt für seinen Figurismus auch den Daoismus und den Song-Konfuzianismus. Da die Chinesen nur gelten liessen, was in ihren eigenen Schriften steht, will Bouvet durch Aufweis der Verwandtschaft ihrer alten Schriften mit den alten europäischen plausibilisieren, dass die chinesische Weisheit Hinweise auf christliche Wahrheiten, ja auf den Erlöser selbst enthält, um sie so zum Christentum zu bekehren. [Coll6,Col]

- 1700 Die Jesuiten machen eine Eingabe an Kaiser Kangxi und erlangen die *Declaratio Rituum*, wonach die Riten nicht abergläubisch sind, sowie seine Bestätigung der von ihnen verwendeten Gottesnamen. Kangxi beurteilt die Eingabe folgendermassen : Was in dieser Schrift enthalten ist, ist ausgezeichnet geschrieben und steht in völliger Übereinstimmung mit der 'Grossen Lehre'.  
Diese *Brevis Relatio eorum quae spectant ad declarationem Sinarum Imperatoris Kam Hi circa coeli, Cumfucii et Avorum cultum* wird 1702 ans Hl. Offizium geschickt in Rom geschickt, erreicht aber nicht den gewünschten Zweck. Kaiser Kangxi erhält nie eine Antwort aus Rom.  
Joachim Bouvet will ein Exemplar dieses *Brevis* an Gottfried Wilhelm Leibniz schicken, der es aber nie erhalten hat. Bouvet schreibt an Leibniz : Wir sind seit langem aus stichhaltigen Gründen überzeugt, dass die Chinesen ebenso wie wir Kenntnis von der Gottheit hatten, was auch immer in den letzten Jahren in ganz Europa dagegen veröffentlicht wurde. Falls auch Sie sich von dieser Wahrheit überzeugen wollen, dann machen Sie sich die Mühe, eine kleine lateinische Abhandlung durchzuarbeiten, die wir eben hier in Peking gedruckt haben und wovon ich Ihnen ein Exemplar schicke. Wenn Sie beim Lesen des Artikels über die alte Tradition und alles, was Tempel und Opfer angeht ebenso wie die Sentenzen und Sprichwörter eine Stelle finden, über die Sie Aufklärung wünschen, dann seien Sie so gut, Monsieur, es mir anzuzeigen, denn ich bin es, der dieses Stück angefertigt hat... [Col]
- 1701 Joachim Bouvet schreibt in einem Brief an Gottfried Wilhelm Leibniz, dass schon in den 64 Hexagrammen des *Yi jing* das von Leibniz entdeckte binäre Zahlensystem vorhanden sei. Da die im *Yi jing* verwendeten kombinatorischen Zeichen eine kosmologische Deutung erfahren, könnten sie gerade so, wie dies Leibniz von seiner Daydik beansprucht, imago creationis sein. Damit ist die Betrachtung einer zunächst rein kombinatorischen Zeichentheorie ein Mittel an die Hand gegeben, das es Leibniz erlaubt, auf die von Bouvet hingewiesene Entsprechung geradezu euphorisch zu reagieren. [LiPos1:S. 18, BBKL]
- 1703 Gottfried Wilhelm Leibniz schreibt an Joachim Bouvet : "Je ne sais que dire des Hiéroglyphes des Egyptiens et j'ai de la peine à croire qu'ils aient quelque convenance avec ceux des Chinois. Car il me semble que les caractères égyptiens sont plus populaires et sont trop à la ressemblance des choses sensibles, comme animaux et autres ; et par consequent aux allegories, au lieu que les caractères chinois sont peut-être plus philosophiques et paraissent bâtis sur des considérations plus intellectuelles, telles que donnant les nombres, l'ordre et les relations ; ainsi il n'y a que des traits détachés qui ne butent à aucune ressemblance avec quelque espèce de corps". [HoJ1:S. 51]
- 1705 Antoine Thomas, Joachim Bouvet, Jean-Baptiste Régis und Dominique Parrenin führen im Rahmen des kaiserlichen Kartographierungsprojekts die Vermessung des Gebietes um Beijing durch. [BBKL]
- 1711-1714 Joachim Bouvet arbeitet mit Jean-François Foucquet, Joseph Henri-Marie de Prémare und anderen Missionaren an der Erforschung des *Yi jing*. Pierre Vincent de Tartre und Kilian Stumpf halten die Arbeiten am *Yi jing* für eine Gefahr für die Mission. Als ihr Druck auf Jean-François Foucquet und Joachim Bouvet zu gross wird, entschliesst sich Jean-François Foucquet China zu verlassen. Er tritt später aus dem Jesuitenorden aus.  
Bouvet erforscht die klassischen Bücher wie *Yi jing* und *Shu jing*. Er hält es für falsch, dass das *Yi jing* als ein Buch des Aberglaubens aufgefasst wird, es enthält für ihn die ganz reine Philosophie und Weisheit des Altertums und er sieht darin ein vollkommenes System der chinesischen Metaphysik. Er ist überzeugt, dass die Chinesen den Glauben an Jesus Christus annehmen würden und meint, die Chinesen hätten den wahren Glauben an Gott verloren, weil ihnen die originale Bedeutung ihrer Schriftzeichen verloren gegangen sei. Bouvet sieht eine Beziehung zwischen dem tieferen Sinn der chinesischen Schriftzeichen und den religiösen Vorstellungen. Die ursprünglichen metaphysischen Ideen und Prinzipien, die in den Schriftzeichen enthalten sind, seien vergessen worden. [BBKL, HoJ1:S. 39-43]

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- 1688 Prévost d'Exiles, Antoine-François. *Histoire générale des voyages ou nouvelle collection de toutes les relations de voyages par mer et par terre, qui ont été publiées jusqu'à présent dans les différentes langues de toutes les Nations connues [etc.]*. Vol. 1-64. (Paris : Chez Didot, libraire, 1749-1761). [Enthält] : Bouvet, Joachim. *Voyage du Père Joachim Bouvet, Jésuite, de Peking à Canton, lorsqu'il fut envoyé en Europe par l'Empereur Kang-hi, en 1693*. Vol. 20. Navarrete, Domingo Fernandez de. *Voyage de Navarrete au travers de la Chine, en 1658*. Vol. 19. Fontaney, Jean de. *Voyage du Père Jean de Fontaney, Jésuite, de Peking à Kyang-cheu, dans la Province de Chansi, & de-là à Nan-king [1688]*. [Beijing : Guangzhou (Guangdong) ; Shanxi ; Nanjing]. [Lust]
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- 1697 Bouvet, Joachim. *Portrait historique de l'empereur de la Chine présenté au Roy, Par le P. J. Bouvet, de la Compagnie de Jesus, missionnaire de la Chine*. (Paris : Michallet, 1697). [KVK]
- 1697 Bouvet, Joachim. *L'estat present de la Chine, en figures dedié à Monseigneur le Duc à Madame la Duchesse de Bourgogne*. (Paris 1697). [Berg]

- 1697 Leibniz, Gottfried Wilhelm. *Novissima sinica : historiam nostri temporis illustrata in quibus de christianismo publica nunc primum auctoritate propagato missa in Europam relatio exhibetur, deque favore scientiarum europaeorum ac moribus gentis & ipsius praesertim monarchiae, tum & de bello Sinensium cum Moscis ac pace constituta, multa hactenus ignota explicantur.* (Hannover : Nicolaus Förster, 1697). 2. Aufl. (Hannover : Nicolas Förster, 1699). [https://archive.org/details/bub\\_gb\\_B\\_6\\_bXgsiOAC](https://archive.org/details/bub_gb_B_6_bXgsiOAC).  
 [Enthält] : Der grösste Teil des Buches besteht aus Auszügen der Schriften und Briefe der Jesuitenmissionare in China. Weitere Quellen sind die Werke von Martino Martini.  
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 Ricci, Matteo ; Trigault, Nicolas. *De christiana expeditione* [ID D1652].  
 Soares, José. *Libertas Evangelium Christi annunciandi et propagandi in Imperio Sinarum solenniter declarata, anno Domini 1692.* [Bericht über das Toleranzedikt zur Missionserlaubnis in China von Kaiser Kangxi].  
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 Verbiest, Ferdinand. Auszug aus *Astronomia Europaea* [ID D1719].  
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 Grimaldi, Claudio Filippo. Antworten auf die Liste der Fragen über China von Leibniz, Brief von 1695.  
 Thomas, Antoine. Brief über die Förderung des Christentums durch den Hof in Beijing.  
 Gerbillon, Jean-François. Auszug eines Briefes über den chinesisch-russischen Krieg und den Friedensschluss.  
 Beschreibung des Weges der russischen Gesandtschaft nach China (1693-1695).  
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- 1699 Bouvet, Joachim. *Histoire de l'empereur de la Chine, présenté au roy, par le P.J. Bouvet, de la Compagnie de Jesus, missionnaire de la Chine.* (La Haye : Meyndert Uytwerf, 1699).  
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- 1735 Du Halde, Jean-Baptiste. *Description géographique, historique, chronologique, politique et physique de l'empire de Chine et de la Tartarie chinois enrichie de cartes générales et particulières et ornée d'un grand nombre de figures et de vignettes gravées en taille douce.* T. 1-4. (Paris : G. Le Mercier, 1735 ; La Haye : H. Scheurleer, 1736).  
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**Bouvier, Nicolas** (Gran-Lancy bei Genève 1929-1998 Cologny bei Genève) : Schriftsteller, Photograph, Reisender

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- 1971 Pestelli, Lorenzo ; Bouvier, Nicolas. *Le long été : récit de voyage*. Vol. 1-2. (Lausanne : Cahiers de la Renaissance vaudoise, 1971). [Vol. 1 enthält die Reise nach China, Vietnam, Japan, Korea, Kambodscha, Siam, Malaysia, Bali. Vol. 2 enthält die Reise nach Java, Sumatra, Ceylon, Indien, Nepal, Tibet, Indien, Australien und Westen]. [Sammlung von Gedanken, Gedichten und Tagebuchauszügen].

**Bovero, Clara** (Sao Paolo, Brasilien 1924-1946 Turin) : Übersetzerin, Lehrerin

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**Bovet, Edouard** (Fleurier, NE 1797-1849) : Uhren-Fabrikant

*Biographie*

- 1818-1830 Edouard Bovet ist Uhren-Fabrikant in Guangzhou. [Wik]  
 1822-1864 Gründung und Bestehen der Uhren-Firma Bovet-Fleurier in Guangzhou. Gründung von Edouard Bovet für die Fabrikation in China. [Wik]

**Bowden, Ivor Gordon** (1925-) : Australischer Kommissar

*Biographie*

- 1972-1974 Ivor Gordon Bowden ist australischer Kommissar in Hong Kong. [ChiAus3]

**Bowden, Vivian Gordon** (Stanmore, Sydney 1884–1942 Banka Island, Indonesien) : Handelskommissionar, Diplomat

*Biographie*

- 1935-1941 Vivian Gordon Bowden ist australischer Handelskommissar in Shanghai. [ChiAus4]

**Bowen, Arthur J.** = Bowen, Arthur John (Neponset, Ill. 1873-1944 Altadena, Calif.) : Missionar Board of Foreign Missions of the Methodist Episcopal Church in China, Dozent

*Biographie*

- 1897-1930 Arthur J. Bowen ist Missionar des Board of Foreign Missions of the Methodist Episcopal Church in China und Dozent der University of Nanjing. [Shav1]  
 1901-1905 Arthur J. Bowen ist Superintendent und Schatzmeister der Central China Mission in Jiangxi. [Shav1]  
 1903-1904 Arthur J. Bowen ist Präsident der University of Nanjing. [Shav1]  
 1908-1927 Arthur J. Bowen ist Präsident der University of Nanjing. [Shav1]

**Bowen, Crosswell** (Toledo, Ohio 1905-1971 New York, N.Y.) : Amerikanischer Journalist

*Bibliographie : Autor*

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**Bowen, Elizabeth** = Bowen, Elizabeth Dorothea Cole (Dublin 1899-1973 London) : Schriftstellerin

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爱的世界 [WC]

**Bowen, Emanuel** (1593 od. 1694-1767 London) : Kartograph, Graveur

*Biographie*

- 1883-1887 George Ferguson Bowen ist Gouverneur von Hong Kong. Er gründet das Royal Observatory, das spätere Meteorological Institute. [Wik]

*Bibliographie : Autor*

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**Bowen, George Ferguson** = Bowen, George Ferguson Sir (Taughboyne, Irland 1821-1899 Hotel Metropole, Brighton) : Gouverneur von Hong Kong

*Biographie*

- 1883-1885 George Ferguson Bowen ist Gouverneur von Hong Kong. [FFC1]

**Bowen, Lionel** = Bowen, Lionel Frost (Ultimo, New South Wales 1922-2012 Sydney) : Politiker, Vize-Premierminister

*Biographie*

- 1973 Eine australische parlamentarische Delegation unter Lionel Bowen besucht China. [Tho2]

**Bower, Hamilton** (1858-1940) : Englischer Indologe, Offizier der indischen Armee

*Bibliographie : Autor*

1894 Bower, Hamilton. *A diary of a journey across Tibet*. (London : Rivington & Percival, 1894).  
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**Bowers, Alexandre** (um 1869) : Captain

*Bibliographie : Autor*

1869 Bowers, Alexandre. *Bhamo expedition report on the practicability of re-opening the trade route, between Burma and western China*. (Rangoon, [Burma] : American Mission Press, 1869). [Expedition unter Captain E.B. Sladen].  
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**Bowie, Malcolm** (Aldeburgh, Suffolk 1943-2007 Cambridge) : Master of French Literature, Christ College, Cambridge

*Bibliographie : Autor*

2000 [Bowie, Malcolm. *Xing kong zhong di*. Pulusite. Liao Yuejuan yi. (Taibei : Lian jing chu ban shi ye gong si, 2000). Übersetzung von Bowie, Malcolm. *Proust among the stars*. (London : HarperCollins, 1998).  
 星空中的璀璨鲁斯特 [WC]

**Bowlby, Thomas William** (Gibraltar, Spanien 1817-1860 Tongzhou, Zhili = Hebei) : Journalist

*Biographie*

1860 Thomas William Bowlby reist als Korrespondent der *The Times* in China. Er begleitet Harry Smith Parkes nach Tongzhou (Zhili = Hebei), wo sie in Gefangenschaft kommen. Er stirbt im Gefängnis. [Talb1,Bowl1]

**Bowles, Carington** (1724-1793 London) : Englischer Verleger, Drucker

*Bibliographie : Autor*

1794-1798 Bowles, Carington. *Bowles's new one-sheet map of Asia, divided into the empires, kingdoms, states, and other subdivisions : laid down from observations of the most celebrated geographers*. (London : For Bowles & Carver, 1794-1798). [NLA]

**Bowles, Paul** (1956-) : Professor of Economics, University of Northern British Columbia, Canada

*Bibliographie : Autor*

1993 Bowles, Paul ; White, Gordon. *The political economy of China's financial reforms : finance in late development*. (Boulder, Colo. : Westview Press, 1993). (Transitions - Asia and the Pacific).

**Bowles, Paul (2)** (Queens, N.Y. 1910-1999 Tanger) : Schriftsteller, Übersetzer, Komponist

*Biographie*

- 1922 Paul Bowles bought his first book of poetry, Arthur Waley's *A hundred and seventy Chinese poems*.  
 "Poetry had never interested me ; in school I had been made to memorize a bit of verse by Bryant or Whittier or Longfellow, and then as soon as possible, I had forgotten it. Waley's compact little pellets, however, suggested the existence of a whole series of other purposes for which the poetic process could be used. I began to look at the real world around me with the idea of defining it in as few words as possible." [BowP2]

### *Bibliographie : Autor*

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**Bowles, Samuel** = Bowles, Samuel III. (Springfield, Mass. 1826-1878 Springfield, Mass.) : Journalist, Verleger des 'The Republican'

### *Biographie*

1869

Bowles, Samuel. *Our new West* [ID D29338].

The Human Nature Curiosity of California--The Sixty Thousand Chinese--Their Character, Habits and Occupations--The Pacific Railroad built by Them--How they are treated by the People--The Indian and the Chinaman--The Limitations of the Chinese Mind--Stony Soil for Missionary Labor--The True Elements of Influence over Them--The Bath-House and the Restaurant the Real Missionaries of Civilization and Christianity--The Morals, Religion and Vices of the Chinese--Picture of an Opium-Eater--A Grand Chinese Banquet to Mr. Colfax--A Specimen of "Pigeon English"--Description of the Dinner and how we Ate it,--and then went out to get Something to Eat--Summing up of the Chinaman in America.

But Human Nature, too, has its curiosities in California. The presence of the Chinese in such large numbers in all the Pacific States, but especially in California, and the share they have taken already in the industry and growth of the country, will be a surprise to most strangers. They are freely scattered everywhere west of the Rocky Mountains and Utah; every considerable town has its Chinese quarter; they fairly line the Pacific Railroad; they swarm in the old mining gulches of the mountains; and in every village of California, Oregon, Idaho, Nevada, and even of British Columbia, we shall find them in more or less of the kitchens, or gardening in the outskirts,

#### REPRESENTATIVE PORTRAITS.

or "taking in" washing and ironing, which, by a sort of prescription, has fallen almost exclusively into their hands in all the Pacific Coast States. They began to come in 1852, when there was an immigration of about twenty thousand; in all, over one hundred thousand have emigrated to California, but full forty thousand have returned, and the present number in all the States is about sixty thousand. They do not come to stay or become citizens, but simply to make their fortunes and go back home and enjoy them. Neither their families nor their priests follow them; they show no desire to domesticate themselves here; they dread nothing more than to die and be buried here, and nearly every China-bound steamer or ship carries back home the bodies of Chinamen, overtaken, as death overtakes us all, in the struggles of their labor and ambition.

There are a few men of great intelligence and wealth and ability among them. These are of longer stature and finer presence than the rest, who although not the poorest and most debased classes of the Chinese,--not the Coolies proper,--are yet of a low type, mentally and physically, and show little capacity for improvement. Most of them can read and write, but all their education lies in a simple, narrow range, and here, as in their work, they all show a certain sure and uniform attainment, beyond which it seems impossible for them to go. They can beat a raw Irishman in a hundred ways; but while he is constantly improving and advancing, they stand still in the old ruts. It is this power as well as disposition for illimitable growth, that distinguishes the

European races in contrast with the Asiatic, who seem to have been cast in an iron mould ages old. The superior men of the Chinese have somewhat the same limitation, though their type is broader and higher than the rest. They are mostly merchants, supplying their countrymen, and also dealing heavily in teas and silks with the Americans and Europeans here. They are generally men of personal and business honor, with aristocratic manners and impressive presence, and are much respected by the American citizens. Grouped around these as leaders or managers are gathered all the Chinese on the Coast. They are divided into six different companies, representing the different sections or localities in China from which they came; each company has head-quarters in San Francisco, to which all its followers resort for assistance and protection; and the managers send out for new immigrants, or return those who wish to go back to their homes, and engage to transmit the bodies of those who die for burial in China. They act, indeed, as jobbers in Chinese labor, and guardians of the interests of their countrymen in America.

The occupations of these people are various. There is hardly anything in the way of manual labor that they cannot turn their hands to,--the work of women as well as men. They do the washing and ironing for the whole population; and sprinkle the clothes as they iron them, by squirting water over them in a fine spray from their mouths. Everywhere, in village and town, you see rude signs informing you that See Hop, or Ah Thing, or Sam Sing, or Wee Lung, or

Cum Sing, wash and iron; How Tie is a doctor, and Hop Chang and Chi Lung keep stores. They are good house servants; cooks, table-waiters, and nurses; better, on the whole, than Irish girls, and as cheap--fifteen to twenty-five dollars a month and board. One element of their usefulness as cooks is their genius for imitation; show them once how to do a thing, and their education is perfected; no repetition of the lesson is needed. But they seem to be more in use as house servants in the country than the city; they do not share the passion of the Irish girls for herding together, and appear to be content to be alone in a house, in a neighborhood, or a town.

Good farm hands are the Chinese, also; in the simpler and routine mechanic arts they have proven adepts; in fact, there is hardly any branch of plain labor in which, under proper tuition, they do not or cannot succeed most admirably. The great success of the woolen manufacture here is due to the admirable adaptation and comparative cheapness of Chinese labor for the details. They are quick to learn, quiet, cleanly and faithful, and have no "off days," no sprees to get over. As factory operatives they receive twenty and twenty-five dollars a month, and board themselves, though quarters are provided for them on the mill grounds. Fish, vegetables, rice and pork are the main food, which is prepared and eaten with such economy that they live for about one-third what Yankee laborers can. Four or five hundred of the Chinamen are employed in the San Francisco woolen mills; there are two thousand of them making cigars in the same city; and seven hundred and fifty are enrolled washermen. Indeed, they are participating in all the various big and little manufactures that are so rapidly springing up in San Francisco; and their cheap and reliable labor lies at the bottom of the diversified manufacturing wealth of California.

Many are vegetable gardeners, too. In this even climate and with this productive soil, their painstaking culture, much hoeing and constant watering, make little ground very fruitful, and they gather in three, four and five crops a year. Their garden patches, in the neighborhood of cities and villages, are always distinguishable from the rougher and more carelessly cultured grounds of their Saxon rivals. But the greater number, as many as thirty thousand it is estimated, are gleaners in the gold fields of the interior. They follow in crowds after the white miners, working and washing over their deserted or neglected sands, and thriving on results that their predecessors would despise. A Chinese gold washer is content with one to two dollars a day; while the white man starves or moves on disgusted with twice that. A very considerable portion of the present gold production of California must now be the work of Chinese painstaking and moderate ambition. The traveler meets these Chinese miners everywhere on his road through the State; at work in the deserted ditches, or moving from one to another, on foot with their packs, or often in the stage, sharing the seats and paying the price of their aristocratic Saxon rivals.

But for the Chinese, too, the Pacific Railroad must have been delayed some years, and cost a third more money. Substantially, the grading of the whole road, through California and Nevada, was done by them; and as many as twelve thousand were employed upon the work at once during the last year. Their wages were about one dollar a day and board, which was half the cost of ordinary white labor. This is the usual proportion between the wages of the Chinese and other laborers; and though the former are not so strong as the Americans and Europeans, lack the force and flexibility of the latter, and fail in executive or superintending duties, yet they are so deft in details, so patient and plodding in their industry, so reliable and prompt always, that their work is, on the whole, worth about as much as that of the whites with whom they compete. Labor, cheap labor, being the one great palpable need of the Pacific States,--far more, indeed, than capital the want and necessity of their prosperity,--we should all say that these Chinese would be welcomed on every hand, their emigration encouraged, and themselves protected by law. Instead of which, we see them the victims of all sorts of prejudice and injustice. Ever since they began to come here, even now, it is a disputed question with the public, whether they should not be forbidden our shores. They do not ask or wish for citizenship; they show no ambition to become voters; but they are even denied protection in persons and property by the law. Their testimony is inadmissible against the white man; and, as miners, they have long been subject to a tax of four dollars a month, or nearly fifty dollars a year, each, for the benefit of the County and State treasuries. Thus

ostracised and burdened by the State, they, of course, have been the victims of much meanness and cruelty from individuals. To abuse and cheat a Chinaman; to rob him; to kick and cuff him; even to kill him, have been things not only done with impunity by mean and wicked men, but even with vain glory. Terrible are some of the cases of robbery and wanton maiming and murder reported from the mining districts. Had "John,"--here and in China alike the English and Americans nickname every Chinaman "John,"--a good claim, original or improved, he was ordered to "move on,"--it belonged to somebody else. Had he hoarded a pile, he was ordered to disgorge; and, if he resisted, he was killed. Worse crimes even are known against them; they have been wantonly assaulted and shot down or stabbed by bad men, as sportsmen would surprise and shoot their game in the woods. There was no risk in such barbarity; if "John" survived to tell the tale, the law would not hear him or believe him. Nobody was so low, so miserable, that he did not despise the Chinaman, and could not outrage him. Ross Browne has an illustration of the status of poor "John," that is quite to the point. A vagabond Indian comes upon a solitary Chinaman, working over the sands of a deserted gulch for gold. "Dish is my land,"--says he,--"you pay me fifty dollar." The poor Celestial turns, deprecatingly, saying; "Melican man (American) been here, and took all,--no bit left." Indian, irate and fierce,--"D--Melican man,--you pay me fifty dollar, or I killee you." There is now a steadily growing improvement in public opinion on this question, however. It is less popular to curse and persecute the Chinese than it was; and the benefits conferred by their labor are more and more, realized and confessed. In some branches of work they unquestionably come in competition with white labor, both male and female, and tend to degrade its character and cheapen its price; but it is so clear that, except for them, many interests, now prosperous, never could have been developed; much wealth, now secure, never could have been harvested; many public improvements, now complete or in progress, would hardly be thought of, except as unattainable, that their value and their necessity stand vindicated and acknowledged. The clamor against them is mainly based upon the prejudices and jealousy of ignorant white laborers,--the Irish particularly,--who regard the Chinese as rivals in their field, and clothes itself in the plausible conceit about this being a "white man's country," and no place for Africans or Asiatics. But without regarding fealty to our national democratic principle of welcoming hither the people of every country and clime, the white man of America needs the negro and the Chinaman quite as much as they need him; the pocket appeal will override the prejudices of his soul,--and we shall do a sort of rough justice to both classes, because it will pay.

There is no ready assimilation of the Chinese with our habits and modes of thought and action. Their simple, narrow, though not dull minds, have run too long in the old grooves to be easily turned off. They look down even with contempt upon our newer and rougher civilization, regarding us barbaric in fact, and calling us in their hearts, if not in speech, "the foreign devils." And our conduct towards them has inevitably intensified these feelings,--it has driven them back upon their naturally self-contained natures and habits. So they bring here and retain all their home ways of living and dressing, their old associations and religion. Their streets and quarters in town and city are China reproduced, unalleviated. Missionaries have found it hard, slow work to make progress among them with our education and our religion. But latterly an entering wedge has been made with Sunday schools and evening schools for teaching the English language. The latter appeal especially to a necessity of their success among us, and several hundreds are now gathered in attendance upon these schools. It is also proposed to found in San Francisco a high school or college for thoroughly educating such of the Chinese as wish, in our language and science.

But as laborers in our manufactories and as servants in our houses, besides their constant contact with our life and industry otherwise, these emigrants from the East cannot fail to get enlargement of ideas, freedom and novelty of action, and familiarity with and then preference for our higher civilization. Slowly and hardly, but still surely this work must go on; and their constant going back and forth between here and China must also transplant new elements of thought and action into the home circles. Thus it is that we may hope and expect to reach this great people with the influences of our better and higher life. It is through modification and revolution in materialities, in manner of living, in manner of doing, that we shall pave the way

for our thought and our religion. Our missionaries to the Five Points have learned to attack first with soap and water and clean clothes. The Chinese that come here are unconsciously besieged with better food and more of it than they have at home. The bath-house and the restaurant are the avant couriers of Christian civilization.

The morals and the religion of these Chinese are as much an anomaly to the American mind as the singular contrast of their mental attainment and mental limitation. Their literature overflows with a sentimental moralism. The "be good and you will be happy" philosophy they know by heart. The wisdom of Confucius is on all their lips. But they are mean and nasty in their vices; cunning, revengeful and wicked in their differences with each other. Assassination is not uncommon among them. Leaving their wives at home, they import Chinese prostitutes, like merchandise, and fight among each other for the possession of them. In many cases these base women are taken as a sort of temporary wives, and children are reared by them. But as a rule there are no Chinese homes here. They live in close quarters, not coarsely filthy like ignorant and besotted Irish, but bearing a savor of inherent and refined uncleanliness that is almost more disgusting. Their whole civilization impresses me as a low, disciplined, perfected, sensuous sensualism. Everything in their life and their habits seems cut and dried like their food. There is no sign of that abandonment to an emotion, to a passion, good or bad, that marks the western races. Their great vice is gambling; that is going on constantly in their houses and shops; and commercial women and barbaric music minister to its indulgence. Cheap lotteries are a common form of this passion. Opium-smoking ranks next; and this is believed to be indulged in more extensively among them here than at home, since there is less restraint from relatives and authorities, and the means of procuring the article are greater. The wildly brilliant eye, the thin, haggard face, and the broken nervous system, betray the victim to opium-smoking; and all tense, all excited, staring in eye and expression, he was almost a frightful object, as we peered in through the smoke of his half-lighted little room, and saw him lying on his mat in the midst of his fatal enjoyment.

The Chinese have no Sunday; they are ready to work seven days in the week, if it is desired, and they are paid for it. Their religion is the Buddhistic idolatry of India; and on their holidays, or occasions of death or departure of friends, they worship, in a cheap, sentimental way, various graven images in their little "Josh" Houses, that are, in style and ornament, an exaggeration of the ruder chapels among an ignorant Romish peasantry. These "Josh" Houses are not numerous, but seem to be run on commercial principles for whoever can own or control them. There are no public gatherings in them,--no forms of public worship,--only individual offerings of gifts to the gods,--or their owners,--with the burning of candles, and similar childish rites. The whole matter of the Chinese religion seems very negative and inconclusive; and apparently it has very little hold upon them. There is no fanaticism in it,--no appreciable degree of earnestness about it.

The impressions these people make upon the American mind, after close observation of their habits, are very mixed and contradictory. They unite to many of the attainments and knowledge of the highest civilization, in some of which they are models for ourselves, many of the incidents and most of the ignorance of a simple barbarism. It may yet prove that we have as much to learn from them as they from us. Certainly here in this great field, this western half of our Continental Nation, their diversified labor is a blessing and a necessity. It is all, perhaps more even, than the Irish and the Africans have been and are to our Eastern wealth and progress. At the first, at least, they have greater adaptability and perfection than either of these classes of laborers, to whom we are so intimately and sometimes painfully accustomed.

The managers of the six Chinese companies and the leading Chinese merchants of San Francisco all hold friendly relations with the leading citizens and public men of California. Occasionally, when distinguished people are visiting here, they extend to them the courtesy of a grand Chinese dinner. Such honor was proffered to Mr. Colfax and his companions. The preliminary formalities were stately and extensive,--they would have sufficed for a banquet of the royal sovereigns of Europe, or the pacification of the ambitions and jealousies of the first families of Virginia; but when these were finally adjusted, questions of precedence among the Chinese settled, and a proper choice made among the many Americans who were eager to be

bidden to the feast, all went as smooth as a town school examination that the teacher has been drilling for a month previous.

The party numbered from fifty to sixty, half Chinese, half white citizens. The dinner was given in the second story of a Chinese restaurant, in a leading street of the city. Our hosts were fine-looking men, with impressive manners. While their race generally seem not more than two-thirds the size of our American men, these were nearly if not quite as tall and stout as their guests. Their eyes and their faces beamed with intelligence; they were quick to perceive everything, and alert and au fait in all courtesies and politeness. An interpreter was present for the heavy talking; but most of our Chinese entertainers spoke a little English, and we got on well enough so far as that was concerned; though hand-shaking and bowing and scraping and a general flexibility of countenance, bodies and limbs had a very large share of the conversation to perform. Neither here nor in China is it common for the English and Americans to learn the Chinese language. The Chinese can and do more readily acquire ours, sufficiently at least for all business intercourse. Their broken or "pigeon" English, as it is called, is often very grotesque, and always very simple. Here is a specimen,--a "pigeon-English" rendering of "My name is Norval," etc.:--

My namee being Norval topside that Glampian Hillee,  
 My father you sabee my father, makee pay chow-chow he sheep,  
 He smallo heartee man, too muchee take care that dolla, gallo?  
 So fashion he wantchee keep my, counta one piece chilo stope he own side,  
 My no wantchee long that largee mandoli, go knockee alla man;  
 Littee turn Joss pay my what thing my father no like pay  
 That mourn last nightee get up loune, alla same my hat,  
 No go full up, no got square; that plenty piece  
 That lobbie man, too muchee qui-si, alla same that tiger,  
 Chop-chop come down that hillee, catchie that sheep long that cow,  
 That man, custom take care, too muchie quick lun away.  
 My one piecie owne spee eye, look see that ladlone man what side he  
 walkee,  
 Hi-yah! No good chancie, findie he, lun catchie my flew:  
 Too piecie loon choon lun catchie that lobbie man! he  
 No can walkee welly quick, he pocket too much full up.  
 So fashion knockee he largee.  
 He head man no got shutte far  
 My knockie he head, Hi-yah! my No. 1 strong man,  
 Catchie he jacket, long he toousa, galo! You likee look see?  
 My no likee takee care that sheep, so fashion my hear you got fightee  
 this side.  
 My takee one servant, come your country, come helpie you,  
 He heart all same cow, too muchie fear lun away.  
 Masquie, Joss take care pay my come your house.

We were seated for the dinner about little round tables, six to nine at each table, and hosts and guests evenly distributed. There was a profusion of elegant China ware on each table; every guest had two or three plates and saucers, all delicate and small. Choice sauces, pickles, sweetmeats and nuts were also plentifully scattered about. Each guest had a saucer of flowers, a China spoon or bowl with a handle, and a pair of chop-sticks, little round and smooth ivory sticks about six inches long. Chi Sing-Tong, President of the San Yup Company, presided at Mr. Colfax's table.

Now the meal began. It consisted of three different courses, or dinners rather, between which was a recess of half an hour, when we retired to an ante-room, smoked and talked, and listened to the simple rough, barbaric music of a coarse guitar, viol drum and violin, and meanwhile the tables were reset and new food provided.

Each course or dinner comprised a dozen to twenty different dishes, served generally one at a time, though sometimes two were brought on at once. There were no joints, nothing to be carved. Every article of food was brought on in quart bowls, in a sort of hash form. We dove

into it with our chop-sticks, which, well handled, took up about a mouthful, and, transferring this to our plates, worked the chop-sticks again to get it or parts of it to our mouths. No one seemed to take more than a single taste or mouthful of each dish; so that, even if one relished the food, it would need something like a hundred different dishes to satisfy an ordinary appetite. Some of us took very readily to the chop-sticks; others did not,--perhaps were glad they could not; and for these a Yankee fork was provided, and our Chinese neighbors at the table were also prompt to offer their own chop-sticks to place a bit of each dish upon our plates. But as these same chop-sticks were also used to convey food into the mouths of the Chinese, the service did not always add to the relish of the food.

These were the principal dishes served for the first course, and in the order named: Fried shark's fins and grated ham, stewed pigeon with bamboo soup, fish sinews with ham, stewed chicken with water-cress, sea-weed, stewed ducks and bamboo soup, sponge cake, omelet cake, flower cake and banana fritters, bird-nest soup, tea. The meats seemed all alike; they had been dried or preserved in some way; were cut up into mouthfuls, and depended for all savoriness upon their accompaniments. The sea-weed, shark's fins and the like had a glutinous sort of taste; not repulsive, nor very seductive. The sweets were very delicate, but like everything else had a positively artificial flavor; every article, indeed, seemed to have had its original and real taste and strength dried or cooked out of it, and a common Chinese flavor put into it. The bird-nest soup looked and tasted somewhat as a very delicate vermicelli soup does. The tea was delicious,--it was served without milk or sugar, did not need any such amelioration, and was very refreshing. Evidently it was made from the most delicate leaves or flowers of the tea plant, and had escaped all vulgar steeping or boiling.

During the first recess, the presidents of the companies,--the chief entertainers,--took their leave, and the prominent Chinese merchants assumed the post of leading hosts; such being the fashion of the people. The second dinner opened with cold tea, and a white, rose-scented liquor, very strong, and served in tiny cups, and went on with lichens and a fungus-like moss, more shark's fins, stewed chestnuts and chickens, Chinese oysters, yellow and resurrected from the dried stage, more fungus stewed, a stew of flour and white nuts, stewed mutton, roast ducks, rice soup, rice and ducks' eggs and pickled cucumbers, ham and chicken soup.

Between the second and third parts, there was an exchange of complimentary speeches by the head Chinaman and Mr. Colfax, at which the interpreter had to officiate. The third and last course consisted of a great variety of fresh fruits; and the unique entertainment ended about eleven o'clock, after a sitting of full five hours. The American resident guests furnished champagne and claret, and our Chinese hosts, invariably at the entrance and departure of each dish, invited us, with a gracious bow, to a sip of the former, in which they all faithfully and with evident relish joined themselves.

The dinner was unquestionably a most magnificent one after the Chinese standard; the dishes were many of them rare and expensive; and everything was served in elegance and taste. It was a curious and interesting experience, and one of the rarest of the many courtesies extended to Mr. Colfax on this coast. But as to any real gastronomic satisfaction to be derived from it, I certainly "did not see it." Governor Bross's fidelity to the great principle of "when you are among the Romans to do as the Romans do," led him to take the meal seriatim, and eat of everything; but my own personal experience is perhaps the best commentary to be made upon the meal, as a meal. I went to the table weak and hungry; but I found the one universal odor and flavor soon destroyed all appetite; and I fell back resignedly on a constitutional incapacity to use the chopsticks, and was sitting with a grim politeness through dinner number two, when there came an angel in disguise to my relief. The urbane chief of police of the city appeared and touched my shoulder: "There is a gentleman at the door who wishes to see you, and would have you bring your hat and coat." There were visions of violated City ordinances and "assisting" at the police court next morning. I thought, too, what a polite way this man has of arresting a stranger to the city. But, bowing my excuses to my pig-tail neighbor, I went joyfully to the unknown tribunal. A friend, a leading banker, who had sat opposite to me during the evening, and had been called out a few moments before, welcomed me at the street door with: "B--, I knew you were suffering, and were hungry,-- let us go and get something to eat,--a good square meal!" So we crossed to an American

restaurant; the lost appetite came back; and mutton-chops, squabs, fried potatoes and a bottle of champagne soon restored us. My friend insisted that the second course of the Chinese dinner was only the first warmed over, and that that was the object of the recess. However that might be,--this is how I went to the grand Chinese dinner, and went out, when it was two-thirds over, and "got something to eat."

Every visitor to San Francisco will be piqued with the presence of these Orientals and the problems they suggest. He will be tempted to peep into their quarters, attend one of their theaters, look in at the brazen altars and idols of their "Josh" Houses,--certainly be seduced into their attractive stores, where genuine Chinese silks and Chinese wares are set out by first hands, and sold by Chinese grandees for the highest prices they will fetch. He will see that, though our American and European laborers quarrel with and abuse these strange people; though the law gives them no rights, but that of suffering punishment; though they bring no families, and seek no citizenship; though all the Chinese women here are not only commercial, but expressly imported as such; though they are mean and contemptible in their vices as in their manners; though they are despised and kicked about on every hand; still they come and thrive, slowly improve their physical and moral and mental conditions, and supply this country with the greatest necessity for its growth and prosperity,--cheap labor. What we shall do with them is not quite clear yet; how they are to rank, socially, civilly and politically, among us is one of the nuts for our social science students to crack,--if they can; but now that we have depopulated Ireland, and Germany is holding on to its own, and so the old sources of our labor supply are drying up, all America needs them, and, obeying the great natural law of demand and supply, Asia seems almost certain to pour upon and over us countless thousands of her superfluous, cheap-keeping, slow-changing, unassimilating, but very useful laborers. And we shall welcome, and then quarrel over and with them, as we have done with their Irish predecessors [BowS1]

### *Bibliographie : Autor*

- 1869 Bowles, Samuel. *Our new West : records of travel between the Mississippi River and the Pacific Ocean : over the plains--over the mountains--through the great interior basin--over the Sierra Nevadas--to and up and down the Pacific Coast ; with details of the wonderful natural scenery, agriculture, mines, business, social life, progress, and prospects ; including a full description of the Pacific Railroad ; and of the life of the Mormons, Indians, and Chinese*. With map, portraits, and twelve full page illustrations. (New York, N.Y. : Hartford, 1869). [Enthält] : Kap. XXI : The Chinese.  
<http://lcweb2.loc.gov/cgi-bin/query/r?ammem/consrv:@field%28DOCID+@lit%28amrvvg32div27%29%29>. [WC]

**Bowman, Thomas D.** = Bowman, Thomas DeWitt (Pacific, Missouri 1886-1958) : Diplomat

### *Biographie*

- 1947 Thomas D. Bowman ist Generalkonsul des amerikanischen Generalkonsulats in Guangzhou. [PoGra]

**Bowman, William** (1843-1914) : Amerikanischer Diplomat

### *Biographie*

- 1889-1993 William Bowman ist Konsul des amerikanischen Konsulats in Tianjin. [FFC1]

**Bowra, Cecil Arthur Verner** (Ningbo 1869-1947) : Englischer Angestellter Inspectorate General of Customs.

*Biographie*

- 1886 Cecil Arthur Verner Bowra kommt in China an. [Who4]
- 1900 Cecil Arthur Verner Bowra ist Kommandant der Yingkou Volunteer Force während des Boxer Aufstandes. [Who4]
- 1903 Cecil Arthur Verner Bowra wird Commussioner of Customs in Yingkou. [Who4]
- 1910 Cecil Arthur Verner Bowra wird Chief Secretary des Inspectorate General of Customs in Beijing. [Who4]
- 1913-1923 Cecil Arthur Verner Bowra ist Officiating Inspector General of Customs in Beijing. [Who4]

**Bowra, Edward C.** = Bowra, Edward Charles Macintosh (England 1841-1874 England) : Generalinspektor Chinese Maritime Customs

*Biographie*

- 1863 Edward C. Bowra wir Angestellter der Chinese Maritime Customs in Tianjin und Shanghai. [Wik]
- 1864 Edward C. Bowra wird Student interpreter in Beijing, dann in Guangzhou. [Wik]
- 1872 Edward C. Bowra wird Deputy Commissioner der Chinese Maritime Customs. [Wik]

*Bibliographie : Autor*

- 1872 Bowra, Edward C. *A history of the Kwang-tung province of the Chinese empire*. Compiled from Chinese records and from the works of medieval and modern writers. (Hong Kong : De Souza, 1872). [Guangdong]. [WC]

**Bowring, John** = Bowring, John Sir (Larkbeare, Exeter 1792-1872 Claremont, Exeter) : Politiker, Diplomat, Linguist, Schriftsteller, Gouverneur von Hong Kong

*Biographie*

- 1847-1859 John Bowring ist Präsident der Hong Kong Branch of the Royal Asiatic Society. [RAS]
- 1849-1853 John Bowring ist Konsul der britischen Gesandtschaft in Guangzhou (Guangdong) und Leiter des britischen Handels in China. [Wik]
- 1854-1859 John Bowring ist Gouverneur von Hong Kong. [Wik]

*Bibliographie : Autor*

- 1852 Bowring, John. *Words of wisdom from the Chinese*. In : North China Herald ; no 95 (1852). [Löwen1]
- 1868 *Hwa tsien ki. The flowery scroll, a Chinese novel*. Transl. and ill. with notes by Sir John Bowring. (London : W.H. Allen, 1868). [Hua jian ji].  
<https://archive.org/details/hwatsienkiflower00bowrrich>. [WC]

*Bibliographie : erwähnt in*

- 1856 Wilson, H[orace] H[ayman] ; Edkins, E. *Notes of a correspondence with Sir John Bowring on Buddhist literature in China*. In : The Journal of the Royal Asiatic Society of Great Britain and Ireland ; vol. 16 (1856).  
<https://archive.org/details/jstor-25228686>. [WC]

**Boxer, Charles** = Boxer, Charles Ralph Sandown, Isle of Wight 1904-2000 St Albans, Hertfordshire) : Historiker, Professor of History Yale University, Research Professor Indiana University, Professor History of the Far East School of Oriental and African Studies, Professor of Portuguese Camoens Chair King's College London

### *Biographie*

- 1939-1941 Charles Boxer ist Oberbefehlshaber der Armee in Hong Kong. [ODNB]
- 1940-1943 Emily Hahn hält sich in Hong Kong auf, im ersten Jahr zusammen mit Charles Boxer. [Hahn2]
- 1941-1945 Charles Boxer ist in japanischer Gefangenschaft. [ODNB]
- 1941.02.22-03 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 Lavallo, 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]
- 1941.04.28 Ernest Hemingway flies to Hong Kong. He stayed at the Peninsula Hotel. He met Charles Boxer, Ramon Lavallo and James Roosevelt..  
Martha Gellhorn went to Singapore, the Dutch East Indies, Batavia and Bandoeng. [Hem6:S. 160, 166, 211]
- 1945 Heirat von Charles Boxer und Emily Hahn in New York, N.Y. [ODNB]

### *Bibliographie : Autor*

- 1550-1575 Boxer, C[harles] R[alph]. *South China in the sixteenth century : being the narratives of Galeote Pereira, Fr. Gaspar da Cruz, O.P. Fr. Martin de Rada, O.E.S.A. (1550-1575)*. (London : Hakluyt Society, 1953). (Works issued by the Hakluyt Society ; 2nd ser., no 106).
- 1948 Boxer, C[harles] R[alph]. *Fidalgos in the Far East, 1550-1770 : fact and fancy in the history of Macao*. (The Hague : M. Nijhoff, 1948). [2nd rev. ed. (Hong Kong ; London : Oxford University Press, 1968)].
- 1953 Boxer, C[harles] R[alph]. *South China in the sixteenth century : being the narratives of Galeote Pereira, Fr. Gaspar da Cruz, O.P. Fr. Martin de Rada, O.E.S.A. (1550-1575)*. (London : Hakluyt Society, 1953). (Works issued by the Hakluyt Society ; 2nd ser., no 106).

**Boy-Ed, Karl** (Lübeck 1872-1930 Hamburg) : Seeoffizier, Diplomat, Spion

### *Bibliographie : Autor*

- 1906 Boy-Ed, [Karl]. *Peking und Umgebung : nebst einer kurzen Geschichte der Belagerung der Gesandtschaften 1900*. (Tientsin : Brigade-Zeitung, 1906). = (Wolfenbüttel : Heckner, 1908). [WC]

**Boyd, Cedric Charles** (London 1891-1964 Ashbourne, Derbyshire) : Kaufmann

### *Biographie*

- 1914-nach 1922 Cedric Charles Boyd arbeitet für die Firma Jardine, Matheson & Co. in Shanghai. [Who2]

**Boyd, Susan** (um 1999) : Australische Diplomatin, Mitglied Australian Institute of International Affairs

*Biographie*

1998-1999 Susan Boyd ist Generalkonsulin des australischen Generalkonsulats in Hong Kong. [ChiAus3]

**Boydston, Jo Ann** (gest. 2011 Naples, Fla) : Professor Southern Illinois University

*Bibliographie : Autor*

1969 *John Dewey : a checklist of translations, 1900-1967*. Compiled and ed. by Jo Ann Boydson with Robert L. Andresen. (Carbondale : Southern Illinois University Press, 1969). [ZB]

**Boyé, Adolf** (Alsenz 1869-1934 Ludwigshafen) : Diplomat, Jurist

*Biographie*

1902-1904 Adolf Boyé ist Vize-Konsul und stellvertretender Generalkonsul des deutschen Konsulats in Shanghai. [Wik]

1921-1928 Adolf Boyé ist Gesandter der deutschen Gesandtschaft in Beijing. [SteA1:S. 588]

**Boyle, Richard** (Yorkshire 1694-1753 Chiswick) : 3rd Earl of Burlington, 4th Earl of Cork ; Architekt, Gardendesigner

*Biographie*

1724 Matteo Ripa bringt 36 Kupferstiche, *Vues de Jehol*, zu Richard Boyle, Earl of Burlington für sein Haus in Chiswick. [Miss1:S. 71]

**Boym, Michael Piotr** = Pu Mige = Boym, Michel (Lemberg, Polen 1612-1659 von Mandschu Soldaten umgebracht an der Grenze zwischen Tonkin (Vietnam) und Guangxi) : Missionar, Jesuit, Botaniker, Arzt

*Biographie*

1646 Michael Piotr Boym ist als Missionar in Ding'an, auf der Insel Hainan tätig. [BBKL]

1646 Michael Piotr Boym kommt in China an. [BBKL]

1650 Michael Piotr Boym wird als offizieller Gesandter nach Rom geschickt, wo er Hilfe für die Ming gegen die erobernden Mandschus, die schon den grössten Teil Chinas hatten, holen soll. Er wird jedoch weder vom Papst, noch von der Propaganda Fide, der päpstlichen Missionszentrale in Rom, empfangen und muss unverrichteter Dinge zurückkehren. [BBKL]

1650 Michael Piotr Boym bekehrt in Guangxi, am Hofe von Yongli, einige Mitglieder der kaiserlichen Familie zum Christentum. [BBKL]

1653 Michael Piotr Boym kommt in Rom an. [Deh 1]

1656 Michael Piotr Boym kehrt nach China zurück. [LiW 1]

*Bibliographie : Autor*

1651 Sanson, Nicholas. *Mappe-monde : ou' carte générale du monde dessignée en deux plan-hemisphères*. (Paris : Chez P. Mariette, 1651). [Ergänzung des Atlas von Martino Martini ; er enthält auch die Atlanten von Matteo Ricci, Michael Boym und Alvaro Semedo]. [Mun]

- 1652 Boym, Michael. *Magni Catay : quod olim serica, et modo sinarum est monarchia ; quindecim regnorum ; octodecim geographicae tabulae.* ([S.l. : s.n.], 1652). [Atlas mit acht Karten von China]. [Vat]
- 1653 [Boym, Michael]. *Sehr wehrte und angenehme neue Zeitung Von der Bekehrung zum Catholischen Glauben dess jungen Königs in China, und anderer Fürstlichen Personen und von Der Legation dess Ehrw. P. Michaelis Bouyn der Societat Jesu Priestern Polnischer Nation, zu Ihrer Päbstl. Heyligkeit nach Rohm : Item Von grosser hoffnung der Bekehrung der Tartaren, und dess Königreichs Tunquin, welches allein so gross ist, als gantz Franckreich.* Auss dem Frantzösischen zu Ryssel und Teutschem gedrucktem Exemplar. (Augsburg : Aperger, 1653). [WC]
- 1654 Boym, Michael. *Briefve relation de la notable conversion des personnes royales & de l'estat de la religion chrestienne en la Chine.* Faicte par le tres R.P. Michel Boym de la Compagnie de Iesvs, enuoyé par la cour de ce royaume là en qualité d'ambassadeur au S. siège apostolique, & recitée par luy-mesme dans l'église de Smyrne, le 29. septembre de l'an 1652. (Paris : Chez S. Cramoisy, imprimeur ordinaire du roy & de la reine, & G. Cramoisy, 1654).
- 1656 Boym, Michael. *Flora sinensis fructus floresque humillime porrigens, serenissimo et potentissimo principi, ac domino, Domino Leopoldo Ignatio, Hungariae regi florentissimo, emissa in publicum a R.P. Michaele Boym, Societatis Iesu sacerdote. & a domo professâ ejusdem Societatis Viennae Majestati suae unà cum foelicissimi anni appreciatione oblata.* (Viennae Austriae : Matthaeus Rictius, 1656). [Abhandlung über Botanik und Zoologie ; von besonderem Interesse war für die Europäer die Darstellung des Rhabarber]. [Wal 1]
- 1656 Sanson, Nicholas. *La Chine royaume.* Par N. Sanson d'Abbeville, geographe ordinaire du Roy. (Paris : [s.n.], 1656). (Miscellaneous maps, charts, and plans of China ; vol. 2, no 11). [Die Karte basiert auf den Karten von Michele Ruggieri, Martino Martini und Michael Piotr Boym ; der Atlas von Ruggieri ist nie fertig gestellt und nie publiziert worden]. [Ima]
- 1663 Thévenot, Melchisédech. *Relations de divers voyages curieux, qui n'ont point esté publiées. Et qu'on a traduit ou tiré des Originaux de Voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux, données au public par les soins de feu M. Melchisedech Thevanot. Le tout enrichi de figures, de plantes non décrites, d'Animaux inconnus à l'Europe, & de cartes geographiques, qui n'ont point encore été publiées.* Vol. 1-4. Paris : Jacques Langlois, 1663). (Nouvelle edition, augmentée de plusieurs relations curieuses. Paris : Chez Thomas Moette, 1696).  
[Enthält] :  
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Intorcetta, Prospero. *Sinarvm scientia politica-moralis.* Übersetzung der drei ersten Bücher des *Si shu* und das Leben des Konfuzius.  
Martini, Martino. *Description géographique de la Chine.*  
Verbiest, Ferdinand. *Elementa linguae tartaricae.*  
Beitrag von João de Barros  
Grueber, Johann. *Voyage à la Chine.*  
Reisen von Johann Neuhof  
<http://gallica.bnf.fr/ark:/12148/bpt6k114681h>. [Lust,Int]
- 1671 Alemand, Louis-Augustin ; Boym, Michel [Michael Piotr] ; Hervieu, Julien Placide. *Les secrets de la medecine des chinois : consistant en la parfaite connoissance du pouls.* Envoyez de la Chine par un françois homme de grand merite. (Grenoble : Philippes Charuys, 1671).
- 1686 Boym, Michael Piotr. *Clavis medica ad Chinarum doctrinam de pulsibus : Hujus operis ultra viginti annos jam sepulti fragmenta, hinc inde dispersa, collegit &... in lucem Europaeam produxit.* Andreas Cleyerus [Andreas C. Cleyer]. (Nürnberg : [s.n.], 1686).

*Bibliographie : erwähnt in*

- 1813 Abel-Rémusat, Jean-Pierre. *Dissertatio de glossosemeiotica*. (Parisiis : Didot Junioris, 1813). Diss. Paris 1813. Die Abhandlung basiert auf einem chinesischen Text, der von Michael Boym übersetzt worden ist. [Lun 1]
- 1935 Pelliot, Paul. *Michel Boym*. In : T'oung Pao ; vol. 31 (1935). S. 96-152. [Michael Piotr Boym]. [AOI]

**Boynton, Grace Morrison** (Medford, Mass. 1890-1970 Concord N.H.) : Missionarin American Board of Commissioners for Foreign Missions, Professorin English language and literature, Yanjing-Universität

*Biographie*

- 1919-1951 Grace Morrison Boynton ist Missionarin der American Board of Commissioners for Foreign Missions und Professorin of English Language and Literature, Yanjing University in Beijing, [Shav1]

**Boysen, Friedrich Eberhard** (Aschersleben 1720-1800 Quedlinburg) : Hofprediger

*Bibliographie : Autor*

- 1767-1772 Boysen, Friedrich Eberhard. *Die Allgemeine Welthistorie die in England durch eine Gesellschaft von Gelehrten ausgefertigt worden*. In einem vollständigen und pragmatischen Auszuge. Bd. 1-10. (Halle : Johann Jusinus Gebauer, 1767-1772). Bd. 9 (1771) : *Drey und zwanzigstes Hauptstück : Geschichte der Chineser, vom Ursprunge ihres Reichs an, bis auf unsre Zeiten*. [Deu]

**Bozza, Edi** (um 1987)

*Bibliographie : Autor*

- 1987 *Antiche fiabe cinesi*. Introd. e versione italiana di Edi Bozza. (Milano : Mondadori, 1987). (Oscar Narrative ; 1935). [WC]
- 1989 *Storie da proverbi cinesi*. Introd. e versione italiana di Edi Bozza. (Milano : Mondadori, 1989). (Oscar narrativa ; 970). [WC]
- 1990 Feng, Menglong. *Il corpetto di perle : novelle cinesi del '600*. A cura di Edi Bozza. (Milano : Mondadori, 1990). (Oscar narrativa ; 1097). [WC]
- 1992 *Miti della Cina antica*. A cura di Edi Bozza. (Milano : A. Mondadori, 1992). (Oscar saggi). [WC]
- 1992 *Miti della Cina arcaica*. A cura di Edi Bozza. (Milano : A. Mondadori, 1992). (Oscar saggi ; 252). [WC]
- 1994 Wang, Anshi. *Il memoriale delle 10,000 parole : ovvero Dell'arte del governo*. A cura di Edi Bozza. (Milano : A. Mondadori, 1994). (Piccoli saggi ; 20). Übersetzung von Wang, Anshi. *Wan yan shu*. [WC]
- 1996 Li, Yu (2). *Il tappeto da preghiera di carne : racconto erotico cinese d'epoca Qing*. A cura di Edi Bozza. (Milano : Mondadori, 1996). Übersetzung von Li, Yu. *Rou pu tuan*. 肉蒲團 [WC]

**Braam Houckgeest, Andreas Everard van** (Utrecht 1739-1801 Amsterdam) : Beauftragter Duch East India Company in China, Diplomat

*Biographie*

- 1758 Andreas Everard van Braam Houckgeest reist im Auftrag der Duch East India Company nach China. [ANB]
- 1758-1773 Andreas Everard van Braam Houckgeest ist Beauftragter der Duch East India Company in Guangzhou (Guangdong) in Macao. [ANB]
- 1794-1795 Vierte holländische Gesandtschaft zu Kaiser Qianlong in Beijing unter Isaac Titsingh und Andreas Everard van Braam Houckgeest. Joseph de Guignes nimmt daran teil. [Boot,Frè]
- 1796 Andreas Everard van Braam Houckgeest built a home near Philadelphia known as "China's retreat". The building adopted a Chinese-style cupola on the roof. The windows, similar to screen in Chinese homes, were double leaves that slid into pockets in the walls. Destruction in 1970. [Frank22]

### Bibliographie : Autor

- 1798 Braam Houckgeest, Andreas Everard van. *An authentic account of the embassy of the Dutch East-India Company to the court of the Emperor of China in the years 1794 and 1795 : subsequent to that of the Earl of Macartney : containing a description of several parts of the Chinese empire, unknown to Europeans.* (London : Printed for R. Phillips and sold by J. Debrett, 1798).  
<https://archive.org/details/authenticaccount01vanb>.  
 =  
 Braam Houckgeest, Andreas Everard van. *Voyage de l'ambassade de la Compagnie des Indes orientales hollandaises vers l'empereur de la Chine dans les années 1794 & 1795 : où se trouve la description de plusieurs parties de la Chine inconnues aux Européens, & que cette ambassade à donné l'occasion de traverser. Publié en français par L.E. Moreau de Saint-Méry.* (Philadelphia : chez l'éditeur [etc.], 1797-1798).  
<http://www.chineancienne.fr/17e-18e-s/van-braam-voyage-de-l-ambassade-de-la-compagnie-des-indes-orientales-hollandaises-vers-l-empereur-de-la-chine-dans-les-ann%C3%A9es-1794-1795/>.  
 Vol. 1 : <https://archive.org/stream/voyagedelambass00houcgoog#page/n7/mode/2up>.  
 =  
 Braam Houckgeest, Andreas Everard van. *Reise der Gesandtschaft der holländisch-ostindischen Gesellschaft an den Kaiser von China, in den Jahren 1794 und 1795 : worinn man eine Beschreibung von mehrern den Europäern unbekanntem Theilen dieses Reiches findet : Aus dem Tagebuche des Herrn André Everard Van-Braam Houckgeest, Chefs der Direktion dieser Gesellschaft und zweyten Person bey der Gesandtschaft.* Bd. 2. (Leipzig : Heinsius, 1799).  
<https://catalog.hathitrust.org/Record/001871345>. [WC]
- 1821 Braam Houckgeest, Andreas Everard van. *Icones plantarum spontè Chinâ nascentium.* (London : J.H. Bohte, 1821). [Abhandlung über Botanik]. [LOC]

### Bibliographie : erwähnt in

- 1800 Grohmann, Johann G[ottfried]. *Gebräuche und Kleidungen der Chinesen : dargestellt in bunten Gemälden von dem Mahler Pu-Qua in Canton ; als Supplement zu Macartneys und Nan-Braam Houchgeests Reisen.* (Leipzig : Industrie-Comtoir, 1800). [George Macartney, Andreas Everard van Braam Houckgeest]. [WC]
- 1954 Loehr, George R. *A.E. van Braam Houckgeest : the first American at the Court of China.* (Princeton : [s.n.], 1954). [WC]

**Bracco, Roberto** (Neapel 1861-1943 Sorrento) : Journalist, Schriftsteller, Dramatiker

### Biographie

- 1918 Song, Chunfang. *Jin shi ming xi bai zhong*. [One hundred well-known modern plays]. [ID D27913].  
Erwähnung von *Maternità, Il piccolo santo* von Roberto Bracco. [SongC1]

**Bracht, Hans Werner** (Breslau 1927-2006 Lemgo, Lippe) : Jurist, Professor für öffentliches Recht und Wirtschaftsrecht Lemgo und Bielefeld

*Bibliographie : Autor*

- 1960 *Das Selbstbestimmungsrecht der Völker in Osteuropa und China*. Hrsg. von Boris Meissner ; Beiträge von Hans Werner Bracht. (Köln : Verlag Wissenschaft und Politik, 1960). [WC]

**Brackenbury, Wade** (1964-)

*Bibliographie : Autor*

- 1997 Brackenbury, Wade. *Yak butter & black tea : a journey into forbidden China*. (Chapel Hill, N.C. : Algonquin Books of Chapel Hill, 1997). [LOC]

**Bracklo, Enno** (Soest 1886-1973 München) : Diplomat, Dr.jur.

*Biographie*

- 1909 Enno Bracklo ist Dolmetscher-Aspirant des deutschen Konsulats in Shanghai. [SteA1]  
1912-1917 Enno Bracklo ist Dolmetscher-Aspirant des deutschen Konsulats in Yichang. [SteA1:S. 588]  
1921 Enno Bracklo ist Vize-Konsul des deutschen Konsulats in Hankou. [SteA1:S. 588]  
1922-1925 Enno Bracklo ist Vize-Konsul des deutschen Generalkonsulats in Shanghai. [SteA1:S. 588]  
1926 Enno Bracklo ist Konsul des deutschen Generalkonsulats in Shanghai. [SteA1:S. 588]  
1932-1938 Enno Bracklo ist Konsul des deutschen Konsulats in Qingdao. [Tsing1]  
1938-1947 Enno Bracklo ist Generalkonsul des deutschen Generalkonsulats in Hankou. [Tsing1]

**Bracks, Stephen** = Bracks, Steve = Bracks, Stephen Phillip (Ballarat, Victoria, Australia1954-) : Politiker, Premier of Victoria

*Biographie*

- 1999 Anson Chan besucht Australien. Er trifft Robert Carr und Stephen Bracks. [Tho2]

**Bradbury, Ray** = Bradbury, Ray Douglas (Waukegan, Ill. 1920-2012 Los Angeles) : Schriftsteller, Drehbuchautor

*Biographie*

- 1909-1950 William W. Cadbury ist Arzt in China. [Shav1]

*Bibliographie : Autor*

- 1953 Bradbury, Ray. *The flying machine*. In : Bradbury, Ray. *The golden apples of the sun and other stories*. (Garden City, N.Y. : Doubleday, 1953).  
<http://floydmiddle.typepad.com/files/the-flying-machine-text.pdf>.

- 1972 [Bradbury, Ray]. *Huo xing ji shi*. Bulaiboli zhu ; Zhao Ming yi. (Xianggang : Jin ri shi jie she, 1972). (Huang guan con shu ; 3451). Übersetzung von Bradbury, Ray. *The martian chronicles*. (Garden City, N.Y. : Doubleday, 1950).  
火星紀事 [WC]
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白鯨 [WC]
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- 2000 [Bradbury, Ray]. *Ji mo de qi hao xing qiu*. Bulaiboli wen ; Zhang Yan yi. (Taibei : You mu zu chu ban, 2000). (Bulaiboli zuo pin ; 2). Übersetzung von Bradbury, Ray. *The golden apples of the sun and other stories*. (Garden City, N.Y. : Doubleday, 1953).  
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- 2000 [Bradbury, Ray]. *Tou chang ai qing de si yue nu wu*. Bulaiboli wen ; Zhang Yan yi. (Taibei : Cheng ban wen hua shi ye gong si, 2000). (Bulaiboli zuo pin ; 1). Übersetzung von Bradbury, Ray. *The golden apples of the sun and other stories*. (Garden City, N.Y. : Doubleday, 1953).  
偷嘗愛情的四月女巫 [WC]

### **Bradford, Ruth** (um 1861-1872)

#### *Bibliographie : Autor*

- 1861-1872 Bradford, Ruth. *'Maskee !' : the journal and letters of Ruth Bradford, 1861-72*. (Hartford, Prospect Press, 1938).  
<https://catalog.hathitrust.org/Record/005789647>. [Yuan]
- 1938 Bradford, Ruth. *'Maskee !' : the journal and letters of Ruth Bradford, 1861-72*. (Hartford, Prospect Press, 1938).  
<https://catalog.hathitrust.org/Record/005789647>. [Yuan]

### **Bradinand, François** (um 1973)

#### *Bibliographie : Autor*

- 1973 Bradinand, François ; Cabassu, Jean-Pierre ; Garrau, Jean-Michel. *Compte-rendu d'un voyage en China*. (Mâcon : Impr. Buguet-Comptour, 1983).

### **Bradley, Andrew Cecil** (Park Hill, Clapham, Surrey 1851-1935 London) : Literaturhistoriker

#### *Bibliographie : Autor*

- 1992 [Bradley, Andrew Cecil]. *Shashibiya bei ju*. Buleideli ; Zhang Guoqiang. (Shanghai : Shanghai yi wen chu ban she, 1992). Übersetzung von Bradley, Andrew Cecil. *Shakespearian tragedy : lectures on Hamlet, Othello, King Lear, Macbeth*. (London : Macmillan, 1906).  
莎士比亞悲劇 [WC]

**Bradley, Charles William** (New Haven, Conn. 1807-1865 New Haven, Conn.) : Diplomat  
*Biographie*

1849-1854 Charles William Bradley ist Konsul des amerikanischen Konsults in Xiamen. [Shav1]

**Bradley, Francis Herbert** (Clapham, Surrey 1846-1924 Oxford) : Philosoph

*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).  
西方现代资产阶级哲学论著选辑  
[Choix d'oeuvres philosophiques d'auteurs "bourgeois" contemporains : Arthur Schopenhauer, Friedrich Nietzsche, Ernst Mach, Wilhelm Windelband, Paul Natorp, Francis Herbert Bradley, Josiah Royce, Richard Kroner, William James, John Dewey, Bertrand Russell, Ludwig Wittgenstein, Moritz Schlick, Rudolf Carnap, Alfred Jules Ayer, Karl Raymund Popper, Martin Heidegger, Jean-Paul Sartre, Jacques Maritain, Joseph Maria Bochenski, Auguste Comte]. [WC]
- 1991 *Jin dai li xiang zhu yi. = Modern idealism*. Zhang Wenxin bian ji zhu ren ; Xie Fuya bian jiao zhe. (Xianggang : Jidu jiao wen yi chu ban she, 1991). (Jidu jiao li dai ming zhu ji cheng ; 2.14).  
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[Enthält] :  
Berkeley, George. *Three dialogues between Hylas and Philonous*.  
Hegel, G.W.F. *Philosophie der Weltgeschichte*.  
Lotze, Hermann. *Mikrokosmos*.  
Bradley, F[rancis] H[erbert]. *Ethical studies*.  
Royce, Josiah. *The sources of religious insight*. [WC]

*Bibliographie : erwähnt in*

- 1932 Zhang, Dongsu. *Xian dai lun li xue*. (Shanghai : Xin yue shu dian, 1932). [Abhandlung über Henry Sidgwick, Francis Herbert Bradley, Herbert Spencer, Thomas Hill Green, James Martineau].  
现代伦理学 [WC]
- 1932 Zhang, Dongsun. *Xian dai lun li xue*. (Shanghai : Xin yue shu dian, 1932). (Xian dai wen hua cong shu). [La philosophie morale moderne].  
现代伦理学  
[Enthält] :  
L'utilitarisme intuitif de H. Sidgwick (1838-1900). La théorie de l'autoréalisation par F. H. Bradley (1846-1924). La théorie de l'évolution de Herbert Spencer (1820-1903). La doctrine de la "Grande conscience" de T.H. Green (1836-1882). Le sens moral chez J. Martineau (1845-1900). La tthéorie de la vie, l'énergie, l'abondance, l'excès chez J.M. Guyau (1854-1888). Le "culturalisme" de W.M. Wundt (1832-1920). La doctrine de T.H. Huxley (1825-1895). L'éthique du nouveau réalisme chez G.E. Moore (1873-1958). La théorie fondamentale de la vie de Eduard Spranger (1882-1963). La théorie de l'entraide chez Petr A. Kropotkin (1842-1921). Les opinions morales des marxistes. [WC]

**Bradley, Gail S.** (um 1971)

*Bibliographie : Autor*

- 1971 *Taiwan and American policy : the dilemma in U.S.-China relations*. Gail S. Bradley, Jerome Alan Cohen, Edward Friedman [et al.]. (New York, N.Y. : Praeger, 1971). [WC]

**Bradley, Julius** (Cheadle, Cheshire 1878-) : Architekt

*Biographie*

1912-nach 1922 Julius Bradley kommt in China an und baut Konsulats-Bauten in Jinan, Guangzhou und Hankou. [Who2]

**Bradley, Neville** (um 1930-1945) : Arzt

*Bibliographie : Autor*

1945 Bradley, Neville. *The old Burma road : a journey on foot and muleback : from the diary, notes and reminiscences of Neville Bradley*. With a foreword by Lady Erskine Crum. (London : Heinemann, 1945). Bericht seiner Reise von Yunnan bis Bhamo, Burma 1930.

**Brady, Anne-Marie** (um 2002) : Senior Lecturer Department of Political Science, University of Canterbury, Christchurch Neuseeland

*Bibliographie : Autor*

2002 Brady, Anne-Marie. *Friend of China - the myth of Rewi Alley*. (London: CurzonRoutledge, 2002).

**Brady, Herbert Francis** (1854-1924) : Englischer Diplomat

*Biographie*

1876 Herbert Francis Brady ist Student interpreter, dann Konsul der britischen Konsulate in Jiujiang, Huangpu, Yichang und Shanghai. [Calif1]

1901 Herbert Francis Brady ist handelnder Generalkonsul des britischen Konsulats in Hankou (Hubei). [FFC1]

1906 Herbert Francis Brady wird Generalkonsul des britischen Konsulats in Fuzhou (Fujian). [Calif1]

**Braga, José Pedro** (1871-1944 Macao) : Geschäftsmann, Manager Hong Kong Telegraph

*Biographie*

1902-1910 José Pedro Braga ist Manager des Hong Kong Telegraph. [Wik]

*Bibliographie : Autor*

2015 Braga, J[osé] P[edro]. *The rights of aliens in Hongkong : being a record of the discussion carried on through the medium of the public press as to the employment of aliens in the Colony*. (Hong Kong : Noronha, 1895).  
<http://umaclib3.umac.mo/record=b2546150>. [WC]

**Bragg, Edward S.** = Bragg, Edward Stuyvesant (Unadilla, N.Y. 1827-1912 Fond du Lac, Wisc.) : Diplomat, Politiker, Jurist

*Biographie*

1903-1906 Edward S. Bragg ist Generalkonsul des amerikanischen Generalkonsulats in Hong Kong und Macao. [PoGra]

**Brahm, Heinz** (Viersen, Deutschland 1935-) : Politologe, Historiker*Bibliographie : Autor*

- 1966 Brahm, Heinz. *Pekings Griff nach der Vormacht : der chinesisch-sowjetische Konflikt von Juli 1963 bis März 1965*. (Köln : Verlag Wissenschaft und Politik, 1966). [Beijing]. [WC]
- 1969 Brahm, Heinz. *Die Chinapolitik Russlands und der Sowjetunion*. (Köln : Bundesinstitut für Ostwissenschaftliche und Internationale Studien, 1969). (Berichte des Bundesinstituts für Ostwissenschaftliche und Internationale Studien ; 40). [WC]

**Braine, John** = Braine, John Gerard (Bradford 1922-1986 London) : Schriftsteller*Bibliographie : Autor*

- 1959 [Braine, John]. *Jin wu lei*. Bulaiyin ; Wu Jingying yi. (Nan'gang : Huang guan chu ban she, 1959). Übersetzung von Braine, John. *Room at the top*. (London : Eyre & Spottiswoode, 1957).  
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- 1985 [Braine, John]. *Shang ceng de kong wei*. Yulan Yuehan zhu ; Wu Weixian yi. (Fuzhou : Haixia wen yi chu ban she, 1985). (Dang dai Yingguo wen xue cong shu). Übersetzung von Braine, John. *Room at the top*. (London : Eyre & Spottiswoode, 1957).  
上層的空位 [WC]

**Braive, Emile** (Ostende 1860-1936 Brüssel) : Minen-Ingenieur*Biographie*

- 1889-1896 ist Chef-Ingenieur der industriellen Organisation in China. [Int]

**Bräker, Hans** (1921-1997) : Deutscher Politologe, Professor Universität Trier*Bibliographie : Autor*

- 1966 Bräker, Hans. *Die Sowjetunion, China und der Buddhismus*. (Köln : Bundesinstitut zur Erforschung des Marxismus-Leninismus, 1966). (Berichte des Bundesinstituts zur Erforschung des Marxismus-Leninismus ; 3, 21). [WC]

**Brame, Charlotte M.** = Clay, Bertha M. (Pseud.) = Braeme, Charlotte M. = Brame, Charlotte Monica (Hinckley, Leicestershire 1836-1884 Hinckley, Leicestershire) : Schriftstellerin, Dramatikerin*Bibliographie : Autor*

- 1920 [Clay, Bertha M. = Brame, Charlotte M.]. *Xiang fu lian*. Lin Shu yi. In : Xiao shuo yue bao ; vol. 11, no 9-12 (1920). [Titel nicht gefunden].  
想夫憐 [Lin1]
- 1921 Kelei [Clay, Bertha M. = Brame, Charlotte M.]. *Jiang tao ji*. Lin Qinnan [Lin Shu] yu ; Mao Wenzhong yi. (Shanghai : Shang wu yin shu guan, 1921). (Shuo bu cong shu ; 4, 7). [Titel nicht gefunden].  
僵桃記

**Bramsen, Christopher Bo** (Kopenhagen 1943-2011) : Diplomat*Biographie*

1995-2000 Christopher Bo Bramsen ist Botschafter der dänischen Botschaft in Beijing. [BroK1]

### *Bibliographie : Autor*

2000 Bramsen, Christopher Bo ; Hua, Lin. *Peace and friendship : Denmark's official relations with China, 1674-2000*. (Copenhagen : Nordic Institute of Asian Studies, 2000). [WC]

**Brancati, Francesco** = Brancati, Franciscus = Pan Guoguang (Palermo 1607-1671 Guangzhou, Guangdong) : Jeuitenmissionar, Geograph

### *Biographie*

1636 Francesco Brancati kommt in Jiangnan (Hunan) an. [Deh 1]

1647 Francesco Brancati ist als Missionar in Shanghai tätig. [Deh 1]

1665 Francesco Brancati wird ins Exil nach Macao geschickt. [Deh 1]

### *Bibliographie : Autor*

1661 ca. Brancati, Francesco. *Mappa Christianitatis duarum urbium in provincia Nankinensi*. ([S.l. : s.n.], ca. 1661). [Karte von Songjiang, Shanghai]. [GolN1]

1700 Philipuccius, Franciscus Xaverius [Filippucci, Alessandro]. *De sinensium ritibus politicis acta seu R.P. Francisci Xaverii Philipucci missinoarii sinensis è Societate Jesu, praeludium ad plenam disquisitionem an bonâ vel malâ fide impugnentur opiniones & praxes missionariorum Societatis Jesu in regno sinarum ad cultum Confucii & defunctorum pertinentes*. (Paris : Nicolaum Pepie, 1700). [Darin enthalten sind] : Le Favre, Jacques. *De sinensium ritibus politicis acta seu R.P. Jacobi Le Favre parisiensis* ; Furtado, Francisco. *Informatio antiquissima de praxi missionariorum sinensium Societatis Jesu, circa ritus sinenses, data in China, jam ab annis 1636 & 1640* ; Furtadado, Francisco. *Responsio patris Francisci Furtado vice-provincialis sinensis Societatis Jesu ad duodecim quaestiones à P.F. Joanne Baptista de Morales ; Apologia pro decreto S.D.N. Alexandri VII. Et praxi jesuitarum circa caerimonias, quibus sinæ Confucium & progenitores mortuos colunt, ex patrum dominicanorum & franciscanorum scriptis concinnate ; R.P. Fr. Dominici Mariae Sarpetri testimonium de libro sinico patris Matthaei Riccii qui inscribitur Tien-chu xe-y.* ; Brancati, Francesco. *De sinensium ritibus politicis acta... responsio apologetica ad R.P. Dominicum Navarrette*. Abhandlung über den Ritenstreit. [Papst Alexander VII. ; Matteo Ricci]. <https://books.google.cz/books?id=9mNkAAAACAAJ>. [Wol,KVK,Lust]

1781 Brancati, Francesco. *Tian shen hui ke*. Pan Guoguang zhu. (Shanghai : Ci mu tang can ban, 1861). [Katechismus].

1781 [Brancati, Francesco]. *Tjan sin ko, to est' angel'skaja beseda*. [Transl. by] Aleksej Leont'ev. (St Peterburg : Imp. Akademii Nauk, 1781). Übersetzung von Brancati, Francesco. *Tian shen hui ke*. Pan Guoguang zhu. (Shanghai : Ci mu tang can ban, 1861). [Katechismus]. [WC]

1849 Brancati, Francesco ; Verbiest, Ferdinand. *Sheng jiao si gui*. Pan Guoguang shu ; Gao jie yuan yi ; Sheng ti da yi ; Nan Huairen shu. ([S.l. : s.n., 1849).

### *Bibliographie : erwähnt in*

2000 Golvers, Noël. *Jesuit cartographers in China : Francesco Brancati, S.J. and the map (1661 ?) of Sungchiang prefecture (Shanghai)*. In : *Imago mundi* ; vol. 52 (2000). [AOI]

**Brand, Adam** (um 1693-gest. 1713) : Forscher, Reisender

### *Bibliographie : Autor*

- 1698 Brand, Adam. *A journal of the embassy from their Majesties John and Peter Alexievitz, emperors of Muscovy &c. over land into China through the provinces of Ustiugha, Siberia, Dauri, and the great Tartary to Peking the capital city of the Chinese empire by Everard Isbrand, their ambassador in the years 1693, 1694, and 1695.* Transl. by Heinrich Wilhelm Ludolf. (London : Printed for D. Brown and T. Goodwin, 1698).  
<https://archive.org/details/BrandAJournalFromTheMajesties>. [WC]
- 1698 Brand, Adam. *Beschreibung der chinesischen Reise : welche vermittelt einer Zaaris. Besandschaft durch dero Ambassadeur, Herrn Isbrand ao. 1693, 94 und 95 von Moscau über [B]ross-Ustiga/Siberien/Dauren und durch die Mongalische Tartaren.* (Hamburg : Bey Benjamin Schillern, Buchhandlern, 1698). [Bericht über die russische Gesandtschaft unter Everard Isbrant Ides].  
[http://reader.digitale-sammlungen.de/de/fs2/object/display/bsb10921140\\_00001.html](http://reader.digitale-sammlungen.de/de/fs2/object/display/bsb10921140_00001.html). [Wal]

### *Bibliographie : erwähnt in*

- 1692-1695 Hundt, Michael. *Beschreibung der dreijährigen chinesischen Reise : die russische Gesandtschaft von Moskau nach Peking 1692-1695 in den Darstellungen von Eberhard Isbrand Ides und Adam Brand.* (Stuttgart : Steiner, 1999). (Quellen und Studien zur Geschichte des östlichen Europa ; Bd. 53).  
= Ides, Evert Ysbrandszoon. *Three years travels from Moscow over-land to China : thro' Great Ustiga, Siriania, Permia, Sibiria, Daour, Great Tartary, &c. to Peking ... Written by his Excellency E. Ysbrants Ides, Ambassador from the Czar of Muscovy to the Emperor of China ... To which is annex'd an accurate description of China, done originally by a Chinese author: with several remarks, by way of commentary, alluding to what our European authors have writ of that country. Printed in Dutch by the direction of Burgomaster Witzten, formerly Ambassador in England ; and now faithfully done into English.* (London : Printed for W. Freeman, J. Walthoe, T. Newborough, J. Nicholson, and R. Parker, 1706). [Everard Isbrant Ides ; Beijing].  
[Enthält] :  
Kao, Dionysius. *A short description of the vast empire of China.* By Dionysius Kao, a native of that country. Illustrated with several pertinent annotations by a learned pen. (1701).  
<https://www.deutsche-digitale-bibliothek.de/item/COGYOU375W37SONVGQKVU3OUMTJDCRXB>. [KVK]
- 1999 Hundt, Michael. *Beschreibung der dreijährigen chinesischen Reise : die russische Gesandtschaft von Moskau nach Peking 1692-1695 in den Darstellungen von Eberhard Isbrand Ides und Adam Brand.* (Stuttgart : Steiner, 1999). (Quellen und Studien zur Geschichte des östlichen Europa ; Bd. 53). [Everard Isbrant Ides ; Beijing]. [KVK]

### **Brandel, Torsten** (Stockholm 1912-1989) : Diplomat

#### *Biographie*

- 1956-1958 Torsten Brandel ist Generalkonsul des schwedischen Generalkonsulats in Hong Kong. [Swe4]

### **Brandenberg, Johannes** (Zug 1660-1729 Zug) : Maler, Zeichner

#### *Biographie*

- 1693 Arcocelle, Beromünster, Luzern.  
Das chinesische Kabinett befindet sich in einem Anbau. Er ist bereits in der Darstellung des Stiftsbezirks von 1693 auf dem St. Afra-Altar im Gemälde von Johannes Brandenberg zu erkennen.  
<http://www.arcocelle.ch/index.php?c=chinesenkabinett>.

**Brandes, Georg** = Brandes, Georg Morris Cohen (Kopenhagen 1842-1927 Kopenhagen) :  
Literaturkritiker, Philosoph, Schriftsteller

*Biographie*

- 1920           Chen, Gu. *Bulanduisi* [ID D26354].  
Chen schreibt : "Most English, German and French critics come to know Ibsen after he published his major plays. Their criticism is based on the speculation they can make about Ibsen. But Georg Brandes had the same mother tongue as Ibsen and as a contemporary of him, Brandes was able to follow the actual course of Ibsen's development and would not be blinded by his fame." [Ibs115:S. 54]
- 1924           [Brandes, Georg]. [*Bailun*]. Zhang Wentian yi. [ID D26458].  
Zhang Wentian translated the Byron section in the book of Georg Brandes' *Main currents in 19th century literature in Chinese*.  
Brandes schreibt : "It is probable that the subject of love between brother and sister was one often discussed by Shelley and Byron. What incensed Byron more than anything else was the pious horror displayed by the orthodox Bible Christians, one article of whose faith it is that the human race, as descended from one man and woman, multiplied by means of marriage between brother and sister."  
Chu Chih-yu : Brandes attributed Byron's loneliness and his erratic behaviour to genetic factors : "thus the poet [Byron] had wild blood in his veins". This view was readily accepted by Chinese scholars. Wang Tongzhao wrote "Genetics has become one of the important sciences" and most of Byron's neurotic behaviour was "inherited from his mother". Gan Naiguang argued : "If we ascribe Byron's romantic character to the society, then we underestimate the power of genetics". The term 'romantic character' used by Wang Tongzhao refers to 'uncontrollable passion' or simply to Byronism in its broadest sense. Byron's lifestyle, his spirit of revolt, his passion, impulsiveness, restlessness, indignation, revenge, cynicism, etc. It may seem superficial for the Chinese to have simply borrowed from Brandes whatever he had to say about Byron. But this borrowing demonstrates respect not so much for Brandes as for a totally new and scientific approach to literature hitherto absent in Chinese criticism. Georg Brandes' interpretation of Byron's fortunes in England, both literary and personal, was conveyed faithfully to Chinese readers, although few of the Chinese writers acknowledged their sources. He accredited the fall of Byron's reputation, not unjustifiably, to his wife and the general public, and most of all to other jealous writers. It is true that Byron's marriage [with Annabella Milbanke] was a big mistake.  
The Chinese are more circumspect in dealing with matters like incest. It is obvious, that almost every contribution of Xiao shuo yue bao had read Brandes' book, or at least the chapters on Byron. But they all avoided touching on this sensitive subject directly. Xi He mentioned the separation briefly and his only comment was : "Generally speaking, English society resented Byron's conduct and sympathized with Annabella Milbanke". Wang Tongzhao's version was more ambiguous : "Byron returned to London to find, to his surprise, that he was attacked without reason by the blind public". Gan Naiguang put the blame on Miss Milbanke but his argument was hardly convincing. He observed that the English reasonably expected Miss Milbanke to be able to tame the wild horse [Byron] once they were married, but that Miss Milbanke did not prove equal to the heavy task. She was a woman who observed the so-called moral principles of the time ; she was upright but unfeeling. She never sinned but she never forgave. Gan's article was basically a free translation of passages from Hippolyte Adolphe Taine's *History of English literature*. Transl. From French into English by J. Scott Clark. (New York, N.Y. : Colonial Press, 1900). [Byr1:S. 47-48, 50]

- 1927 Zheng, Zhenduo. *Wen xue da gang* [ID D11275].  
Erwähnung von Johann Wolfgang von Goethe, Friedrich Hölderlin, Henrik Ibsen, Walt Whitman, Jane Austen, Edgar Allan Poe, Mark Twain, James Fenimore Cooper, Washington Irving, Nathaniel Hawthorne, Harriet Beecher Stowe.  
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]

### *Bibliographie : Autor*

- 1924 [Brandes, Georg]. *Bailun*. Zhang Wentian yi. In : Xiao shuo yue bao ; vol. 15, no 4 (1924). [Enthält das Kap. Byron. In : Brandes, Georg. Main currents in nineteenth century literature]. [Byr1]
- 1928 [Brandes, Georg]. *Yibusheng*. Lin Yutang yi. In : Ben liu ; vol. 1, no 3 (1928). Übersetzung von Brandes, Georg. *Henrik Ibsen*. Vol. 1-3. (Kopenhagen : Gyldendal, 1902-1903). 易卜生 [Ibs1]
- 1929 [Brandes, Georg]. *Yibusheng zhuan ji qi qing shu*. Lin Yutang yi. (Shanghai : Chun chao shu ju, 1929). [Übersetzung von Ibsens Liebesbriefen an Emilie Bardach]. 易卜生傳及其情書 [Ibs1]
- 1936-1937 [Brandes, Georg]. *Shi jiu shi ji wen xue zhi zhu chao*. Shi Heng yi. Vol. 1-6. (Shanghai : Shang wu yin shu guan fa xing, 1936-1937). (Zhong shan wen ku). Übersetzung von Brandes, Georg. *Hovedstromninger i det 19de Aarhundredes Litteratur : forelaesninger holdte ved Kjobenhavns Universitet*. (Kjobenhavn : F. Hegel, 1872-1890). = Brandes, Georg. *Die Hauptströmungen der Litteratur des neunzehnten Jahrhunderts*. (Leipzig : Barsdorf, 1872-1897). Bd. 1 : Die Emigrantenliteratur / mit einem Generalregister versehen. Bd. 2 : Die romantische Schule in Deutschland. Bd. 3 : Die Reaktion in Frankreich. Bd. 4 : Der Naturalismus in England : die Seeschule Byron und seine Gruppe. Bd. 5 : Die romantische Schule in Frankreich. Bd. 6 : Das junge Deutschland. = Brandes, Georg. *Main currents in nineteenth century literature*. Transl. from Danish into English by Diana White and Mary Morison. (London : William Heinemann, 1923).  
十九世紀文學之主潮  
= [Brandes, Georg]. *Bailun ping lun*. Qiaozhi Bolanduisi zhu ; Shi Heng yi. (Shanghai : Guo ji wen hua chu ban she, 1948). [Biographie von George Gordon Byron]. 拜倫評傳 [WC]

- 1985 [Brandes, Georg]. *Nicai*. Qiaozhi Bolanduisi zhu ; An Yanming yi. (Beijing : Gong ren chu ban she, 1985). (Wai guo zhu ming si xiang jia yi cong). Übersetzung von Brandes, Georg. *Essays : fremmede personligheder*. (Kjobenhavn : Gyldendalske, 1889). = Brandes, Georg. *Friedrich Nietzsche*. Transl. from the Danish by A.G. Chater. (New York, N.Y. : Macmillan ; London : W. Heinemann, 1909).  
尼采 [WC]
- 1997 [Brandes, Georg]. *Shi jiu shi ji wen xue zhu liu*. Bolanduisi. Vol. 1-6. (Beijing : Ren min wen xue chu ban she, 1997). Vol. 1 : Liu wang wen xue / Zhang Daozhen yi. Vol. 2 : Deguo di lang man pai / Liu Banjiu yi. Vol. 3 : Faguo di fan dong / Zhang Daozhen yi. Vol. 4 : Yingguo di zi ran zhu yi / Xu Shigu, Jiang Feng, Zhang Zimou yi. Vol. 5 : Faguo di lang man pai / Li Zongjie yi. Vol. 6 : Qing nian Deyizhi / Gao Zhongfu yi.  
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十九世紀文學主流 [WC]

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文學批評與批評家 [Ibs115]
- 1925 *Wen xue pi ping yu pi ping jia = Literary criticism and the critics*. Dong fang za zhi she. (Shanghai : Shang wu yin shu guan, 1925). [Betr. Georg Brandes, Matthew Arnold].  
文學批評與批評家 [WC]

### **Brandi, Cesare** (Siena 1906-1988) : Italienischer Maler, Schriftsteller

#### *Bibliographie : Autor*

- 1982 Brandi, Cesare. *Diario cinese*. (Torino : G. Einaudi, 1982).

### **Brandl, Rudolf M.** = Brandl, Rudolf Maria (Stockerau, Niederösterreich 1943-) : Komponist, Musikwissenschaftler

#### *Bibliographie : Autor*

- 1991 Brandl, Rudolf M. ; Kuzay, Stefan ; Rosner, Erhard. *Nuo-Geistermasken aus Anhui (China)*. [Ausstellung des Musikwissenschaftlichen und Ostasiatischen Seminars der Georg-August-Universität Göttingen]. (Göttingen : Ed. Re, 1991). [KVK]
- 2001-2002 *Nuo : Tänze der Geistermasken im Erdgottkult in Anhui (China)*. RMB Video ; Orbis Musicarum ; directed and produced by Rudolf M. Brandl ; project directed by Rudolf Brandl and Erhard Rosner ; in collab. with Wang Zhaoqian, Stefan Kuzay, Wu Zihui, and Daniela Brandl. Bd. 1-3. (Göttingen : Edition Re, 2001-2002).

### **Brandon, James R.** (Mazomanie, Wisc. 1927-2015 Honolulu) : Professor of Asian Theatre, University of Hawaii

#### *Bibliographie : Autor*

- 1980 *Asian theatre : a study guide and annotated bibliography*. James R. Brandon, editor ; Elizabeth Wichmann, associate editor. (Washington D.C. : University and College Theatre Association, 1980). (Theatre perspectives ; no 1). [WC]

**Brandstetter, Alois** (Aichmühl bei Pichl 1938-) : Schriftsteller, Philologe

*Bibliographie : Autor*

- 1984 *Guo ji bi hui zuo pin ji*. Zhongguo Shanghai bu hui zhong xin. (Shanghai : Shanghai yi wen chu ban she, 1984). [Ausgewählte literarische Werke des International P.E.N.]. [Enthält] : Becher, Johannes R. *Nachtlieder*. Böll, Heinrich. *Geschäft ist Geschäft*. Borchert, Wolfgang. *Die Hundebblume*. Brandstetter, Alois. *Unserm Nachbar sein linkes Bein*. Brecht, Bertolt. *Erinnerungen an die Marie A. Dürrenmatt*, Friedrich. *Der Tunnel*. Handke, Peter. *Begrüßung des Aufsichtsrats*. Kaschnitz, Marie Luise. *Schiffsgeschichte*. In : Ferngespräche. Lenz, Siegfried. *Ein Haus aus lauter Liebe*. Seghers, Anna. *Agathe Schweigert*. 国际笔会作品集 [Din10,WC]

**Brandt, Conrad** (um 1952)

*Bibliographie : Autor*

- 1952 Brandt, Conrad ; Schwartz, Benjamin ; Fairbank, John K. *A documentary history of Chinese communism*. (London : G. Allen & Unwin, 1952). (Russian Research Center studies ; vol. 6).
- 1966 *China : Reich der Mitte : Vorträge vor der Akademie 'Kontakte der Kontinente'*. (St. Augustin : Kontakte der Kontinente, 1966). [Enthält] : Bauer, Wolfgang. *Der Widerstreit von Mensch und Masse in der Entwicklung der chinesischen Geschichte*. Brandt, Conrad. *Die zwei Seelen des chinesischen Marxismus*. Grimm, Tilemann. *Wider den Revisionismus im eigenen Land : eine neue Phase der Kulturrevolution Chinas*. Paloczi-Horvath, Georg. *Der ideologische Konflikt zwischen Moskau und Peking*. [WC]

**Brandt, Joseph van den** = Van den Brandt, Joseph (1883-)

*Bibliographie : Autor*

- 1936 Brandt, Joseph van den. *Les Lazaristes en Chine, 1697–1935: notes biographiques, recueillies et mises à jour*. (Pei-p'ing : Imprimerie des Lazaristes, 1936). [WC]

**Brandt, Loren** (1955-) : Amerikanischer Professor of Economics, Department of Economics, University of Toronto

*Biographie*

- 1977 Loren Brandt erhält den B.S. der Wesleyan University, Middletown Conn. [BraL]
- 1979 Loren Brandt erhält den M.A. der University of Illinois. [BraL]
- 1983 Loren Brandt promoviert in Economics an der University of Illinois. [BraL]
- 1983-1986 Loren Brandt ist Assistant Professor des Department of Economics des St. Olaf College, Northfield Minn. [BraL]
- 1985-1987 Loren Brandt ist Visiting Scholar der Hoover Institution, Stanford University. [BraL]
- 1986-1987 Loren Brandt ist Adjunct lecturer der Leavy School of Business der Santa Clara University. [BraL]

- 1987 Loren Brandt ist Visiting Professor der Stanford University. [BraL]
- 1988-1990 Loren Brandt ist Assistant Professor of Economics am Department of Economics der University of Toronto. [BraL]
- 1990-1998 Loren Brandt ist Associate Professor of Economics am Department of Economics der University of Toronto. [BraL]
- 1997- Loren Brandt ist Fellow des William Davidson Institute der University of Michigan. [BraL]
- 1998 Loren Brandt ist Visiting Professor der University of California, Los Angeles. (April). [BraL]
- 1998- Loren Brandt ist Professor of Economics am Department of Economics der University of Toronto. [BraL]
- 2008 Loren Brandt ist Research Fellow am Institute for Labor Studies, Bonn. [BraL]
- ????- Loren Brandt ist Mitglied der American Economic Association und der Association for Asian Studies. [BraL]

### *Bibliographie : Autor*

- 1983 Brandt, Loren L. *Population growth, agricultural change and economic integration in Central and Eastern China, 1890's-1930's*. (Urbana Champaign, Ill. : University of Illinois, 1983). Diss. Univ. of Illinois, 1983. [WC]
- 1989 Brandt, Loren. *Commercialization and agricultural development : Central and Eastern China, 1870-1937*. (Cambridge : Cambridge University Press, 1989). [WC]
- 2008 *China's great economic transformation*. Ed. by Loren Brandt, Thomas G. Rawski. (Cambridge : Cambridge University Press, 2008). [WC]

**Brandt, Max von** = Brandt, Max August Scipio von (Berlin 1835-1920 Weimar) :  
Diplomat, Schriftsteller

### *Biographie*

- 1873 Gründung der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens in Tokyo durch Max von Brandt. [Pig1]
- 1875-1893 Max von Brandt ist Gesandter der deutschen Gesandtschaft in Beijing. [Jing,Wik]
- 1880 Max von Brandt überbringt Li Hongzhang die Nachricht, dass er Beijing besetzen soll. Auch Thomas Francis Wade rät es ihm, aber er hat keinen Mut. [Kuo 1]

### *Bibliographie : Autor*

- 1894 Brandt, Max von. *Aus dem Lande des Zopfes*. (Leipzig : G. Wigand, 1894). [2. verm. Aufl. 1898].  
[http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN620357304&PHYSID=PHYS\\_0](http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN620357304&PHYSID=PHYS_0)
- 1895 Brandt, Max von. *Sittenbilder aus China : Mädchen und Frauen : ein Beitrag zur Kenntnis des chinesischen Volkes*. (Stuttgart : Strecker & Schröder, 1895).
- 1897 Brandt, Max von. *China in ethischer, industrieller und politischer Bedeutung : zwei Vorträge*. (Berlin : Deutsche Kolonial-Gesellschaft, 1897). (Verhandlungen / Deutsche Kolonial-Gesellschaft, 2). [Wien]
- 1897 Brandt, Max von. *Drei Jahre ostasiatischer Politik 1894-1897 : Beiträge zur Geschichte des chinesisch-japanischen Krieges und seiner Folgen*. (Stuttgart : Strecker & Moser, 1897).  
<https://catalog.hathitrust.org/Record/100174704>. [Limited search]. [WC]

- 1897 Brandt, Max von. *Ostasiatische Fragen : China, Japan, Korea : Altes und Neues*. (Berlin : Gebrüder Paetel, 1897).
- 1898 Brandt, Max von. *Die chinesische Philosophie und der Staats-Confucianismus*. (Stuttgart : Strecker and Moser, 1898).
- 1899 Brandt, Max von. *China und seine Handelsbeziehungen zum Auslande ; mit besonderer Berücksichtigung der Deutschen*. (Berlin : Siemenroth & Troschel, 1899). (Schriften der Centralstelle für Vorbereitung von Handelsverträgen ; H. 5).
- 1900 Brandt, M[ax] von. *Zeitfragen : die Krisis in Südafrika ; China, Commercielles und Politisches ; Kolonial-Fragen*. (Berlin : Paetel, 1900). [KVK]
- 1901 Brandt, Max von. *Dreiunddreissig Jahre in Ost-Asien : Erinnerungen eines deutschen Diplomaten*. Bd. 1-3. (Leipzig : Georg Wigand, 1901).  
[http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN653937059&LOGID=LOG\\_000](http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN653937059&LOGID=LOG_000)
- 1902 Brandt, Max von. *Japan, China und Korea*. (Leipzig : Bibliographisches Institut, 1902). (Weltgeschichte ; Bd. 2, H. 1). [WC]
- 1911 Brandt, Max von. *Die Entwicklung der Verfassungsfrage in China*. In : *Koloniale Rundschau* ; H.4 (1911). [WC]
- 1911 Brandt, Max von. *Der Chinese in der Öffentlichkeit und der Familie, wie er sich selbst sieht und schildert*. In 82 Zeichnungen nach chinesischen Originalen erläutert von M. von Brandt. (Berlin : Reimer, 1911). [Wol]

### *Bibliographie : erwähnt in*

- 1862-1863 Radowitz, Joseph Maria von. *Briefe aus Ostasien*. Hrsg. von Hajo Holborn. (Stuttgart ; Berlin ; Leipzig : Deutsche Verlags-Anstalt, 1926). Briefe von 1862-1863 über die zweite deutsch-preussische Expedition unter Max von Brandt und die Reise von Hong Kong bis Shanghai. [Cla]
- 1892 Paasch, Carl. *Die Kaiserlich deutsche Gesandtschaft in China : eine Denkschrift über den Fall Carl Paasch für die dt. Landesvertretungen, insbesondere den Reichstag*. (Leipzig : Im Selbstverlage des Verfassers, 1892).  
[https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN610163698&PHYSID=PHYS\\_0001&DMDID=](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN610163698&PHYSID=PHYS_0001&DMDID=).  
[Nachdem er sich bei Geschäften in China betrogen glaubte, verfasste Paasch eine Schrift, in welcher er die Beziehungen des deutschen Gesandten in China, Max von Brandt, zu Geschäftsleuten und Bankiers verurteilte. Theodor Fontane bezeichnete Paasch in einem Brief als Verrückten]. [Wik,WC]

### **Brantschen, Johann** (1903-1946) : Missionar Bethlehem Mission Immensee

#### *Biographie*

- 1932-1933 Johann Brantschen studiert Chinesisch in Chuantaozi. [SMB]
- 1933-1934 Johann Brantschen ist Vikar in Fularji. [SMB]
- 1935-1936 Johann Brantschen ist Vikar in Jingxing und Keshan. [SMB]
- 1936-1942 Johann Brantschen ist Pfarrer in Wenguda. [SMB]
- 1942-1946 Johann Brantschen ist Pfarrer in Fularji. [SMB]

### **Brasch, Robert** (um 1932)

#### *Bibliographie : Autor*

1932 Lao, Tse. *Tao te king : das Buch vom rechten Wet und Sinn*. Nachdichtungen von Robert Brasch. (Wien : Saturn-Verlag, 1932). [Laozi. *Dao de jing*]. [WC]

**Brassey, Anna** = Brassey, Anna Lady = Brassey, Anne = Brassey, Annie (London 1839-1887 auf See) : Reisende, Gattin von Thomas Brassey

*Bibliographie : Autor*

1878 Brassey, Annie [Brassey, Anna]. *A voyage in the ‚Sunbeam‘ : our home on the ocean for eleven months*. With 188 illustrations chiefly after drawings by the Hon. A.Y. Bingham. (London : Longmans & Co., 1878). Darin enthalten ist der Bericht der Reise mit ihrem Mann Thomas Brassey nach Hong Kong und Guangzhou 1877. [Boot]

**Brassey, Thomas** (Stafford 1836-1918 London) : Politiker, Gouverneur Victoria, Australien

*Bibliographie : Autor*

1878 Brassey, Annie [Brassey, Anna]. *A voyage in the ‚Sunbeam‘ : our home on the ocean for eleven months*. With 188 illustrations chiefly after drawings by the Hon. A.Y. Bingham. (London : Longmans & Co., 1878). Darin enthalten ist der Bericht der Reise mit ihrem Mann Thomas Brassey nach Hong Kong und Guangzhou 1877. [Boot]

**Bratishchev, V.F.** (um 1757) : Russischer Diplomat

*Biographie*

1756-1857 Russische diplomatische Mission nach Beijing unter V.F. Bratishchev. Verhandlungen wegen Verstößen gegen Grenzverletzungen und Diebstähle. Sie scheitert. [ChiRus1:S. 56]

**Brattsov, Vladimir Aleksandrovich** (gest. 1942) : Russischer Diplomat

*Biographie*

1914-1920 Vladimir Aleksandrovich Brattsov ist Generalkonsul des russischen Konsulats in Hankou. [FFC1]

**Braudel, Fernand** (Luméville-en-Ornois = Gondrecourt-le-Château, Meuse 1902-1985 Cluses, Haute-Savoie) : Historiker

*Bibliographie : Autor*

1990 [Braudel, Fernand ; Labrousse, Ernest]. *Faguo jing ji yu she hui shi : 50 nian dai zhi jin*. Fei'ernan Buluode'er, Ouneisite Labu lusi zhu bian ; Xie Rongkang [et al.] yi. (Shanghai : Fudan da xue chu ban she, 1990). Übersetzung von Braudel, Fernand ; Labrousse, Ernest. *Histoire économique et sociale de la France : 1950 à nos jours*. T. 1-4. (Paris : Presses universitaires de France, 1970-1982).  
法国经济与社会史 : 50年代至今 [WC]

1993 [Braudel, Fernand]. *15 zhi 18 shi ji de wu zhi wen ming jing ji he zi ben zhu yi : di san juan, shi jie de shi jian*. Buluodaier ; Shi Kangqiang, Gu Liang yi. (Beijing : San lian shu dian, 1993). Übersetzung von Braudel, Fernand. *Civilisation matérielle, économie et capitalisme, XVe-XVIIIe siècle*. T. 1-3. (Paris : A. Colin, 1967-1979).  
15至18世纪的物质文明经济和资本主义第三卷, 世界的时间 [WC]

**Brauen, Martin** (Bern 1948-) : Ethnologe, Kurator

*Bibliographie : Autor*

- 1974 Brauen, Martin. *Heinrich Harrers Impressionen aus Tibet : gerettete Schätze*. Mit Bildlegenden von Eva Stoll. (Innsbruck : Pinguin-Verlag, 1974). [WC]

### **Braun, Günter** (Wismar 1928-) : Schriftsteller

#### *Bibliographie : Autor*

- 1955 [Braun, Günter ; Braun, Johanna]. *Zui hou yi ce tou niu*. Liao Shangguo yi. (Nanjing : Jiangsu wen yi chu ban she, 1957). Übersetzung von Braun, Günter ; Braun, Johanna. *José Zorillas letzter Stier*. (Berlin : Verlag Neues Leben, 1955). (Das neue Abenteuer ; N.F., 78). [WC]
- 1956 [Braun, Günter. *Tsuko und der Medizinmann*]. Yu Yong yi. (Nanjing : Jiangsu shao nian er tong chu ban she, 1956). [WC]
- 1957 [Braun, Günter. *Einer sagt nein*]. Liao Shangguo yi. (Nanjing : Jiangsu wen yu chu ban she, 1957). Übersetzung von Braun, Günter. *Einer sagt keine*. (Berlin : Verlag Neues Leben, 1956). (Das neue Abenteuer ; 74). [WC,Din10]

### **Braun, Helmuth F.** (Kirchseeon bei München 1949-) : Ausstellungsleiter Jüdisches Museum Berlin

#### *Bibliographie : Autor*

- 1985 Lao, She. *Von Rinderteufeln und Schlangengeistern : chinesische Literatur, Kunst und politische Kultur im Spektrum des 20. Jahrhunderts*. Zusammengestellt von Helmuth F. Braun. (Bremerhaven : Wirtschaftsverlag NW, 1985). (Horen ; Jg. 30, Bd. 2.). [WC]

### **Braun, Otto** (Ismaning bei München 1900-1974 Varna) : Kommunistischer Militär-Berater, Übersetzer russischer Literatur, wissenschaftlicher Mitarbeiter des Institute for Marxism-Leninism

#### *Biographie*

- 1932-1939 Otto Braun ist als Militärberater für Russland in Yan'an tätig. 1934-1935 nimmt er am Langen Marsch von Jiangxi bis Shanxi teil. [Bay4,Lit]

#### *Bibliographie : Autor*

- 1973 Braun, Otto. *Chinesische Aufzeichnungen (1932-1939)*. (Berlin : Dietz, 1973).
- 1980 Li, Kuiliu. *Zhongguo ji shi, 1932-1939*. (Wulumuqi Shi : Xian dai shi liao bian kan she, 1980). Übersetzung von Braun, Otto. *Chinesische Aufzeichnungen (1932-1939)*. (Berlin : Dietz, 1973).  
中国记事, 1932-1939

#### *Bibliographie : erwähnt in*

- 1988 Litten, Freddy. *Otto Brauns frühes Wirken in China (1932-1935)*. In : Arbeiten aus dem Osteuropa-Institut München, Nr. 124 (1988). [AOI]

### **Braun, Volker** (Dresden 1939-) : Schriftsteller

#### *Biographie*

- 1978 Braun, Volker. *Grosser Frieden* [ID D16016].  
 Sigfrid Hoefert : Braun führt das Zustandekommen der Revolution vor. Die Ausbeutung und Unterdrückung des Volkes bzw. der Bauern nimmt derartige Formen an, dass einer von ihnen zum Revolutionär wird : Gau Dsu wird Führer des Bauernaufstandes. Es kommt zur Ausbreitung der Rebellion und zum Sieg der Revolutionäre. Gau Dsu will sein Ideal verwirklichen, er will den "Grossen Frieden" einführen. Dies erweist sich als illusorisch und führt zur Anarchie. Ein neuer Staatsapparat wird von Tschu Jün errichtet, und die Entwicklung der Produktivkräfte wird gefördert. Die führt zu Fortschritten, aber auch zu neuer Ausbeutung. Das Land wird verteilt und durch Tretmühlen bewässert, doch wird ein Heer von Aufsehern zu neuen Unterdrückern. Gau Dsu tötet seinen Helfer und okkupiert den Kaiserthron. Er wird zum "Verräter an seiner Klasse und an seinen Idealen".  
 Der Philosoph Wang liest im *Li ji* und verkündet ein Ideal. Er versucht den alten und den neuen Herrscher im Sinne der Idee des "Grossen Friedens" zu erziehen, aber seine Bemühungen führen zu keinem Erfolg, denn dagegen steht die Realität der Gegenwart. Sie ist erbarmungslos, brutal und ausbeuterisch.  
 Braun zeigt, dass sich gewisse sozialphilosophische Konzepte nur unter ganz bestimmten ökonomischen Bedingungen verwirklichen lassen. [Hsia3:S. 189-198]

### *Bibliographie : Autor*

- 1978 Braun, Volker. *Grosser Frieden*. In : Braun, Volker. *Im Querschnitt : Gedichte, Prosa, Stücke, Aufsätze*. (Halle : Mitteldeutscher Verlag, 1978). [Hsia3]

### **Braunburg, Rudolf** (Landsberg a. d. Warthe 1924-1996 Waldbröl) : Deutscher Schriftsteller, Lufthansa Pilot

#### *Bibliographie : Autor*

- 1963 Braunburg, Rudolf. *Schanghai ist viel zu weit : Erzählungen*. (Hamburg : M.V. Schröder, 1963). [Shanghai].
- 1992 Braunburg, Rudolf. *Die grosse Eisenbahn-Reise Portugal-China : 17'000 Kilometer Faszination : von Portugal quer durch Europa nach Moskau, Sibirien, Mongolei, China von Nord bis Süd, Hongkong*. (Luzern : Reich, 1992). [Artikel zu einzelnen Streckenabschnitten]. [KVK]

### **Braune, George Compigné Parker** (Frome, Somerset 1838-1864 Beijing) . Englischer Diplomat

#### *Biographie*

- 1856-1857 George Compigné Parker Braune ist Student interpreter am britischen Konsulat in Fuzhou, dann in Xiamen. [BC1]
- 1858-1859 George Compigné Parker Braune ist Assistant am britischen Konsulat in Xiamen. [BC1]
- 1860-1861 George Compigné Parker Braune ist Assistant des Taiwan Konsulates in Takao, dann 1861 in Tainan (Taiwan). [BC1]
- 1861-1864 George Compigné Parker Braune ist Vize-Konsul des britischen Konsulats in Danshui. [BC1]

### **Brauner, Anne** (1962-)

#### *Bibliographie : Autor*

- 1995 Brauner, Anne ; Balocco, Patrizia. *Reise durch China*. (Würzburg : Stürtz, 1995). [CHVK]

**Bräuner, Harald** (um 1987)

**Braunsperger, Hubert** (Wien 1928-) : Germanist, Pressereferent

*Bibliographie : Autor*

1992 Braunsperger, Hubert. *Innere Geborgenheit durch Tao te king : Dialog mit Laotse*. (Wien : Verlag der Österreichischen Staatsdruckerei, 1992). [Laozi. *Dao de jing*]. [WC]

**Brauquier, Louis** (Marseille 1900-1976 Marseille) : Schriftsteller, Dichter, Maler

*Biographie*

1941-1947 Louis Brauquier arbeitet für die Compagnie des Messageries maritimes in Shanghai. [NC]

*Bibliographie : Autor*

1950 Brauquier, Louis. *Liberté des mers ; suivi de Ecrits à Shanghai : poèmes*. (Paris : Gallimard, 1950). [WC]

**Bräutigam, Herbert** (Falkenstein 1927-) : Sinologe, Kulturhistoriker, Kustos Staatliches Museum für Völkerkunde Dresden

*Biographie*

1947-1952 Herbert Bräutigam studiert Völkerkunde, Vor- und Frühgeschichte und Politische Ökonomie an der Technischen Hochschule Dresden und an der Universität Leipzig. [Brä]

1954-1958 Herbert Bräutigam studiert Sinologie und Geschichte Chinas an der Beijing-Universität. [Brä]

1958-1975 Herbert Bräutigam ist wissenschaftlicher Mitarbeiter am Institut für Orientforschung der Akademie der Wissenschaften Berlin. Er ist nebenbei wissenschaftlich, organisatorisch und als Redakteur tätig. [Brä]

1963 Herbert Bräutigam promoviert in Sinologie am Institut für Orientforschung Berlin. [Brä]

1979-1992 Herbert Bräutigam ist Kustos am Staatlichen Museum für Völkerkunde Dresden. [Brä]

1992 Herbert Bräutigam ist freiberuflicher wissenschaftlicher Bearbeiter ostasiatischer Sammlungen in Trier und Baden-Baden. [Brä]

*Bibliographie : Autor*

1958 Bräutigam, Herbert. *Papierschnitte aus Pekinger Werkstätten*. (Dresden : Verlag der Kunst, 1958). [WC]

1959 Bräutigam, Herbert. *Neue chinesische Geschichtswissenschaft*. (Berlin : Rütten & Loening, 1959). [WC]

1963 *Die Prinzessin Wen cheng und der Gesandte aus Lhasa : Volksmärchen, Legenden und Tierfabeln der Tibeter*. Aus dem Chinesischen übersetzt und frei nacherzählt von Herbert Bräutigam. (Berlin : Holz, 1963). [KVK]

1963 Bräutigam, Herbert. *Zu den Aufstandsbewegungen polyethnischer Gruppen Südwest-Chinas während der Taiping-Zeit*. Diss. Univ. Berlin, 1963. [Brä]

1964 *Märchen aus Tibet*. Aus dem Chinesischen übersetzt und frei nacherzählt von Herbert Bräutigam. (Frankfurt a.M. : Fischer Taschenbuch, 1977). (Die Welt der Märchen ; 1858).

- 1967 *Der Drachenpalast : Sagen aus China über den Handwerksmeister Lu Ban*. Ausgewählt und neu erzählt von Herbert Bräutigam ; Ill. von Gerhard Gossmann. (Berlin : Der Kinderbuchverlag, 1967). (Robinsons billige Bücher ; Bd. 148). [WC]
- 1974 *Die neunköpfigen Ungeheuer vom Zweidrachenberg : Märchen und Volkserzählungen aus China*. Aus dem Chinesischen übers. und frei nacherzählt von Herbert Bräutigam und Gabriele Wittrin ; Ill. von Irmhild und Hilmar Proft. (Berlin : Holz, 1974). [WC]
- 1983 Bräutigam, Herbert. *Gefäss und Figur : Keramik aus Amerika und Asien : Ausstellung des Staatlichen Museums für Völkerkunde Dresden, 1982-1983*. (Dresden : Staatliches Museum für Völkerkunde, 1983).
- 1989 *Schätze Chinas in Museen der DDR : Kunsthandwerk und Kunst aus vier Jahrtausenden*. Für das Staatliche Museum für Völkerkunde Dresden hrsg. von Herbert Bräutigam. (Leipzig : E.A. Seemann, 1989). [Katalog der Ausstellung des Staatlichen Museums für Völkerkunde Dresden, 1990].
- 1990 *Schätze Chinas in Museen der DDR : Kunsthandwerk und Kunst aus vier Jahrtausenden*. Hrsg. Herbert Bräutigam und Arne Eggebrecht. (Mainz : Ph. von Zabern, 1990). [Katalog der Ausstellung des Römer- und Pelizaeus-Museums, Hildesheim 1990].
- 1992 *Studien zur Kulturgeschichte Chinas : Beiträge zur Tagung "Kulturgeschichte Chinas"*. Gemeinsam veranstaltet vom Staatlichen Museum für Völkerkunde Dresden und dem Institut für Sinologie der Humboldt-Universität zu Berlin vom 21. bis 23. Nov. 1989 in Dresden. Hrsg. von Herbert Bräutigam und Ulrich Lau. (Dresden : Staatliches Museum für Völkerkunde ; Verlag für Interkulturelle Kommunikation, 1992). (Dresdner Tagungsberichte ; 3).
- 1994 *China : eine Wiege der Weltkultur : 5000 Jahre Erfindungen und Entdeckungen*. Konzeption : Arne Eggebrecht ; unter fachlicher Beratung von Herbert Bräutigam. Ausstellung Römer- und Pelizaeus-Museum Hildesheim 17. Juli bis 27. Nov. 1994. 2. Aufl. (Mainz : von Zabern, 1994).

**Brautigan, Richard** (Tacoma, Wash. 1935-1984 Bolinas, Calif., Selbstmord) :  
Schriftsteller, Dichter

### *Biographie*

- 1958-1968 Brautigan, Richard. Works.  
Brautigan, Richard. *The Galilee hitch-hiker*. (San Francisco : White Rabbit Press, 1958).  
"The Chinese  
read the time  
in the eyes  
of cats,"  
said Baudelaire  
and went into  
a jewelry store  
on Market Street.

1964

Brautigan, Richard. *A confederate general from Big Sur*. (New York, N.Y. : Grove Press, 1964).

<http://books.google.ch/books?hl=de&id=bHUI0jsPIXEC&q=chinese#v=snippet&q=chinese&f=false>

I started to think about Babylon as I neared Chinatown but was able to change the marquee in my mind just in time. I saw some Chinese kids playing in the street. I tried to figure out what kind of game they were playing... After the Chinese kids' game I thought about my detective friend to keep Babylon away...

"Maybe your next customer won't any", I said. "He might be a mustard hater. Can't stand stuff. Would sooner go to China"...

The house was owned by a very nice Chinese dentist, but it rained in the front hall...

Poor devil. I heard that it was his heart, but the way the Chinese described the business, it could have been his teeth...

A lot of Chinese were coming and going in the park. I watched them for a while. Interesting people. Very energetic.

This morning I saw a coyote walking through the sagebrush right at the very edge of the ocean – next stop China...

I had a few hours to kill before I had to meet my first client in over three months, so I's walked up from the morgue to Portsmouth Square on the edge of Chinatown and was sitting on a bench watching Chinese people come and go through the park...

It was then that I walked out of the shadows with the ax in my hand. I thought that they were both going to shit right there and ooze straight through to China...

Cameron stared at his fork. It lay beside a plate that had a delicate Chinese pattern on it...

"That's not East", Greer said. "Don't Chinamen come from China which is in the East?"

Cameron said.

They might be in China right now for all that I knew but if they did keep the appointment I had a gun to put a dent in any weird business they might try...

1967

Brautigan, Richard. *Trout fishing in America*. (New York, N.Y. : Dell, 1967).

<http://www.poemhunter.com/best-poems/richard-brautigan/part-3-of-trout-fishing-in-america/>

It looked down on the bookstore and had Chinese screens in front of it. The room contained a couch, a glass cabinet with Chinese things in it and a table and three chairs. There was a tiny bathroom fastened like a watch fob to the room. I was sitting on a stool in the bookstore one afternoon reading a book that was in the shape of a chalice.

1968

Brautigan, Richard. *The Chinese checker players*. In : Brautigan, Richard. *The pill versus the Springhill mine disaster*. (New York, N.Y. : Dell, 1968).

<http://scrapbook.knock-twice.com/post/99260076/the-chinese-checker-players-when-i-was-six-years-old>

When I was six years old

I played Chinese checkers

with a woman

who was ninety-three years old.

She lived by herself

in an apartment down the hall

from ours.

We played Chinese checkers

every Monday and Thursday nights.

While we played she usually talked

about her husband

who had been dead for seventy years

and we drank tea and ate cookies

and cheated.

*Bibliographie : Autor*

- 2000 [Brautigan, Richard]. *Zai xi gua tang li*. Wang Weiqing yi. (Beijing : Beijing shi fan da xue chu ban she, 2000). (Meiguo hou xian dai zhu yi ming zuo yi cong. Übersetzung von Brautigan, Richard. *In watermelon sugar*. (New York, N.Y. : Dell, 1968). 在西瓜糖里 [WC]

**Brawne, Fanny** = Brawene Lindon Frances (1800-1865) : Verlobte von John Keats

*Bibliographie : Autor*

- 1982 [Keats, John]. *Jici he Fangni de xin sheng*. Jici, Fangni Bailang'en [Fanny Brawne] yuan zuo ; Chen Shaopeng deng yi. (Taipei : Yuan jing chu ban she, 1976). (Yuan jing cong kan ; 41). Übersetzung von Keats, John. *Letters of John Keats to Fanny Brawne ; written in the years MDCCCXIX and MDCCCXX [1819 and 1820] and now given from the original manuscripts*. Ed. with a biographical introduction by Fred Edgcumbe ; with a foreword by Maurice Buxton Forman. (London : Reeves & Turner ; New York, N.Y. : Scribner, Armstrong, 1878). Übersetzung von Brawne, Fanny. *Letters of Fanny Brawne to Fanny Keats*. (London : Oxford University Press, 1936). 濟慈和芳妮的心聲 [WC]

**Bray, Francesca** (um 2004) : Professorin Social Anthropology, University of Edinburgh, Professorin University of California, Department of Anthropology

*Bibliographie : Autor*

- 1984 Bray, Francesca. *Agriculture*. (Cambridge : Cambridge University Press, 1984). (Science and civilisation in China ; vol. 6, pt. 2. Biology and biological technology ; pt. 2). [AOI]
- 2006 *The warp and the weft : graphics and text in the production of technical knowledge in China*. Francesca Bray, Georges Métaillé, Vera Dorofeeva-Lichtmann (eds.). (Leiden : Brill, 2006). [Met]

**Bréal, Michel** = Bréal, Michel Georges Eugène (Paris 1896-1973) : Diplomat

*Biographie*

- 1946-1950 Michel Bréal ist Botschafter der französischen Botschaft in Beijing. [BensN2]

**Brebner, Alexander** (um 1895)

*Bibliographie : Autor*

- 1895 Brebner, Alexander. *A little history of China and A Chinese story*. (London : T. Fisher Unwin, 1895). [Hao qiu zhuan]. <https://archive.org/details/alittlehistoryc00breggoog>. [Cord2]

**Brecht, Bertolt** = Brecht, Eugen Berthold Friedrich (Augsburg 1898-1956 Berlin) : Schriftsteller, Dramatiker, Regisseur

*Biographie*

- 1913 ca. Bertolt Brecht liest die Gedichte von Li Bo in Hauser, Otto. *Chinesische Gedichte* [ID D4640]. [Bre28]
- 1915 Bertolt Brecht befreundet sich mit Klabund und liest *Dumpfe Trommeln und beraushtes Gong* [ID D11994]. [LiuW1]

- 1915 Brecht, Bertolt. *Der Tsingtausoldat*. In : Brecht, Bertolt. Gedichte. (Berlin : Aufbau-Verlag, 1961-1969). Bd. 9.  
Liu Weijian : Es ist das erste auf China bezogene Gedicht. Während die meisten Autoren eher euphorisch die patriotische Gesinnung der deutschen Soldaten bei der Verteidigung Qingdaos gegen die Japaner beschreiben, stellt Brecht den Krieg in Frage, indem er aus der Sicht eines Frontsoldaten die Furcht vor dem sogenannten Heldentod zeigt. [LiuW1:S. 119]
- 1915 ca. Bertolt Brecht liest die Gedichte von Li Bo in Klabund. Li Tai Pe [ID D2998] und in Bethge, Hans. Die chinesische Flöte [ID D11977]. [LiuW1:S. 121]
- 1918 Brecht, Bertolt. *Baal*. (München : Georg Müller, 1920). [Geschrieben 1918, Uraufführung Leipzig 1923].  
Liu Weijian : Li Bos unkonventionelle Lebensweise beeindruckt Brecht, so dass er dessen Züge in die Hauptfiguren seiner ersten Dramen einzuarbeiten sucht. Sein Baal ist wie Li Bo eine originelle Künstlernatur und lebt nach seinen inneren Bedürfnissen ; er frisst, tanzt und genießt das Leben.  
Yim Han-soon : Sowohl aus der äusserlichen Erscheinung als auch aus dem Lebenswandel des Buddha ergeben sich Berührungspunkte mit Brechts Glückgott Bu Dai und der Baal-Figur. [LiuW1:S. 121, Yim1:S. 304]
- 1919 Bertolt Brecht schreibt ein Gedicht über seinen Freund Caspar Neher : "Litaipée kann in siebenzig Sprachen reden. Siebenzig Teufel der Hölle können ihn nicht versuchen. Litaipée kann in siebenzig Sprachen beten. In siebenzig Sprachen kann Litaipée fluchen". [LiuW1:S. 121, Bre28]
- 1920 Bertolt Brecht liest Döblin, Alfred. *Die drei Sprünge des Wang-lun* [ID D12338]. Er lernt darin die taoistische Anschauung von Liezi kennen. Er schreibt später : Es ist eine grosse Kraft drinnen, alle Dinge sind in Bewegung gebracht, die Verhältnisse der Menschen zueinander in unerhörter Schärfe herausgedreht. [LiuW1:S. 123, Bre28]
- 1920 Bertolt Brecht liest bei Frank Warschauer in Baden-Baden zum ersten Mal *Dao de jing* von Laozi und schreibt in sein Tagebuch : Warschauer glaubt an Fortschritt und dass ein Lurch eben nicht anders kann als irgendeinmal ein Affe werden. Aber er zeigt mir Laotse, und der stimmt mit mir so sehr überein, dass er immerfort staunt. [Gel2:S. 171, Döb3:S. 70]
- 1920 Ab 1920 beschäftigt sich Bertolt Brecht intensiv mit der chinesischen Philosophie. Während er sich der taoistischen Lehre in deren Gesellschafts- und Zivilisationskritik verbunden fühlt, interessiert ihn der Konfuzianismus als Wissenschaft vom Verhalten der Menschen.  
Antony Tatlow : In den Schriften der chinesischen Philosophen fand Brecht eine vorwegnehmende Bestätigung der durch das Marxismusstudium gewonnenen Erkenntnisse und eine nützliche Analyse menschlichen Verhaltens in einer chaotischen Welt. [Döb2:S. 49, Tat10]
- 1921 Bertolt Brecht spricht in seinem Tagebuch von der Absicht, das Wuwei aus Wang-lun als Material einer geplanten Trilogie „Asphaltschungel“ zu benutzen. [LiuW1:S. 123]
- 1923 Brecht, Bertolt. *Im Dickicht der Städte* [ID 12672].  
Quelle : Wilhelm, Richard. Laotse. *Tao te king* [ID D4445].  
Brecht schreibt : Es ist ein Kampfstück, östlich-westlich... Ort : die Hinterwelt...  
...man soll sich damit begnügen, das Asiatentum des Shlink durch einen schlichten gelben Anstrich anzudeuten, und ihm erlauben, sich zu benehmen, wie ein Asiate, nämlich wie ein Europäer...  
Liu Weijian : Brecht spricht davon, dass er einen „neuen Typus Mensch“ gestalten will, „der einen Kampf ohne Feindschaft mit bisher unerhörten, das heisst noch nicht gestellten Methoden“ führt : das taoistische Motiv des Wuwei in der Formulierung „durch Passivsein zu siegen“. Das Wuwei wird dabei konsequent als Aufhebung der Individualität thematisiert. Es dient dazu, „den oberflächlichen Firnis des Individualismus in unserer Zeit“ zu verspotten und eine neue, zeitgemässe Lebensform zu suchen.

Christoph Gellner : Brecht führt vor der exotisch stilisierten Kulisse des verkommenen Chicagoer Chinesenviertels den „unerklärlichen Ringkampf“ zwischen dem reichen, alternden malaischen Holzhändler Shlink und dem jungen, mittellosen Leihbüchereiangestellten George Garga vor Augen... Nichts macht die Verfremdungsabsicht augenfälliger als die Figur des verschlagenen, reisessenden Asiaten Shlink, der seinen Kontrahenten durch die asiatische Kampfform scheinbarer Passivität zu bezwingen sucht. Garga, der die Kampfweise des Chinesen, durch Passivsein zu siegen, durch Erleiden Macht zu bekommen, allmählich selbst übernimmt und so am Ende überlebt, rückt diese listige Taktik denn auch in eine unübersehbare Nähe zum chinesisch-taoistischen Nichthandeln (Wuwei) und dem Ursymbol altchinesischer Dialektik im Dao de jing.

Adrian Hsia : Brecht wollte, dass Shlink stets mit einem gelben Gesicht auftritt, damit sein rassischer Ursprung dem Publikum ständig vor Augen gehalten wird und er soll sich genau nach seinem Chinesenbild benehmen, nämlich schlau und verstohlen sein. Ausserdem sollen sein Ursprung und seine Sprache – Chinesisch – die Unmöglichkeit des menschlichen Kommunizierens aufzeigen. Der taoistischen Anschauung nach besiegt das Schwache, symbolisiert unter anderem durch das Wasser, das Starke. Auf jeden Fall überlebt das Schwache, während das Starke leicht zerbricht. „Und das Geistige, das sehen Sie, das ist nichts. Es ist nicht wichtig, der Stärkere zu sein, sondern der Lebendige“. [HanR1,LiuW1:S. 124, 130,Gel2:S. 168, 170-171,Bre28,Yim1:S. 21]

1925 1925 Brecht, Bertolt. *Die höflichen Chinesen*. In : Berliner Börsen-Courier (1925) / Brecht, Bertolt. Werke ; Bd. 19. Prosa ; 4 (1925).

Quelle : Wilhelm, Richard. Laotse. *Tao te king* [ID D4445].

Brecht schreibt : Weniger bekannt in unserer Zeit ist es, wie sehr ein der Allgemeinheit geleisteter Dienst der Entschuldigung bedarf. So ehrten die höflichen Chinesen ihren grossen Weisen Laotse [Laozi], mehr als meines Wissens irgend ein andres Volk seinen Lehrer, durch die Erfindung folgender Geschichte.

"Laotse hatte von Jugend auf die Chinesen in der Kunst zu leben unterrichtet und verliess als Greis das Land, weil die immer stärker werdende Unvernunft der Leute dem Weisen das Leben erschwerte. Vor die Wahl gestellt, die Unvernunft der Leute zu ertragen oder etwas dagegen zu tun, verliess er das Land. Da trat ihm an der Grenze des Landes ein Zollwächter entgegen und bat ihn, seine Lehren für ihn, den Zollwächter, aufzuschreiben, und Laotse, aus Furcht, unhöflich zu erscheinen, willfahrte ihm. Er schrieb die Erfahrungen seines Lebens in einem dünnen Buche für den höflichen Zollwächter auf und verliess erst, als es geschrieben war, das Land seiner Geburt".

Mit dieser Geschichte entschuldigen die Chinesen das Zustandekommen des Buches Taoteking [Dao de jing], nach dessen Lehren sie bis heute leben.

Yim Han-soon : Brecht greift das Klischee – die Chinesen sind höflich – auf, um es jedoch zu konkretisieren. Eine Spannung zwischen Parodie und Anerkennung ist spürbar, überwiegend ist aber die letztere... Was er in seiner Laotse-Geschichte von der Überlieferung übernimmt, ist ein legendäres, aber noch möglich erscheinendes zwischenmenschliches Verhalten von Geben und Nehmen... Es scheint jedoch feststellbar, das Brecht in der Beziehung zwischen dem alten Weisen und dem Zollwächter eine Alternative zur „tostlosen“, „unendlichen Vereinzlung des Menschen“ in der bürgerlichen Welt erblickt... In dem Laotse-Motiv sind folgende Momente angezeigt, die für Brechts Verhältnis zur chinesischen Philosophie allgemein bestimmend und zugleich für sein Denken und Werk relevant sind : Die Auffassung der Philosophie als einer antimetaphysischen Verhaltenslehre ; die chinesische Philosophie als Ausgangs- bzw. Bezugspunkt für die Kritik am klassischen Philosophiebegriff ; die Beziehung zwischen Laotse und dem Zollwächter als Sinnbild für ein produktives Lehrer-Schüler-Verhältnis, das auch in Brechts Traditionsbegriff reflektiert ist ; der historische Hintergrund des alten China als ein Gesellschaftszustand, in dem die Menschen unterdrückt und vertrieben wurden ; inhaltliche und funktionale Gehalte der chinesischen Philosophie als Stoff und Material... Die eigentliche Bedeutung der chinesischen Philosophie hat Brecht in der Laotse-Geschichte ausdrücklich formuliert : Es handelt sich um eine „Kunst zu leben“, eine Lehre des Verhaltens, die in den Alltag des Niederen Volkes einzugreifen vermag.

Der chinesische Traditionalismus spielt in Brechts Beziehung zu China eine grosse Rolle. Er spricht nicht nur von der Lehre des Weisen – der Kunst zu leben – sondern auch von der Dauerhaftigkeit und Fortführbarkeit der Lehre : Die Chinesen leben bis heute danach. Die alte Lehre bleibt lebendig, weil sie eine Lebenskunst und eine Lehre der gegenseitigen Anerkennung und Bereicherung ist. Der zweite Themenkomplex in Brechts Denken und Werk ist das Lehrer-Schüler-Verhältnis.

Brechts Verhältnis zur chinesischen Philosophie kennzeichnet sich durch die Auffassung der Philosophie als Verhaltenslehre und als Ausgangs- und Bezugspunkt für die Kritik an der klassischen Philosophie.

In dieser Ballade hat Brecht das schiefe Verhältnis von Erzähler und Erzähltem zugunsten des letzteren ausgeglichen, indem er vor allem die konkrete Lehre von Laozi an einem Wasserbild vorführt, und zwar gerade in der gewichtigen 5. Strophe. Der Spruch von Laozi selbst, dass das weiche Wasser das harte überwinde, hat in Brechts Version zwei Konditionalen erhalten, die im Original fehlen : 'Mit Bewegung' und 'mit der Zeit'. [KVK,HanR1,Bre32,Yim1:S. 28-29, 31-32, 37, 49]

1925 Bertolt Brecht sieht die Aufführung *Der Kreidekreis* von Klabund [ID D12520] und sagt : Das ist eine echte Offenbarung. [Pan2:S. 161]

1926 Brecht, Bertolt. *Mann ist Mann : die Verwandlung des Packers Galy Gay in den Militärbaracken von Kilkoa im Jahre 1925 : Lustspiel*. (Berlin : Propyläen-Verlag, 1926). [Uraufführung Darmstadt 1926 ; geschrieben 1924-1925].

Liu Weijian : Brecht übernimmt Handlungselemente aus Döblin, Alfred. Die drei Sprünge des Wang-lun [ID D12338].

Das Wuwei als Aufhebung der Individualität kommt deutlich zum Ausdruck.

Yim Han-soon : Beweglichkeit und Wandlung sind die zentralen Themen des Dao de jing und des Taoismus, über die Brecht bei der Arbeit an seinem ersten Parabelstück von Anfang an reflektiert haben muss. Das Verwandlungsmotiv des Stücks berührt insofern auch die taoistische Lehre, als behauptet wird, dass alles ständiger Veränderung unterworfen sei und dass im Bild fließenden Wassers die emanzipatorische Antriebskraft der Unterdrückten versinnbildlicht ist. [LiuW1:S. 123, 127,Bre32]

1926 Brecht beginnt sich dem Marxismus zu beschäftigen, was dazu führt, dass er seine Lehrstücke schreibt. Für Brecht ist der Marxismus ein vollkommenes System, nur dass Marx und Engels schlechte Lehrmeister sind, während der Konfuzianismus zwar ein fehlerhaftes Denk- und Sozialsystem darstellt, Konfuzius jedoch ein vollkommener Lehrmeister ist. [Bre28]

- 1927 Brecht, Bertolt. *Bertolt Brechts Hauspostille : mit Anleitungen, Gesangsnoten und einem Anhang*. (Berlin : Propyläen-Verlag, 1927).  
Richard Wilhelms Übersetzung von Laotse. *Tao te king* [ID D4445] hat Einfluss auf dieses Werk. [KVK,HanR1]
- 1928 Während des Kölner Rundfunkgesprächs mit Herbert Ihering und Fritz Sternberg, kann Bertolt Brecht seine Versuche mit dem epischen Theater in eine historische Kontinuität zur asiatischen Theatertradition stellen : Die Anfänge des Naturalismus, der die grossen bürgerlichen Romane der Franzosen und Russen für die Bühne adaptierte, waren die Anfänge des epischen Theaters in Europa. Andere Kulturkreise, China und Indien, hatten diese fortgeschrittenere Form schon vor zweitausend Jahren. [Gel2:S. 182]
- 1929 Brecht, Bertolt. *Geschichten vom Herrn Keuner*. In : Brecht, Bertolt. Der Flug der Lindberghs : Radiolehrstück für Knaben und Mädchen. Radiotheorie. *Geschichten vom Herrn Keuner*. (Berlin : G. Kiepenheuer, 1930). (Versuche / Brecht ; 1-3).  
Quelle : Wilhelm, Richard. *Dschuang Dsi* [ID D4447].
- Brecht schreibt : Der chinesische Philosoph Dschuang Dsi [Zhuangzi] verfasste noch im Mannesalter ein Buch von hunderttausend Wörtern, das zu neun Zehnteln aus Zitaten bestand. Solche Bücher können bei uns nicht mehr geschrieben werden, da der Geist fehlt.
- Christoph Gellner : Angeregt durch seine intensive Beschäftigung mit altchinesischer Philosophie entsteht eine völlig neuartige Form philosophisch-didaktischer Kurzprosa, eine Sammlung von Denk- und Haltungsbildern, die dem Leser anschauende Erkenntnis vermitteln. Im schöpferischen Zusammenspiel von Alt und Neu, von Tradition und Innovation wird darin erstmals für die Fernostrezeption eine Verschränkung von chinesischer und marxistischer Philosophie greifbar, mit der Brecht in der Tat die Wiedergewinnung einer alten unter Hinzugewinnung einer neuen Dimension von Weisheit intendiert... Brecht lehnt sich sehr stark an altchinesische Formen des Philosophierens an, in denen sich auch tatsächlich Gehalte unserer Zeit behandeln lassen... Brecht ist der erste in der deutschsprachigen Literatur, der Mozis Schriften zur Kenntnis nimmt. In seinem Exemplar *Me Ti* in der Übersetzung von Alfred Forke [ID D669] gibt es zahlreiche Anstreichungen und Randbemerkungen. Er hat in *Keuner* keine einzige Gesprächspassage aus dem *Me Ti* übernommen, Übereinstimmungen und Parallelen sind weniger im Inhaltlich-Thematischen zu suchen als vielmehr auf der Ebene der Darstellungsform. Es ist in erster Linie das didaktische Formmuster, der aphorisch-apothenematische Rede- und Erzählgestus der Lehre Mozis, die als Denkanregung dient.
- Adrian Hsia / Song Yun-yeop : Die *Keuner-Geschichten* stellen auch das Resultat der Beschäftigung Brechts mit Mozi dar. Yun-yeop Song hat nachgewiesen, dass sich sowohl die dialogische Form als auch die Methodik der Belehrung zwischen Mozis Werk und der *Keuner-Geschichten* so sehr ähneln, dass man von einem kreativen Einfluss sprechen kann. Mozi zeichnete sich von anderen chinesischen Philosophen durch sein logisches Denken aus. Alfred Forke sagt : Mozi habe die Logik in die chinesische Philosophie eingeführt. Die logische Schlussfolgerung als didaktisches Moment und der Nützlichkeitsgedanke als Altruismus bringen Brecht und Mozi zusammen. Beide bedienen sich einer verfremdeten Andeutung, um den Leser aus der gewohnten Routine des Alltagslebens zu erwecken und aufhorchen zu lassen. Es kommt in diesem Moment keine Belehrung, keine Moralpredigt vor, sondern bloss ein Fingerzeig der logischen Gedankenführung, die die Fähigkeit des Unterscheidungsvermögens im Sinne der Nützlichkeit der Gemeinschaft schärft und somit zum logischen Denken zwingt und schult. Dass Mozi als Vorlage dient, zeigen besonders die frühen *Keuner-Geschichten*, in denen *Keuner* als Meister auftritt, der Fragen seiner Schüler beantwortet. Die gesellschaftlichen oder sonstigen Misstände sollen durch Verfremdung auffallen und somit in Frage gestellt werden.

Ein wichtiges Thema in den Keuner-Texten, das an die Haltung des Konfuzius erinnert, ist die Art und Weise des Lernens und das emanzipatorische Lehrer-Schüler-Verhältnis... Wahre Liebe bedeutet für Keuner wie für Konfuzius keine Hingabe oder Hinnahme dessen, was einer ist, sondern, von der Seite des Liebenden, eine selbstbewusste und gesellschaftliche Tätigkeit mit dem Ziel, die potentiellen Fähigkeiten des Geliebten zu entdecken und ihnen zur Entfaltung zu verhelfen. [KVK,Gel2:S. 193-195, 198-199,Yim1:S. 51, 146,Bre28]

- 1929 Brecht, Bertolt. *Das Badener Lehrstück vom Einverständnis*. In : Aufstieg und Fall der Stadt Mahagonny (Oper) : Über die Oper ; Aus dem Lesebuch der Städtebewohner ; Das Badener Lehrstück vom Einverständnis. (Berlin : G. Kiepenheuer, 1930). (Versuche / Brecht ; 4-7). [Geschrieben 1928-1929].  
Liu Weijian : Brecht versucht im Zuge seiner Beschäftigung mit dem Marxismus, die taoistische Idee des Wuwei neu zu interpretieren und sie mit dem Ideal eines auf Veränderung der bestehenden Gesellschaftsordnung ausgerichteten Kollektivs zu vereinbaren. Für Brecht liegt das Ziel des Wuwei nicht wie bei Laozi in der Wiederherstellung der Harmonie mit der Natur, sondern in der Verwirklichung einer besseren zukünftigen Welt. Zu diesem marxistischen Zweck wird das Wuwei als Anschluss des Individuums ans revolutionäre Kollektiv umgedeutet.
- Ulrich von Felbert : Es verbinden sich griechische mit christlichen und fernöstlichen Motiven, um die Einsicht von der Veränderbarkeit der Welt darzustellen. [LiuW1:S. 131, 136,Döb3]
- 1929 Bertolt Brecht schreibt über Konfuzius : Die Geschichte des Kung futse zeigt, wie gering der Erfolg der erfolgreichsten Lehrer der Menschheit war. Er beabsichtigte, die Staatsform seiner Zeit zu einer ewigen zu machen durch die allgemeine Hebung der Sittlichkeit. Aber die Sittlichkeit verfiel, solange diese Staatsform dauerte, und es war ein Glück, dass sie nicht ewig dauerte. Vieles versprach er sich von der Ausübung der Musik. Aber seine Ausführungen darüber behielt das Volk länger als die Musik. In bezug auf die Religion war er in seinen Äusserungen vorsichtiger und sagte wenig, und dieses Schweigen war schuld daran, dass der Aberglauben bei seinen Anhängern mehr wuchert als sonstwo. Seine Urteile, längst vergangene Lebensformen betreffend, wären längst ungerecht geworden, hätte man sie wiederholt, aber seine Haltung war die der Gerechtigkeit. [Gel2:S. 201]
- 1929-1930 Hanns Eisler schreibt : Die chinesische Philosophie hat Brecht gerade in den Jahren 1929/30 sehr beeinflusst. Ich meine als Denkanregung... Es gab damals eine ausgezeichnete sinologische Gesellschaft, und es kamen Publikationen, vermutlich handelt es sich dabei um die „Chinesischen Blätter“ des Frankfurter China-Instituts von Richard Wilhelm oder um die Wilhelmschen Klassiker-Übertragungen, von denen sich einige Bände auch in Brechts Bibliothek in Ostberlin fanden – Brecht hat das von seinen Freunden bekommen. Das war eine grosse Entdeckung für uns.
- Adrian Hsia : Im Zusammenhang mit seinen Mozi-Studien preist Brecht Konfuzius' persönliche Haltung, Charakter und Taktiken, verdammt aber seine Lehre. Er bezeichnet ihn als 'Musterknaben', dessen Haltung ungewöhnlich nützlich sei. Er schreibt : Indem man sein Beispiel an die Wand zeichnet, kann man ganze Geschlechter, ja ganze Zeitalter verdammen. Sein Idealbild ist ganz an ein Temperament bestimmter und seltener Art gebunden, und während beinahe alle Taten von Menschen, die gross zu finden die Menschheit sich gestatten kann, von Leuten dieses Temperaments kaum geleistet werden können, sind eine Unmenge von Verbrechen denkbar, die ein Mann begehen könnte, ohne auf die Anerkennung mancher Tugend zu verzichten, die den Konfutse ausgezeichnet hat. [Gel2:S. 195-196,Bre28]

- 1929-1941 Brecht, Bertolt. *Notizen zur Philosophie*. In : Gesammelte Werke. Bd. 20 (1967). [Zusammenstellung].  
 Brecht schreibt : Der Begriff der Philosophie hat zu allen Zeiten und bei allen Völkern eine praktische Seite gehabt. Ausser bestimmten Theorien oder auf solche gerichtete Denktätigkeiten wurden immer auch bestimmte Handlungsweisen und Verhaltensarten (in Form von Gesten oder Antworten) philosophische genannt. Auch wurden bestimmte Menschen Philosophen genannt, die sich keineswegs mit der Erzeugung von „Philosophien“ befassten, sondern eben nur durch ihr Verhalten diesen Ehrentitel erwarben.
- Yim Han-soon : Hier werden die chinesischen Philosophen zwar nicht namentlich erwähnt, der Wortlaut deckt sich aber bis in die Einzelheiten mit den charakteristischen Merkmalen ihrer Philosophie.  
 Die chinesischen Motive und Themen sind für Brecht in erster Linie Stoff und Material, weniger aber Objekte einer historisch-kritischen Auseinandersetzung.  
 Für den Autor gilt im allgemeinen, dass sich ihm Sinngehalte des chinesischen Denkens nur in dem Masse erschliessen, als sich dabei seine eigene Welt, nicht aber China oder die chinesische Vergangenheit, aufklärt. Er erfasst selektiv den emanzipativen Gehalt der chinesischen Philosophie, indem er sie zerlegt, transformiert und auf sich und seine Situation projiziert. Wichtige Berührungspunkte sind in der Beschaffenheit und im historischen Hintergrund der altchinesischen Gedankenwelt vorgegeben. So taucht die Thematik der Güte und Nächstenliebe im Guten Menschen von Sezuan und im Kaukasischen Kreidekreis in einem Spannungsfeld zwischen Christentum und chinesischer Auffassung der menschlichen Natur auf ; "Fluss der Dinge", Stärke der Schwachen, Kritik an Moralbegriffen usw. sind die taoistischen Motive, die Brecht in Verbindung mit der materialistischen Dialektik für die Untedrückten und der produktiven Gesellschaftskritik verwendet... Er führt die Chinesen oft als Zeugen an, um sich mit ihnen gegen seine eigene Tradition zu wenden. [Yim1:S. 20, 24-25, 34]
- 1930 Brecht, Bertolt. *Die Massnahme*. In : Brecht, Bertolt. *Der Jasager und Der Neinsager ; Schulopern ; Die Massnahme : Lehrstück*. (Berlin : G. Kiepenheuer, 1931). (Versuche / Brecht ; 11-12). [Geschrieben 1930].
- Liu Weijian : Im Stück *Die Massnahme* führt Brecht das Wuwei-Motiv des Badener Lehrstücks fort.
- Christoph Gellner : Brecht stellt an einem extrem zugespitzten Modellfall Fragen der Strategie, der Taktik und der revolutionären Moral im Klassenkampf zur Diskussion. Dabei kommt es ihm weniger auf die naturalistische Widerspiegelung realer Vorkommnisse im zeitgenössischen China als vielmehr auf die modellhafte Vereinfachung komplexer ethisch-politischer Grundwidersprüche und Verhaltensmuster an, die Zuschauer wie Mitspielende in einen aktivierenden Lern- und Erkenntnisprozess zu verwickeln. Es ist das erste Mal, dass der Name Mao Zedong in der deutschsprachigen Literatur vorkommt. Die Vorgänge spielen in einem chiffrenhaften China, das schon vorausweist auf das parabelhafte Sezuan des Guten Menschen oder das imaginäre Parabel-China des Tui-Romans, jenes Land der Mitte, das auf keiner Karte verzeichnet ist... Vier aus Moskau in die nordostchinesische Provinz Liaoning entsandte kommunistische Agitatoren stehen vor einem Parteigericht, dargestellt von einem Massenchor, der innerhalb des Stückes die kommunistische Partei vertritt. Um der proletarischen Revolution in der Mandschurei zum Durchbruch zu verhelfen, haben die vier in der Stadt Mukden illegale Propaganda getrieben und dabei einen ihrer Mitkämpfer, den jungen Genossen, erschossen müssen.
- Yeh Fang-xian : Es gibt Meinungsunterschiede über den historischen Hintergrund des Stückes. Die einen sehen die *Massnahme* ausschliesslich als Parabelstück für die deutsche Situation, die andern untersuchen die chinesische Revolution im Zusammenhang mit der internationalen kommunistischen Bewegung und vertreten die Meinung, dass Brecht die historische Situation in China genau getroffen habe.

Franz Xaver Kroetz : Es ist problematisch, dass Brecht auf Masken zurückgreift, die sich die Europäer überziehen, um Chinesen zu werden. Die Masken meinen Information über China, das Beherrschen der chinesischen Sprache, das Wissen um die Lage des chinesischen Proletariats, um die Macht und Schwächen der Herrschenden. Ich glaube, die Masken sind eine zu vordergründige Darstellung des ‚Hineinschlüpfens‘ in ein anderes Volk und können den Inhalt nicht vermitteln.

Ulrich von Felbert : In der Maske erkennt Brecht die Möglichkeit, Mimik und Gestik voneinander zu trennen und dadurch den Demonstrationscharakter des Spiels zu verdeutlichen. Gleichzeitig lassen sich durch die Verwendung von Masken Verwandlungen symbolisierend verfremden.

Yim Han-soon : Das moderne China wird lediglich durch verelendete Kulis angedeutet. [Yim1:S. 21,LiuW1:S. 133,Gel2:S. 188,Döb3:S. 75, 78,Hes80:S. 139]

- 1930 Bertolt Brecht sieht die Dramen : *Tai Yang erwacht* von Friedrich Wolf [ID D12892], das von Erwin Piscator inszeniert wird und einen sensationellen Erfolg erlebt und *Brülle China !* von Sergej Michajlovic Tret'jakov [ID D12857]. Brülle China beruht auf einer Tatsache, es behandelt ein Ereignis aus Wangxian (Sichuan). Von den überlieferten Notizen und aufgezeichneten Gesprächen aus dieser Zeit, scheint sich Brecht mehr für die innovierende Theater Technik als für den politischen Inhalt der Inszenierung zu interessieren. Beispielsweise wurde echtes Wasser benutzt und das Kanonenboot war kein gemaltes Bild aus Pappe, um das realistische Gefühl zu erhöhen. Andererseits tragen die Europäer Masken und bewegen sich wie Roboter, während die chinesischen Kulis einem natürlichen Rhythmus folgen. Brecht ist von den dramatischen Neuerungen begeistert. [Bre28]
- 1930 Brecht, Bertolt. *Das asiatische Vorbild*. In : Brecht, Bertolt. *Gesammelte Werke*. (Frankfurt a.M. : Suhrkamp, 1967). Bd. 15.  
Brecht schreibt : Es ist dem heute Schreibenden beinahe unmöglich, die Assoziationen des Lesers genügend zu kontrollieren. Sehr schwierig ist es etwa schon, jene pompöse und exotische Fassade zu demolieren, die bei dem Wort „asiatisch“ vor dem „geistigen Auge“ nicht nur eines mittleren Lesers auftauchen mag. Dabei ist der Begriff „exotisch“ in der Epoche des schrankenlosen Imperialismus schon überholt – unsere Kaufleute empfinden japanische Geschäftshäuser längst nicht mehr so wie unsere Reiseschriftsteller und Regisseure : als mythische Schlupfwinkel mit Klapptüren und Gongs. [Yim1:S. 23]
- 1930 Bertolt Brecht schreibt über Konfuzius : Dieser Konfutse war ein Musterknabe. Indem man sein Beispiel an die Wand zeichnet, kann man ganze Geschlechter, ja ganze Zeitalter verdammen. Sein Idealbild ist ganz an ein Temperament bestimmter und seltener Art gebunden, und während beinahe alle Taten von Menschen, die gross zu finden die Menschheit sich gestatten kann, von Leuten dieses Temperaments kaum geleistet werden können, sind eine Unmenge von Verbrechen denkbar, die ein Mann begehen könnte, ohne auf die Anerkennung mancher Tugend zu verzichten, die den Konfutse ausgezeichnet hat. Die Haltung des Konfutse ist sehr leicht im Äusserlichen kopierbar und dann ungewöhnlich nützlich...  
Weit grösser ist der Erfolg, den das Volk bei diesem Lehrer, oder, weniger boshaft gesagt, mit ihm hatte. Wieviel konnte es von ihm brauchen, als es seine Haltung nachahmte ? Seine Urteil, längst vergangene Lebensform betreffend, wären längst ungerecht geworden, hätte man sie wiederholt, aber seine Haltung war die der Gerechtigkeit.
- Yim Han-soon : Brechts Verhältnis zu Konfuzius und seiner Haltung könnte folgendermassen charakterisiert werden : Was Konfuzius zu einem Weisen macht, ist nicht seine Weisheit, sondern seine Haltung. Erst und nur durch die Haltung gilt er als Philosoph. Seine Haltung kann heute noch mit Nutzen nachgeahmt oder angewandt werden ; nicht mehr verwendbar sind seine Urteil, weil sie eine überholte Gesellschaftsform betreffen. Es ist wünschenswert, dass man aus dieser Haltung Taten macht. Zunächst muss man aber die heutigen Lebensbedingungen so verändern, dass es möglich wird. [Yim1:S. 78, 104, 108]

1931

Brecht, Bertolt. *Der Tui-Roman*. In : Brecht, Bertolt. Turandot : oder, Der Kongress der Weisswächer. Der Tui-Roman (Fragment). (Frankfurt a.M. : Suhrkamp, 1967). (Stücke ; 14). Brecht schreibt : *Die chimesische Revolution*.

„Als Chima, das Land der Mitte, das auf keiner Karte verzeichnet ist, vier Jahre lang mit 37 Völkern im Krieg verharret hatte, zeigte es zum Schrecken seiner Regierung Zeichen von Entmutigung. Bevor die Armeen, die alle auf feindlichem Boden kämpften, zu weichen und die Bevölkerung sich in einem Aufruhr zu erheben begann, hatten die Überlebenden ihre Toten schon in Papier begraben und Gras gegessen. Das Volk war eines der geduldigsten, über das je eine Regierung verfügt hatte, und auch sein Aufruhr war noch sanftmütig. Er entstand aus Ordnungsliebe. Die Soldaten mussten zurückgebracht werden, und die Offiziere waren wohl fähig, das heißt in den Schulen geschult, sie in Feindesland, aber weder durch Bücher noch durch Übungen darauf vorbereitet, sie in die Heimat zu führen. Einige Soldaten liefen tagelang herum, um Armbinden aufzutreiben, die sie als Ordner und Revolutionäre kennzeichnen sollten und, gründlich, wie sie waren, fanden sie solche ... “

„Es war die allgemeine Meinung, dass man die Ordnung, die überall ausbrach, als die Herrschenden ihren Krieg, den sie mit großem Gewinn, aber weniger äußerem Erfolg geführt hatten, aufgeben und verloren geben mussten, nur dem Bestehen einer revolutionären Partei verdankte, die sich sogleich an die Spitze der Bewegung des Volkes setzte. Diese Partei, die sich die Partei des gleichberechtigten Volkes nannte, da ihre Parole forderte, das Volk solle mit den Herrschenden gleichberechtigt sein, konnte in diesen allgemein als gefährlich angesehenen Tagen ihre historische Aufgabe nur deshalb erfüllen, weil sie schon seit langem bestand, ein hohes Alter erreicht hatte und aus dem politischen Leben schon gar nicht mehr wegzudenken war, und weil sie sehr groß war. Ohne diese Eigenschaften hätte sie kaum verhindern können, dass etwas geschah. Als die Front ins Wanken geriet, setzten sich einige der Tuis der revolutionären Partei in den Zug und fuhren in das Quartier der Generäle, um durch Reden die sinkende Moral der Truppen wieder zu heben. Sie wurden zu einem großen Haus geführt, das in einem Park lag, und es wurde ihnen gesagt, die Generäle säßen eben beim Essen und würden sie nach dem Kaffee empfangen. Sie standen ein paar Stunden vor dem Haus, in Gespräche vertieft. Da es regnete und sie, um nicht einen unmilitärischen Eindruck zu machen, ihre Regenschirme daheimgelassen hatten, wurden sie ziemlich durchnässt und froren. Sie befürchteten schon, man könne sie vergessen haben, als eine halbe Kompanie Soldaten, von denen einige rote Armbinden trugen, in den Hof kamen, ihnen mitteilten, die Revolution sei ausgebrochen und sie auf die Schultern hoben und als Führer begrüßten. Sie beruhigten sich schnell und es gelang ihnen, am Abend des übernächsten Tages doch noch bei einem Adjutanten eines der Generäle vorgelassen zu werden. Er versicherte ihnen, dass man den aufrührerischen Soldaten nichts in den Weg legen würde, wenn die Ordnung gewahrt bleibe.

Beinahe noch größeres Glück hatte die revolutionäre Partei in der Hauptstadt. Zu ihrer Überraschung fand sie, ohne lange suchen zu müssen, noch einen Prinzen, einen nahen Verwandten des Kaisers, der sich eben in jenen Tagen als Revolutionär entpuppte, den bisher nur seine hohe Stellung von der Äußerung seiner wahren Gefühle zurückgehalten hatte und der jetzt forderte, der Kaiser müsse ab- danken. Die Führer der revolutionären Partei hatten zunächst einige Bedenken, da ein solcher Fall nicht vorgesehen war, aber der Prinz handelte. Die Umgebung des Kaisers hielt die Nachricht von der Forderung des revolutionären Prinzen vor dem hohen Herrn einige Tage zurück, aber dann bekam er doch Wind von der Sache und fuhr, bevor man ihn besänftigen konnte, über die Grenze zu fürstlichen Verwandten.“

Brecht schreibt in einer Notiz zum Tui-Roman in bezug auf Mong Dsi [Mengzi] [ID D4448] : mong ko : in einer regierung müssen die philosophen geehrt und angesehen werden. am besten ist, sie regieren mit, damit ist meistens das volk einverstanden. sind sie nicht angesehen und regieren sie nicht mit, machen sie stunk.

Christoph Gellner : Der Tui-Roman, ein als chinesisch verfremdeter Schlüsselroman über die Weimarer Republik und ihre Intellektuellen spielt in einem Parabel-China (Chima). Er knüpft an die Tradition der fingierten orientalisierenden Satiren der Aufklärung an und ist folglich eine politische Parabel in chinesischem Gewand...

Die Weisheit des Volkes und das revolutionäre China Mao Zedongs bilden den Hintergrund der Komödie Turandot, mit der er erneut auf die Orientexotik und Theaterchinoiserie des 18. Jahrhunderts zurückgreift. Nicht zuletzt im Blick auf den zeitgenössischen Tuismus im eigenen Lande geschrieben, stellt dieses Alterswerk, das zu Brechts Lebzeiten unaufgeführt blieb, die einzige in sich abgeschlossene Bearbeitung des umfangreichen Tui-Stoffes dar... Analog zu den Ereignissen in der Weimarer Republik, die zur Machtgergreifung Hitlers führt, wird eine Geschichte aus China erzählt. Die öffentliche Meinung dort wird von professionellen Lügner, den Tuis gemacht, die vom Handel mit brauchbaren Meinungen leben und so das Denken als schmutziges Geschäft betreiben. Ihr Leitspruch ist „Wissen ist Macht“... Kai-ho (Mao Zedong) gehörte ursprünglich auch zur Kaste der Tuis. Er gab den lügnerischen Meinungshandel jedoch zugunsten einer aufklärerischen Unterweisung der entrechteten Volksmassen auf und wird daraufhin aus dem Tui-Orden ausgestossen. Mit seiner revolutionären Bauernbewegung kämpft er für die gerechte Verteilung des Bodens, dem grundlegenden Produktionsmittel der Agrargesellschaft, um China endlich zu einem bewohnbaren Land zu machen.

Yim Han-soon : Da Brecht trotz der aktuellen Probleme einen chinesischen Kaiserhof als Schauplatz gewählt hat, fühlt man sich veranlasst, in der Fabel Berührungspunkte mit China zu suchen. Die Personen- und Ortsnamen sind schinesisch, auf der Bühne sieht man Papierfenster und ein Rollbild, man spielt Brettspiele. Die Kostüme sind Mischungen, basierend auf den chinesischen, und die Tuis tragen Hüte der tibetanischen und europäisch priesterlichen Art.

Yim Han-soon : Die Chinoiserie wird durch die unmittelbare Aktualität der in die Fabel eingegangenen Vorgänge zusätzlich gelockert. Die Chinoiserie sollte die aktuellen Vorgänge verfremden. Die chinesische Kulisse soll die Überholtheit der bürgerlichen Welt zum Vorschein bringen. [Bre69,Yim1:S. 21, 122, 290, 292,Gel2:S. 219, 254, 257]

- 1933 Bertolt Brecht verlässt Deutschland und geht ins Exil, wo er sich gegen das nationalsozialistische Regime einsetzt. Im Kampf gegen den Faschismus verändert sich Brechts Interpretation des taoistischen Wuwei. Er bemüht sich nun zu zeigen, wie man effektiv unter Bedingungen existentieller Bedrohung gegen die Gewaltherrschaft kämpfen kann. Das Wuwei erscheint bei ihm nunmehr als eine Widerstandshandlung, die durch geschicktes Nachgeben im Umgang mit der Gewalt charakterisiert ist. [LiuW1:S. 138]
- 1933-1939 Bertolt Brecht befasst sich während seinem Exil in Svendborg besonders intensiv mit chinesischer Literatur und Philosophie. [Hes80:S. 144]
- 1934 Brecht, Bertolt. *Die Auswanderung der Dichter* [Geschrieben 1934 im dänischen Exil].  
Homer hatte kein Heim  
Und Dante musste das seine verlassen.  
Li-Po und Tu-Fu irrten durch Bürgerkriege  
Die 30 Millionen Menschen verschlangen  
Dem Euripides drohte man mit Prozessen  
Und dem sterbenden Shakespeare hielt man den Mund zu.  
Den François Villon suchte nicht nur die Muse  
Sondern auch die Polizei  
,Der Geliebte' genannt  
Ging Lukrez in die Verbannung  
So Heine und so auch floh  
Brecht unter das dänische Strohdach.

Tan Yuan : Nicht nur die Sympathie für die verfolgten Dichter, sondern auch die Identifizierung mit ihnen und damit eine Selbstvergewisserung durch die Integration der eigenen Existenz in die kollektive Erinnerung spielen bei Brechts Selbst- und Fremdwahrnehmung die entscheidende Rolle. Er findet Selbsttrost und gewinnt den Mut, im Exil seinen Widerstand gegen das Unrecht fortzusetzen. [Tan10:S. 151-152, 156, 197]

- 1934 Tan Yuan : Bertolt Brecht schickt seinem Sohn eine Postkarte mit dem Bild eines chinesischen Puppentheaters der Ming-Zeit, auf die er geschrieben hat : "Sieh dir genau an, was für ein Stück sie aufführen ! Ich glaube, du wirst es ganz modern finden". Es gibt sechs Kinder auf dem Bild, drei stehen auf einem Tisch hinter einem Vorhang und führen zwei Marionettenfiguren. Eine schwarzgekleidete Person kniet vor einem Beamten. Ein viertes Kind spielt Musikinstrumente und zwei weitere schauen der Vorführung zu. An diese Postkarte hat Brecht ein Gedicht angeklebt :  
 WEHE !  
 Auf den Tischen stehen die Unmündigen.  
 Spielend  
 Zeigen sie, was sie gesehen haben  
 Wie sich der Mensch verhielt zu dem Menschen und ihm ein Wolf war.  
 Schon  
 Muss einer knieen vor einem anderen (ach, er erreicht nichts !)  
 Vier bemühen sich, zu zeigen, was sie gesehen haben, nur zwei  
 Sind geblieben, ihnen zuzusehen, die andern  
 Sind weggelaufen, von Furcht erfasst.  
 Bald  
 Werden die unseligen Spieler  
 Ihre Staatsbürgerschaft verloren haben.  
 An diesem alten Puppenspiel fällt Brecht auf, dass das Spieler-Zuschauer-Verhältnis in katastrophalen Zeiten seit Jahrhunderten unverändert ist. Die Schauspieler bemühen sich, die Kaltblütigkeit der herrschenden Klasse zu entlarven und die Masse zu belehren. Aber die Menschen kümmern sich in erster Linie nur um ihre eigene Sicherheit. [Tan10:S. 157-158]
- 1935 Brecht, Bertolt. *Vergnügungstheater oder Lehrtheater*. In : Brecht, Bertolt. *Gesammelte Werke*. (Frankfurt a. M.: Suhrkamp 1967). Bd. 15.  
 Brecht schreibt : Die Darstellung setzte Stoffe und Vorgänge einem Entfremdungsprozess aus. Es war die Entfremdung, welche nötig ist, damit verstanden werden kann. Bei allem „Selbstverständlichen“ wird auf das Verstehen einfach verzichtet. Das „Natürliche“ musste das Moment des Auffälligen bekommen. Nur so konnten die Gesetze von Ursache und Wirkung zutage treten. [Bre59]
- 1935 Brecht, Bertolt. *Lied des Stückschreibers*. In : Brecht, Bertolt. *Ein Lesebuch für unsere Zeit*. (Weimar : Volksverlag, 1958). (Lesebücher für unsere Zeit).  
 Brecht schreibt : Um zeigen zu können, was ich sehe, lese ich nach die Darstellungen anderer Völker und anderer Zeitalter. Ein paar Stücke habe ich nachgeschrieben, genau prüfend die jeweilige Technik und mir einprägend das, was mir zustatten kommt. Ich studierte die Darstellungen der grossen Feudalen durch die Engländer, reicher Figuren denen die Welt dazu dient, sich gross zu entfalten. Ich studierte die moralisierenden Spanier, die Inder, Meister der schönen Empfindungen und die Chinesen, welche die Familien darstellen und die bunten Schicksale in den Städten. [Bre59:S. 107]
- 1935 Bertolt Brecht besucht in Moskau die Peking-Oper mit dem Frauendarsteller Mei Lanfang. Brecht, Bertolt. *Über das Theater der Chinesen* (1935). Er schreibt : Mei Lanfang demonstriert, im Smoking, gewisse weibliche Bewegungen. Das sind deutlich zwei Figuren. Eine zeigt, eine wird gezeigt. Seine Ansichten über das Wesentliche sind ihm die Hauptsache, etwas Kritisches, Philosophisches über die Frau.

Wang Jian : Für den Besuch in der Sowjetunion hat Mei Lanfang ein Sonderprogramm zusammengestellt. Darunter sind sechs Theaterstücke und sechs Tanzabschnitte aus andern Stücken ausgewählt. Brecht hat einige englische Broschüren, die Mei Lanfang mitgebracht hat, über diese Stücke gelesen. Auch haben in Moskau und St. Petersburg eine Reihe von Vorträgen und Diskussionen stattgefunden, die Brecht besucht hat.

Produzent und Schauspieler aus der chinesischen, Rezipient und Zuschauer aus der europäischen Theatertradition. Genau betrachtet spielt hier die europäische Theatertradition die dominierende Rolle, da die Aufführung in einem europäischen Theater stattfindet. In der europäischen Tradition ist das Theater und in der chinesischen Tradition das Teehaus der typische Ort der Aufführung. Im europäischen Theater lässt sich ein Rückzug der Kommunikation auf der Darstellungsebene und ein Vormarsch der Kommunikation auf der Ebene von Produktion und Rezeption konstatieren, was durch das Hervortreten des Regietheaters bewiesen wird. Im chinesischen Teehaus steht immer noch die Darstellungsebene im Mittelpunkt. Hier stehen sich nicht der Autor bzw. der Regisseur als Produzent und das Publikum als Rezipient gegenüber, sondern der Schauspieler und seine Zuschauer, wobei diese Zuschauer nicht als ein Kollektiv, sondern durchaus als einzelne Individuen betrachtet werden können. Mei Lanfang erkannte die Dominanz der europäischen Theatertradition und versuchte auch, sich dieser Tradition anzupassen. Schon mit der Auswahl der Stücke bemühte er sich, den europäischen Geschmack zu berücksichtigen. Dass Brecht die Beijing-Oper und das chinesische Theater im allgemeinen missverstanden hat, kann als ein schönes Missverständnis betrachtet werden, denn er hat diese falsche Interpretation immerhin dazu genutzt, seine Theorie des epischen Theaters auszuarbeiten. Man darf den Einfluss der Beijing-Oper auf Brecht nicht überschätzen, indem man glaubt, dass eine Reihe von Theatertechniken aus dem chinesischen Theater ins epische Theater übertragen worden sind. [Hes2:S. 65,Bre25,KVK]

1935 Brecht, Bertolt. *Lied des Stückeschreibers*. In : Schriften zum Theater. Bd. 5 (1963). Brecht schreibt : Um zeigen zu können, was ich sehe, lese ich nach die Darstellungen anderer Völker und Zeitalter... Ich studierte die Chinesen, welche die Familien darstellen. [Yim1:S. 81-82]

1935 Brecht, Bertolt. *Fünf Schwierigkeiten beim Schreiben der Wahrheit*. In : Unsere Zeit. (Basel : Verlag der Rote Aufbau, 1935). Jg. 8, H. 2-3 (1935).

Quelle : Wilhelm, Richard. *Frühling und Herbst des Lü Bu We*. [ID D1594 ; Chun qiu].

Adrian Hsia : Brecht schreibt : Zu allen Zeiten wurde zur Verbreitung der Wahrheit, wenn sie unterdrückt und verhüllt wurde, List angewandt. Konfutse fälschte einen alten, patriotischen Geschichtskalender. Der Geschichtskalender stellt das Werk Frühling und Herbst-Annalen von Sima Qian dar. Dagegen stellt Brecht drei Methoden von Konfuzius fest, die gefälschte geschichtliche Wahrheit wiederherzustellen : Er berichtigt falsche Bezeichnungen, fälscht historische Tatsachen für die höhere Wahrheit und verschweigt die für ihn unbedeutenden Ereignisse. Brecht beschreibt den ersten Punkt genau, der auch am wichtigsten ist. Die Beschreibung ähnelt Sima Qian : Konfutse veränderte nur gewisse Wörter. Wenn es hiess : Der Herrscher von Kun liess den Philosophen Wan töten, setzt Konfutse statt töten ‚ermorden‘. Hiess es, der Tyrann sei durch ein Attentat umgekommen, setzt er ‚hingerichtet worden‘. Dadurch bricht Konfutse einer neuen Beurteilung der Geschichte Bahn... Die List des Konfutse ist auch heute noch verwendbar. Konfutse ersetzte ungerechtfertigte Beurteilungen nationaler Vorgänge durch gerechtfertigte.

Luo Wei : Brecht würdigt die Schreibweise von Konfuzius als eine besondere „List“ bei der Verbreitung der verhüllten oder unterdrückten Wahrheit. Seine Vorliebe für den chinsischen Philosophen zeigt sich ausserdem darin, dass er ein Rollbild des Konfuzius besass, das ihn während seines Exils überall hin begleitete und immer in seinem Zimmer an der Wand hing. Als er sich in Ostberlin niederlässt, ist das Bild in schlechtem Zustand. Brecht lässt es von einen Bühnenarbeiter des Berliner Ensembles restaurieren und schenkt ihm als Dank ein Exemplar seiner Stücke mit Widmung.

Yim Han-soon : Bei dem Geschichtskalender handelt es sich um Chun qiu Annalen, in dem Konfuzius über die politischen Ereignisse dieser Epoche vom Standpunkt des Zentralherrschers aus Rechtsentscheidungen getroffen haben soll.

Richard Wilhelm : Konfuzius nahm diese Chronik vor, änderte da ein Wort, setzte dort eines zu, stellte ein paar Sätze um, liess manches weg. Und aus der trockenen Chronik wurde ein literarisches Weltgericht. [Yim1:S. 157-159,Bre28,Döb2:S. 49]

1936

Brecht, Bertolt. *Verfremdungseffekte in der chinesischen Schauspielkunst*. = Bemerkungen über die chinesische Schauspielkunst [erste Version von Verfremdungseffekte] = The fourth wall of China übersetzt von Huang Zuolin. In : Life and letters. Vol. 15, no 6 (1936).

Brecht schreibt : Der chinesische Artist spielt vor allem nicht so, als existiere ausser den drei Wänden, die ihn umgeben, auch noch eine vierte Wand. Das Publikum kann nicht mehr die Illusion haben, ungesehener Zuschauer eines wirklich stattfindenden Ereignisses zu sein. Der Artist wünscht, dem Zuschauer fremd, ja befremdlich zu erscheinen. Er erreicht dadurch, dass er sich selbst und seine Darbietungen mit Fremdheit betrachtet. So bekommen die Dinge, die er vorführt, etwas Erstaunliches. Alltägliche Dinge werden durch diese Kunst aus dem Bereich des Selbstverständlichen gehoben.

Der Artist sieht sich selber zu... Aber er sieht auch auf seine eigenen Arme und Beine... Der Artist trennt so die Mimik von der Gestik, aber die letztere verliert nichts dadurch, denn die Haltung des Körpers wirkt auf das Antlitz zurück, verleiht ihm ganz seinen Ausdruck. Jetzt hat es den Ausdruck gelungener Zurückhaltung, jetzt des vollen Triumphes... Von vornherein beschränkt er sich darauf, die darzustellende Figur lediglich zu zitieren. Aber mit welcher Kunst tut er das ! Er benötigt nur ein Minimum von Illusion... Man weiss, dass das chinesische Theater eine Menge von Symbolen verwendet. Ein General trägt auf der Schulter etwa kleine Fähnchen, und zwar so viele, als er Regimente befehligt. Armut wird dadurch angedeutet, dass auf den seidenen Gewändern unregelmässig Stücke von anderer Farbe, aber ebenfalls aus Seide, aufgenäht sind, die Flicker bedeuten. Die Charaktere werden durch bestimmte Masken bezeichnet, also einfach durch Bemalung. Gewisse Gesten mit beiden Händen stellen das gewaltsame Öffnen einer Tür vor und so weiter.

Das chinesische Theater erscheint uns ungemein preziös, seine Darstellung der menschlichen Leidenschaften schematisch, seine Konzeption von der Gesellschaft starr und falsch, Motive und Zwecke des V-Effekts [Verfremdungseffekt] sind uns fremd und verdächtig. Der chinesische Artist holt seinen V-Effekt aus dem Zeugnis der Magie.

Liu Weijian : Brecht bewundert, dass der chinesische Schauspieler nicht vorgibt, sich mit seiner Rolle zu identifizieren, sondern zurückhaltend die charakteristischen Züge des Darzustellenden lediglich zitiert. Indem der Schauspieler das Spiel des Zitats beherrscht, vermag er sich nach Brecht von seinem Modell abzuheben und die Wirklichkeit ohne Illusion zu zeigen... Im Grunde geht es Brecht bei der Aneignung der taoistisch begründeten Distanzierungsmethode der Beijing-Oper darum, das Veränderbare und Widersprüchliche der gesellschaftlichen Wirklichkeit aus der Distanz heraus zu erkennen und die bestehenden Misstände zu verändern... Das distanzierte „denkende“ Sehen ermöglicht dem Zuschauer ein kritisches Bewusstsein zur dargestellten disharmonischen Wirklichkeit zu entwickeln und schliesslich durch eigenes Handeln zur Gesellschaftsveränderung beizutragen... Die der Symbolik der Beijing-Oper zugrundeliegende taoistische Auffassung, dass die Ganzheit der Welt nicht durch die detaillierte Ausführung, sondern durch das Unbestimmte und Andeutende erreicht werden kann, zeigt sich auch in der freien, perspektivlosen Komposition der chinesischen Malerei, der Brecht aus dem gleichen Grund grosse Aufmerksamkeit schenkt.

Wang Jian : Auf den ersten Blick scheint Brecht das chinesische Theater nicht durch Aufführungen kennengelernt zu haben, sondern durch Lektüre von Broschüren und durch Besuche der Vorträge und Diskussionen, bei denen die chinesischen Darstellungstechniken demonstriert wurden. Dass er im chinesischen Theater eine Trennung zwischen dem Demonstrierenden und dem Demonstrierten wahrnimmt, scheint darauf zurückzugehen. In Wirklichkeit wurden bei diesen Vorträgen nur ein Überblick über das chinesische Theater angeboten und bei der Demonstration nur einzelne Gesten und Schritte demonstriert. Eindrücke von verschiedenen Szenen, die zu seiner These über das chinesische Theater geführt haben, kann er jedoch nur bei Aufführungen bekommen haben. [LiuW1:S. 180, 182, 194,Bre25]

1936

Brecht, Bertolt. *Me-ti : Buch der Wendungen* [ID D12783].

Das früheste Dokument über Me-ti ist Brechts briefliche Anfrage von 1935 an Helene Weigel "Hast Du den Me-ti schon geholt?"

Brecht schreibt : Sich im Gleichgewicht halten, sich anpassen ohne sich aufzugeben : das kann ein Zweck des Philosophierens sein. Wie ein Wasser sich stille hält, damit es vollkommen den Himmel spiegelt, Wolken und überhängende Zweige, auch bewegte Vogelschwärme... - so kann ein Mensch seine Lage suchen, in der er die Welt spiegelt, sich ihr zeigt und mit ihr auskommt.

Liu Weijian : Wenn das Tao verlorengegangen ist, kommt die Gesellschaft in Unordnung. Um der Unordnung entgegenzuwirken und sie unter Kontrolle zu bringen, versuchen die Menschen, Tugenden zu propagieren. Diese Auffassung von Tugenden ist ein Punkt, an den Brecht anknüpft.

Brecht schreibt : Es gibt wenige Beschäftigungen, sagt Me-ti, welche die Moral eines Menschen so beschädigen wie die Beschäftigung mit Moral. Ich höre sagen : Man muss wahrheitsliebend sein, man muss seine Versprechen halten, man muss für das Gute kämpfen...

Wie die Tugenden sind auch die Gesetze bei Laozi keine Beweise einer hochstehenden Sittlichkeit. In ihnen spiegeln sich vielmehr die schlechten Verhältnisse wieder, die sie nötig machen. Brecht glaubt ebenfalls, dass die Entstehung der Gesetze die soziale Ungerechtigkeit reflektiert, weil sie sonst überflüssig werden.

Er schreibt : Ohne Ungerechtigkeit zu spüren, wird man auch keinen besonderen Gerechtigkeitssinn entwickeln...

Brecht diskutiert über die taoistische Eigenliebe und die Ansicht von Yang Zhu. Dabei unterscheidet er Eigenliebe von Egoismus. Brechts Egoismusbegriff entspricht den taoistischen Begriffen von der Selbstsucht und der unersättlichen Natur. Wie Laozi und Yang Zhu kritisiert Brecht einerseits egoistische Selbstsucht und bejaht andererseits die Eigenliebe. Er meint, dass der Mangel an Eigenliebe dem Menschen selbst Elend bringt. Er geht nicht wie Yang Zhu davon aus, nur sich selbst zu schützen, sondern davon, zuerst die Gesellschaft zu verändern, um einen harmonischen Zustand zwischen dem Nutzen des Einzelnen und dem Nutzen der Gemeinschaft zu realisieren. Das zeigt sich sowohl in seiner Ansicht über die Bekämpfung des Egoismus wie auch in seiner Meinung zur Verwirklichung der Eigenliebe. Er schreibt : Yang-tschu [Yang Zhu] lehrte : Wenn man sagt : der Egoismus ist schlecht, so denkt man an einen Zustand des Staates, in dem er sich schlecht auswirkt. Ich nenne einen solchen Zustand des Staates schlecht. Wenn man keinen Egoismus haben will, dann muss man nicht gegen ihn reden, sondern einen Zustand schaffen, wo er unnötig ist.

Gerwig Epkes : Ende 1920er Jahre : Bertolt Brecht hat sich mit Mozi befasst : Hanns Eisler schreibt, dass ihm Brecht das Buch Forke, Alfred. *Mê Ti des Sozialethikers* und seiner Schüler philosophische Werke [IDD 669] gezeigt hat. Brecht übernimmt die Darstellungsweise des Mozi und diskutiert dessen Aussagen vor westlichem Hintergrund.

Christoph Gellner : Das Buch Me-ti, ganz im „chinesischen Stil geschrieben“, ist zweifellos ein Höhepunkt von Brechts Auseinandersetzung mit chinesischer Philosophie während des Exils. Obwohl die Sammlung von annähernd 300 Aphorismen, Sentenzen und Miniaturparabeln wie die meisten seiner Prosa- und Romanprojekte Fragment geblieben ist, gelten die Schubladentexte des Me-ti als ein ethisch-ästhetisch zentraler Werkkomplex. Handelt es sich doch um das einzige, erst aus dem Nachlass veröffentlichte Werk, in dem sich Brecht näher und konkreter über die Inhalte seines utopischen Denkens geäußert hat. Nicht von ungefähr steht die Vision einer solidarischen Zukunftsgesellschaft, in der heroische Tugendanstrengungen als erzwungene Leistungen entbehrlich sind, im Zentrum. Als Formmuster griff Brecht dabei wiederum auf eine höchst unzeitgemässe Literaturtradition zurück, in der Dichtung, wie im alten China, noch nicht von Wissenschaft und Philosophie, von Moral-, Weisheits- und Verhaltenslehre abgesondert war. Das Ergebnis ist eine für Brecht typische Mischung aus alter und neuer Weisheit... Vorwiegend handelt es sich um aktuelle europäische Fragestellungen und Ereignisse der jüngsten Vergangenheit, die durch den aphoristisch-sophematischen Weisheitsgestus altchinesischer Philosophie kunstvoll ein falsches Alter gewinnen. So bezieht sich einer der zentralen Themenkomplexe auf die in den dreissiger Jahren unter den exilierten Linken aufgebrochenen Differenzen hinsichtlich des Aufbaus des Sozialismus (der „Grossen Ordnung“) in der Sowjetunion und der Verwandlung der marxistischen Dialektik in eine von der Moskauer Parteibürokratie verwaltete Rechtfertigungsideologie des Sowjetkommunismus. In chinesischem Gewande versammelt sind die „Klassiker“ des Marxismus Hegel (Meister Hü-jeh), Marx (Ka-meh), Engels (Meister Eh-fu), Rosa Luxemburg (Sa), Karl Korsch (Ka-osch) sowie Lenin (Mi-en-leh), Trotzki (To-tsi) und Stalin (Ni-en). Brecht sieht sich selbst in Gestalt des Me-ti...

„Ein Staat, so lehrt Me-ti, muss so eingerichtet sein, dass zwischen dem Nutzen des Einzelnen und dem Nutzen der Allgemeinheit kein Unterschied ist. Je grösser dann der Nutzen des Einzelnen wird, desto grösser ist der Gemeinnutz“. Mozi thematisiert die Ethik als Teil der Staatslehre in engstem Zusammenhang von Politik und Ökonomie, während die abstrakte, individuelle Ethik bei ihm keine besondere Behandlung erfährt...

Me-ti wiederholt nicht einfach die alten Weisheiten, er radikalisiert vielmehr dessen materialistischen Ansätze und anklingende sozialistische Ideen unter dezidiert marxistischem Vorzeichen.

„Es gibt wenige Beschäftigungen sagt Me-ti, welche die Moral eines Menschen so beschädigen wie die Beschäftigung mit Moral. Ich höre sagen : Man muss wahrheitsliebend sein, man muss seine Versprechungen halten, man muss für das Gute kämpfen“.

Adrian Hsia : Brecht beginnt in den 1920er Jahren Material für das Buch Me-ti zusammenzutragen. Im Wesentlichen spielt die Handlung in einem märchenhaften China, das von einigen schein-chinesischen Namen dekoriert wird, um aber aktuelle Ereignisse in der Sowjetunion und Deutschland darzustellen. Brecht selbst sagt, dass er eine Anzahl von relevanten zeitgenössischen Geschehnissen ausgewählt habe, um diese den grundlegenden Anschauungen des chinesischen Philosophen gegenüberzustellen bzw. mit ihnen zu vergleichen. Der Zweck der Gegenüberstellung ist, eine uralte Quelle des Sozialismus zu finden und die chinesischen Weisheiten und Verhaltensregeln für die moderne Gesellschaft nutzbar zu machen, denn Brecht war der Meinung, dass Marx und Engels zwar grosse Theorien geschaffen hätten, doch hätten sie das vernachlässigt, womit sich chinesische Philosophen fast ausschliesslich befasst haben, nämlich mit den zwischenmenschlichen Beziehungen, den Verhaltensweisen des täglichen Lebens. Aus dieser Sicht her gesehen, stellt Me-ti eine Kombination der Anschauungen von Marx und Engels, Brecht selbst, Mozi und nicht zuletzt auch von Konfuzius dar. Auch Laozi kann man in Me-ti finden. Laozi ist der Meinung, dass Tugenden nur unter einer schlechten Regierung notwendig seien. Ähnliches sagt auch Yang Zhu, der den Egoismus im Sinne der Selbstliebe befürwortet. Brecht übernimmt die Ansichten Laozis und Yang Chus.

Ye Fang-xian : Brecht führt mehrmals die Unmoral auf den elenden Zustand der Gesellschaft zurück. Im Hinblick auf die Gesellschaftskritik, besonders auf die Beziehung zwischen der Moral und den ökonomischen Verhältnissen, kann man auf viele Ähnlichkeiten zwischen Mozi und Brecht hinweisen. Trotzdem darf man nicht behaupten, dass ihre Gedanken übereinstimmen. Einen wesentlichen Unterschied zeigen ihre Auffassungen von Liebe. Mozi siehe keinen Konflikt zwischen Nächstenliebe und Eigenliebe. Er glaubt in der allumfassenden gegenseitigen Liebe ein Mittel zur Herstellung der idealen Wohlstandsgesellschaft ohne Konflikt und Armut. Brecht verwandelt das göttliche Gebot der Nächstenliebe in eine idealistische Moral und kehrt zugleich die Götter aus dem biblischen Motiv in die Verteidiger einer schlechten Gesellschaftsordnung und schliesslich in Angeklagte... Obwohl Brechts Hauptinteresse sich auf die Natur der kapitalistischen Gesellschaft richtet, wird Shen Te als ein Mensch dargestellt, der von Natur aus gut ist... Der Gegensatz zwischen der guten Natur Shen Tes und den schlechten Verhältnissen der Gesellschaft ist die Grundlinie des Parabelstücks... Was für die Reichen gute Natur ist, ist für die Armen böse. In diesem Sinne stimmt Brechts Darstellung mit dem Marxismus überein. Wenn sich Brecht mit der Lehre Mengzis beschäftigt hat, hat er sie in den Mund der Götter gesetzt und sie damit in Frage gestellt. Obwohl ihre Ansatzpunkte ähnlich sind : der Mensch sei von Natur aus gut, sind ihre Weltanschauungen oppositionell... Bei Mengzi soll die chaotische Welt durch die vom Gott bestimmten Menschen mit guter Natur gerettet werden... Die Zitate aus den chinesischen Schriften sind in diesem Werk besonders augenfällig. Brechts Auseinandersetzung mit chinesischer Philosophie und seine Behandlung der westlichen kulturellen Tradition sind untrennbar integriert.

Yim Han-soon : Die Reduktion des philosophischen Denkens auf die Meditation bemängelt Brecht mit dem Bild des Wassers, das er wahrscheinlich dem Zhuangzi entnommen hat. In bezug auf die „Verurteilung der Konfuzianer“ von Mo Di setzt sich Brecht mit dem Grundsatz der Institution Familie auseinander, indem er die Familienidee von Konfuzius den Argumenten Mo Dis für die „einigende Liebe“ im Sinne eines sozialistischen Organisationsprinzips entgegenstellt. Das chinesische Motiv dient freilich nur zur Verkleidung einer kommunistischen Idee : Die traditionelle Funktion der Familie soll von einem sozialistischen Kollektiv übernommen werden.

Der eigentliche Standort der Auseinandersetzung zwischen Kung und Me-ti ist nicht das chinesische Altertum, sondern das widersprüchliche Familienleben des Bürgertums. Kung und Me-ti leben im Zeitalter des Klassenkampfes, in dem das Familienleben in herkömmlicher Form unmöglich geworden ist.

Ohne die anarchistische Grundhaltung Yang Zhus zu teilen, übernimmt Brecht von ihm die Ansicht, dass Uneigennützigkeit, Mangel an Eigenliebe, sowohl den Mitmenschen als auch den betreffenden einzelnen schädlich sei. Yang Zhus Egoismus bedeutet Enthaltensamkeit und Rückkehr von der Gesellschaft zu einem selbstgenügsamen Privatleben, während Brecht die Eigenliebe gerade zur Entfaltung der gesellschaftlichen Produktivität und zum materiellen Genuss des einzelnen befürwortet. Er schreibt : „Wie soll man den Egoismus bekämpfen ? Ein Staat muss so eingerichtet sein, dass zwischen dem Nutzen des Einzelnen und dem Nutzen der Allgemeinheit kein Unterschied ist“.

Von den verwendeten chinesischen Elementen her betrachtet, ist Me-ti ein Sammelwerk, in dem das selektiv-positive Verhältnis Brechts zur chinesischen Philosophie deutlich zum Vorschein kommt. Er übernimmt grundsätzlich diejenigen Ansätze, die im positiven Sinne nutzbar und aktualisierbar sind. [Bre19,Bre28,LiuW1:S. 148-149, 152-153, 156-158,Epk:S. 144-145,Gel2:S. 218-219, 222-225,Yim1:43, 82-84, 248-249, 255,Hes80:S. 162-174]

- 1937 Brecht, Bertolt. *Besuch bei den verbannten Dichtern*. (1937).  
Tan Yuan : Es sind weltberühmte Dichter aus verschiedenen Kulturen, Sprachen und Eopchen : Ovid, Po Chü-yi [Bo Juyi], Tu-fu [Du Fu], Villon, Dante, Voltaire, Heine, Shakespeare, Euripides. Wenn sich Brecht nicht mehr als deutschen Schriftsteller betrachten kann, weil seine Werke dort nicht mehr publiziert werden, dann muss er sich als Mitglied einer internationalen Gemeinschaft geächteter Dichter neu verorten und bezeichnet sich als „Ankömmling“ in diesem Kollektiv. Bo Juyi ist der einzige unter den verbannten Dichtern, der Mitleid mit dem „Ankömmling“ zeigt. Bo Juyi, der mehrmals wegen seiner sozialkritischen Stellung mit den Herrschenden in Konflikt geraten ist, ist ein neues Vorbild für Brecht. Nicht mehr der Ruhm und das Schicksal, sondern die sozialkritische Stellung, die sie beziehen, entscheidet den Rang der Dichter, den Brecht ihnen zugesteht. Die verbannten Dichter sprechen über die Verfolgungen, denen der Exilant ausgesetzt wird und Brecht spielt auf den Zustand in Deutschland jener Tage an, wo die kritisierenden Literaten verfolgt wurden, sowie auf die Bücherverbrennung von 1933, bei der auch seine Bücher verbrannt worden sind. [Tan10:S. 175-176]
- 1938 Brecht, Bertolt. *Leben des Galilei* [ID D12786].  
Liu Weijian : Wie Laozi meint Brecht, dass man einen Idealzustand schaffen sollte, in dem die soziale Disharmonie verschwinden würde und die Tugenden unnötig würden. Aber im Unterschied zu Laozis radikaler Forderung nach Abschaffung jeglicher Tugend schlägt Brecht als Marxist eine realistische Ausübung der Tugenden vor, um sie zum Sturz der alten Gesellschaft und zur Verwirklichung einer neuen Gesellschaft, in der sie unnötig werden, zu benutzen. [LiuW1:S. 152]
- 1938 Brecht, Bertolt. *Sechs chinesische Gedichte* [ID D13045].  
Brecht schreibt : Diese Gedichte sind ohne Zuhilfenahme der chinesischen Originale aus der englischen Nachdichtung Arthur Waleys übertragen, die von Sinologen sehr gerühmt wird. Antony Tatlow : Brecht hat sich deshalb von der chinesischen Lyrik oder vielmehr von diesen Gedichten angezogen gefühlt, weil sie gewisse Eigenschaften seiner eigenen Lyrik teilen, nämlich erstens die Tradition der Sorge um die Gesellschaft, zweitens den vergleichsweise direkten, umgangssprachlichen Ton, und drittens die elliptische Präzision der Verse. [Tan10:S. 180]
- 1938 Brecht, Bertolt. *Das letzte Wort* (1938).  
Brecht schreibt : Die älteste aller Lyriken, die noch besteht, die chinesische, erfuhr Beachtung von Seiten gewisser Fürsten, indem die besseren ihrer Lyriker individuell gezwungen wurden, mitunter die Provinzen zu verlassen, in denen ihre Gedichte zu sehr gefielen. Li Tai-po [Li Bo] war zumindest einmal im Exil, Tu Fu [Du Fu] zumindest zweimal, Po Chü-yi [Bo Juyi] zumindest dreimal. Man sieht : Die Sesshaftigkeit war nicht das Hauptziel dieser Literatur, noch war diese Kunst lediglich eine Kunst, zu gefallen. Eine solche Beachtung von Seiten des Staates allerdings, eine Ehrung von solchem Ausmass, wie die deutsche Literatur dieser Zeit erfuhr in Form ihrer totalen Vertreibung, hat kaum je eine Literatur erfahren. [Tan10:S. 178]
- 1939 Brecht, Bertolt. *Legende von der Entstehung des Buches Taoteking auf dem Weg des Laotse in die Emigration*. In : Schweizer Zeitung am Sonntag (Basel 23.4.1939). [Geschrieben 1938].  
Quelle. Laotse. Tao te king [ID D4445].

Als er siebzig war und war gebrechlich  
 Drängte es den Lehrer doch nach Ruh  
 Denn die Güte war im Lande wieder einmal schwächlich  
 Und die Bosheit nahm an Kräften wieder einmal zu.  
 Und er gürtete den Schuh.  
 Und er packte ein, was er so brauchte :  
 Wenig. Doch es wurde dies und das.  
 So die Pfeife, die er immer abends rauchte  
 Und das Büchlein, das er immer las.  
 Weissbrot nach dem Augenmass.  
 Freute sich des Tals noch einmal und vergass es  
 Als er ins Gebirg den Weg einschlug.  
 Und sein Ochse freute sich des frischen Grases  
 Kauend, während er den Alten trug.  
 Doch am vierten Tag im Felsgesteine  
 Hat ein Zöllner ihm den Weg verwehrt :  
 "Kostbarkeiten zu verzollen ?" – "Keine".  
 Und der Knabe, der den Ochsen führte, sprach : "Er hat gelehrt".  
 Und so war auch das geklärt.  
 Doch der Mann, in einer heitren Regung  
 Fragte noch : "Hat er was rausgekriegt ?"  
 Sprach der Knabe : "Dass das weiche Wasser in Bewegung  
 Mit der Zeit den mächtigen Stein besiegt.  
 Du verstehst, das Harte unterliegt".  
 Dass er nicht das letzte Tageslicht verlöre  
 Trieb der Knabe nun den Ochsen an.  
 Und die drei verschwanden schon um eine schwarze Föhre  
 Da kam plötzlich Fahrt in unsern Mann  
 Und er schrie : "He, du ! Halt an !  
 Was ist das mit diesem Wasser, Alter ?"  
 Hielt der Alte : "Interessiert es dich ?"  
 Sprach der Mann : "Ich bin zur Zollverwalter  
 Doch wer wen besiegt, das interessiert auch mich.  
 Wenn du's weißt, dann sprich !  
 Schreib mir's auf ! Diktier es diesem Kinde !  
 So was nimmt man doch nicht mit sich fort.  
 Da gibt's doch Papier bei uns und Tinte  
 Und ein Nachtmahl gibt es auch : ich wohne dort.  
 Nun, ist das ein Wort ?"  
 Über seine Schulter sag der Alte  
 Auf den Mann : Flickjoppe. Keine Schuh.  
 Und die Stirne eine einzige Falte.  
 Ach, kein Sieger trat da auf ihn zu.  
 Und er murmelt : "Auch du ?"  
 Eine höfliche Bitte abzuschlagen  
 War der Alte, wie es schien, zu alt.  
 Denn er sagte laut : "Die etwas fragen  
 Die verdienen Antwort". Sprach der Knabe : "Es wird auch schon kalt".  
 "Gut, ein kleiner Aufenthalt".  
 Und von seinem Ochsen stieg der Weise  
 Sieben Tage schrieben sie zu zweit.  
 Und der Zöllner brachte Essen (und er fluchte nur noch leise  
 Mit den Schmugglern in der ganzen Zeit).  
 Und dann war's soweit.  
 Und dem Zöllner händigte der Knabe

Eines Morgens einundachtzig Sprüche ein  
 Und mit Dank für eine kleine Reisegabe  
 Bogen sie um jene Föhre ins Gestein.  
 Sagt jetzt : kann man höflicher sein ?  
 Aber rühmen wir nicht nur den Weisen  
 Wessen Name auf dem Buch prangt !  
 Denn man muss dem Weisen seine Weisheit erst entreissen.  
 Darum sei der Zöllner auch bedankt :  
 Er hat sie ihm abverlangt.

Liu Weijian : In diesem Gedicht zeigt Brecht, wie der taoistische Weise zuerst vor der übermächtigen bösen Macht zurückweicht. Dieses Zurückweichen beruht auf der Einsicht, dass das Kräfteverhältnis zwischen dem Guten und dem Bösen ungleich ist und daher ein direktes Entgegentreten gegen das Böse sinnlos wäre. Aber diese nachgiebige Haltung ist keineswegs fatalistisch, sondern stützt sich auf die taoistische Taktik, die sich im Glauben an die Unbesiegbarkeit des weichen Wassers äussert.

Adrian Hsia : Das weiche Wasser überwindet den festen Felsen und das Harte ist in letzter Analyse das Zerbrechliche. Zur Zeit des Exils von Brecht und der wachsenden Stärke des Dritten Reiches stellt Laozi ein Zeichen der Hoffnung dar, dass das tausendjährige Reich doch keine Dauer haben wird. Da das Wasser niemals still ist, symbolisiert es ein Kontinuum gegen das auch ein felsenstarkes Drittes Reich letzten Endes machtlos ist. Ausserdem entspricht das weiche Wasser dem Konzept des Wuwei : Das Wasser fliesst dahin ohne Streben und überwindet doch alles harte, es ist ziellos und erreicht immer sein Ziel. Das Wasser fliesst immer weiter. Brecht folgt diesem Gedankengang, seine Dramen haben einen offenen Schluss.

Tan Yuan : Die Legende nimmt eine besondere Stellung unter Brechts Exilgedichten ein. Nicht seine eigene Exilerfahrung, sondern die Emigration eines vor über 2000 Jahren lebenden Chinesen wird dargestellt und mit seiner eigenen Erfahrung verknüpft. Für Brecht ist es wichtig, die Emigration zu einer neuen "Legende" zu machen. Laotse freut sich auf den Weg in die Emigration. Nicht Laotse, sondern der Knabe erklärt die zentrale Lehre im Dao de jing : "Auf der ganzen Welt gibt es nichts Weicheres und Schwächeres als das Wasser. Und doch in der Art, wie es dem Harten zusetzt, kommt ihm nichts gleich. Es kann durch nichts verändert werden. Dass Schwaches das Starke besiegt, weiss jedermann auf Erden". Laotse zeigt in der zweiten Hälfte seinen Pessimismus und seine Zweifel an der Durchführbarkeit seiner Lehre, doch die Antwort des Knaben ist etwas Tröstendes für den Exilanten und zugleich eine "Verheissung" in der finsternen Zeit.

Christoph Gellner : Nicht um Kritik an taoistischer Weltflucht durch Abtötung des Denkens, meditative Versenkung und Rückkehr zur Natur, auch nicht um die ironische Persifilierung der schon sprichwörtlichen Höflichkeit der Chinesen ist es Brecht zu tun. Im Vordergrund dieses lyrischen Textes steht vielmehr die gesellschaftspraktische Anwendbarkeit des Taoismus, die Brecht in Anlehnung an das 78. Kapitel des Dao de jing in der subversiven Erfahrungsregel verdichtet sieht, "dass das weiche Wasser in Bewegung / Mit der Zeit den mächtigen Stein besieht / Du verstehst, das Harte unterliegt". [LiuW1:S. 138-139,Gel2:S. 215,Bre28,Tan10:S. 153-173]

1939

Brecht, Bertolt. *Mutter Courage und ihre Kinder* [ID D12784].

Adrian Hsia : Brecht übernimmt einen Gedanken von Zhuangzi fast wörtlich : Das ist wie mit die Bäum, die graden, luftigen werden abgehaun für Dachbalken, und die krummen dürfen sich ihres Lebens freun. Katrin stirbt trotz ihrer körperlichen Unvollkommenheit eines vorzeitigen Todes, weil sie sich mausert, sich brauchbar macht – sie wollte die Stadt vor dem Angriff warnen. [Bre28]

- 1939 Brecht, Bertolt. *Über experimentelles Theater*. (Frankfurt a.M. : Suhrkamp, 1970).  
Brecht schreibt : Einen Vorgang oder einen Charakter verfremden heisst zunächst einfach, dem Vorgang oder dem Charakter das Selbstverständliche, Bekannte, Einleuchtende zu nehmen und über ihn Staunen und Neugierde zu erzeugen. [Bre25]
- 1939 Bertolt Brecht erhält *The Analects of Confucius* von Arthur Waley [ID D8879] von Fredrick Martner. In einem Brief an Martner schreibt Brecht : Ich ringe mit mir gelegentlich, ob ich Ihnen nicht den „Confucius“ zurückschicken soll. Ich weiss, dass Sie ihn mir geschenkt haben, aber er ist wirklich interessant, und Sie sollten ihn lesen. Glücklicherweise siege ich bisher bei diesem Ringen und schicke das Buch nicht weg. [Yim1:S. 41]
- 1939 Brecht, Bertolt. *Über Plagiate*.  
Brecht schreibt : Ein wenig borgen bei einem oder einigen anderen zeigt Bescheidenheit ; Welch eine Ungeselligkeit, sich ganz allein vorwärts bewegen zu wollen !... Jemand, der den Wert eines guten Ausdrucks kennt, wird ihn lieber übernehmen, als dasselbe noch einmal anders auszudrücken (wenn es wirklich dasselbe ist) und dadurch einen neuen Ausdruck zu schaffen, der entweder hinter dem alten zurückbleibt oder ihn beschämt.  
Yim Han-soon : Brechts Berufung auf Zhuangzi legt nahe, dass er im Traditionsbewusstsein der Chinesen ein verwertbares Moment erblickt hat. [Yim1:S. 54-55]
- 1940 Brecht, Bertolt. *Neue Technik der Schauspielkunst*. In : Brecht, Bertolt. *Der Hofmeister : Studien ; Neue Technik der Schauspielkunst ; Übungsstücke für Schauspieler ; Das Verhör des Lukullus*. (Berlin : Suhrkamp, 1951). (Versuche ; 11. Versuche ; 25-26, 35).  
Brecht schreibt : Einen Vorschlag oder einen Charakter verfremden heisst zunächst einfach, dem Vorgang oder dem Charakter das Selbstverständliche, Bekannte, Einleuchtende zu nehmen und über ihn Staunen und Neugierde zu erzeugen. [Bre59:S. 30]
- 1940 Bertolt Brecht schreibt im Arbeitsjournal : ich lese über das leben des Konfutse. Was das für ein lustiges stück wäre ! der zwanzigjährige ist pacht- und steuereintreiber des fürsten. aus seiner einzigen grösseren stellung, die der goethes in weimar gleicht, wird er verdrängt durch kurtisanen und pferde, die der fürst bekommt. man denkt an den wimarer hund. dann zieht er 20-30 jahre herum, einen fürsten zu finden, der ihn reformen machen liesse. man lacht überall über ihn. er stirbt überzeugt, dass sein leben ein fehlschlag und durchfall gewesen sei. – man müsste all dies humoristisch behandeln und dazwischen, unvermittelt, seine lehre bringen, soweit sie noch weise erscheint. allein die scene, in der er die geschichte lus verfasst, sich an die wahrheit haltend, würde das stück verlohnen.  
Yim Han-soon : Die geistige Verwandtschaft zwischen Konfuzius und Goethe mit ihren falschen Idealen und asozialen Einflüssen hat Brecht nachhaltig beeindruckt. Während seiner Lektüre der Konfuzius-Biographie von Carl Crow [ID D3398] entdeckt er ausserdem noch aufschlussreiche Vergleichspunkte in ihrer politischen Tätigkeit, die er bald in einem Stück zu bearbeiten gedenkt... Die Verbindung von Konfuzius und Goethe bleibt eine vorübergehende Überlegung. Der Plan ist missglückt einerseits durch die unterschiedliche Haltung des Autors zu den beiden Persönlichkeiten und andererseits wegen der Beschaffenheit des Stoffes. Während Brechts Ansicht über Goethes Persönlichkeit beinahe durchweg negativ geblieben ist, hat sich Brechts Verhältnis zu Konfuzius zwischen Lob und Tadel zwiespältig entwickelt, wobei in bestimmten Punkten die positiven Eindrücke überwiegen. [Yim1:S. 95, 98]
- 1940-1941 Brecht, Bertolt. *Leben des Konfutse*. In : Brecht, Bertolt. *Gesammelte Werke*. (Frankfurt a.M. : Suhrkamp, 1967). Bd. 7 : Stücke ; 7).  
Entstanden 1940-1941 im finnischen Exil.  
Quellen : Waley, Arthur. *The Analects of Confucius* [ID D8879]. Crow, Carl. *Master Kung* [ID D3398].

Brecht schreibt im Arbeitsjournal : ein Stück dürfte sich nicht um die zutaten späterer, zivilisierter zeiten kümmern ; es müsste unbekümmert und frisch das kämpferische und halbbarbarische des gründers der zivilisation zeigen. es besteht ein unterschied darin, ob der goldene mittelweg begangen oder gebaut wird. und es besteht ein unterschied zwischen einer benehmens- und einer zeremonielehre... ich dachte daran, ein für kinder spielbares stück zu schreiben, und am besten scheint mir Das Leben des Konfutse geeignet. es muss eine bedeutende figur sein, dazu eine, welche eine humoristische darstellung aushält.

Christoph Gellner : Dieses Fragment gebliebene Schulstück für Kinder zeigt, was Brecht an der Konfuzius-Figur interessierte : Die Demonstration des Widerspruchs, dass dieser grosse Verhaltenslehrer in einer weltgeschichtlichen Epoche der Aufklärung so etwas wie eine humanistische Wende im alten China in Gang setzte, dabei jedoch die materiellen Grundlagen des sittlichen Verhaltens unverändert liess. In Brechts Augen mussten seine Reformen zwangsläufig scheitern, weil er die gesellschaftlichen Produktionsverhältnisse der Moral ausser Acht liess und so faktisch, unter dem Deckmantel von Humanität und Volksbildung, der Aufrechterhaltung einer schlechten, ausbeuterischen Herrschaft diene. In Brechts Lehrstück zieht Konfuzius daher am Ende einsam und unverstanden durch das Land, überzeugt, dass sein Leben ein Fehlschlag gewesen sei, während der Konfuzianismus im Dienst der herrschenden Feudalordnung seinen Siegeszug antritt. „Zur Staatsreligion erhoben, genießt der grosse Lehrer, der zu Lebzeiten nie ein Mann des Establishments gewesen war, jetzt göttliche Ehrungen.“

Yim Han-soon : In diesem Stückprojekt handelt es sich weniger um eine historisch begründete Interpretation der Person und Lehre des Konfuzius als um die künstlerische Gestaltung einer Persönlichkeit von weltgeschichtlichem Format. Brecht hat sich dennoch darum bemüht, sich an den äusseren Verlauf der chinesischen Geschichte und an die persönlichen Daten des Konfuzius zu halten...

War Brecht früher von der Schlichtheit der Lehrgespräche im Lun yu beeindruckt, so scheint er auch jetzt nicht gerade die Benehmenslehre Kungs zu verwerfen, sondern den Zustand, der diese Lehre bloss zu einer Zeremonienlehre werden lässt. Auch der Kampfgeist des Lehrers sollte zur Geltung gebracht werden. Wenn auch im Zweifel an der historischen Authentizität seiner Deutung, wollte Brecht die Komik zum Vorschein bringen, die sich aus der Spannung zwischen dem überholten Ideal des politisch-gesellschaftlich engagierten Philosophen und der im Umbruch begriffenen Realität zwischen dem Ernst und der Wirkungslosigkeit des „Reformators“ ergibt. [Gel2:S. 202, Yim1:S. 174, 181-185]

1941

Eine Eintragung von Bertolt Brecht im Arbeitsjournal bezeichnet die für Me-ti grundlegende Definition des Sozialismus als einer grossen Ordnung als grossen Irrtum, der ihn daran gehindert habe, die Lehrstückchen vom ‚bösen baal dem asozialen‘ fertigzustellen. "Er ist hingegen viel praktischer als grosse Produktion zu definieren. Produktion muss natürlich im weitesten Sinn genommen werden, und der Kampf gilt der Befreiung der Produktivität aller Menschen von allen Fesseln". [Gel2:S. 226-227]

1942

Brecht, Bertolt. *Der gute Mensch von Sezuan* [ID D12785].

Brecht schreibt : Alle Folklore habe ich sorgfältig vermieden. Andererseits ist nicht beabsichtigt, aus den französische Weissbrote essenden Gelben einen Witz zu machen... Zur Diskussion steht : Soll man nur die sozialen Anachronismen beibehalten ? Die den Göttern (und der Moral) auf den Leib rückende Industrie, die Invasion europäischer Gebräuche, damit bewegte man sich noch auf realem Boden. Aber weder Industrie noch Europäertum wird den Reis mit dem Brot ersetzen. Hier hat man dann das Chinesische als reine Verkleidung und als löchrige Verkleidung !

Die Studien in amerikanischer Umgangssprache machen mir Vergnügen. Dasselbe gilt von den Studien in chinesischen Sitten, die ich gleichzeitig begonnen habe. Die chinesischen Sitten studiere ich nicht bei den Chinesen selber, von denen es hier wie in New York genügend Exemplare gäbe, sondern aus einem kleinen Buch, von dem ich natürlich nicht weiss, ob es sehr verlässlich ist.

Er schreibt 1940 : Li Gung (die spätere Shen Te) musste ein Mensch sein, damit sie ein guter Mensch sein konnte. Sie ist also nicht stereotyp gut... und Lao Gu (der spätere Shui Ta) ist nicht stereotyp böse usw. scheint nun halbwegs gelungen, das grosse Experiment der Götter, dem Gebot der Nächstenliebe das Gebot der Selbstliebe hinzuzufügen, dem ‚du sollst zu andern gut sein‘ das ‚du sollst zu dir selbst gut sein‘ musste sich zugleich abheben von der Fabel und sie doch beherrschen.

Liu Weijian : Brecht baut in diesem Stück das Gleichnis von Zhuangzi ein : "In Sung ist ein Platz namens Dornheim. Dort gedeihen Katalpen, Zypressen und Maulbeerbäume. Die Bäume nun, die ein oder zwei Spannen im Umfang haben, die werden abgehauen von den Leuten, die Stäbe für ihre Hundekäfige wollen. Die drei, vier Fuss Umfang haben, werden abgehauen von den vornehmen und reichen Familien, die Bretter suchen für ihre Särge. Die mit sieben, acht Fuss Umfang werden abgehauen von denen, die nach Balken suchen für ihre Luxusvillen. So erreichen sie alle nicht ihrer Jahre Zahl, sondern gehen auf halbem Wege zugrunde durch Säge und Axt. Das ist das Leiden der Brauchbarkeit".

Die "Leiden der Brauchbarkeit" illustriert Brecht vor allem mit der Figur Shen Te, die von den drei Göttern, die auf der Suche nach einem guten Menschen auf die Erde kommen, als Vorbild der Tugenden gepriesen wird... Laozi glaubt, dass die Gesetze nicht nur die sozialen Probleme bestätigen, sondern auch falsches Verhalten herausfordern. So verschafft Brecht seiner Laozi angenäherten Meinung Ausdruck, dass die Gesetze nicht nur die Ungerechtigkeit der Gesellschaft reflektieren, sondern auch das unmenschliche Verhalten verursachen.

Antony Tatlow : Das Stück hat eigentlich mit dem chinesischen Theater nichts oder nicht viel zu tun. Gleichzeitig sind jedoch die Motive sehr chinesisch. Mengzi zum Beispiel, tritt für das Recht des einzelnen auf sein Glück ein und behauptet, dass der Mensch dazu gezwungen werden muss, Böses zu tun. Brecht hat Mengzi gelesen und er hat starken Eindruck auf ihn gemacht. Betrachtet man das Stück vom chinesischen Gesichtspunkt aus, geht sofort auf, wie europäisch es ist.

Yeh Fang-xian : Zahlreiche Pläne und Korrekturen zeigen, dass Brecht grosse Schwierigkeiten gehabt hat, die europäischen Zustände in den chinesischen Hintergrund zu integrieren. 1940 hat er im Arbeitsjournal geschrieben : wir grübeln noch über der frage : brot und milch oder reis und tee für die Sezuanparabel. Natürlich, es gibt in diesem sezuan schon flieger und noch götter. Alle folklore habe ich sorgfältig vermieden. andererseits ist nicht beabsichtigt, aus den französische weissbrote essenden gelben einen witz zu machen... hier hat man dann das chinesische als reine verkleidung und als löchrige verkleidung. Das Thema des Stückes handelt von dem Konflikt zwischen den moralischen Vorschriften und dem bösen Verhalten der Menschen, von dem schlechten Zustand der Welt, in der niemand ein guter Mensch bleiben kann. Das Thema wird durch ein Experiment mit drei Göttern eingeführt und durch die Spaltung der Hauptfigur Shen Te entfaltet... Brecht kehrt die alte Geschichte um, damit die bürgerliche Moral verspottet wird. Dabei verstärkt die exotische, chinesische Umgebung die Verfremdungseffekte. Die Frage, ob die Welt bleiben kann oder verändert werden muss, hängt also vom Erfolg der Mission der Götter ab... Die Armut wird der Moral gegenüber gestellt. Wo die grosse Armut herrscht, können die moralischen Vorschriften nicht mehr gehalten werden.

Adrian Hsia : Brecht erkennt mit Mozi, dass die zwischenmenschliche Beziehung mit der materiellen Grundlage der Gesellschaft in ursächlichem Zusammenhang steht. An sich herrscht der Idealzustand im Staat, in dem Tugenden nicht nötig sind. Brecht schreibt : Freiheitsliebe, Gerechtigkeitssinn, Tapferkeit, Unbestechlichkeit, Aufopferung, Disziplin, all das ist nötig, um ein Land so umzuformen, dass um zu leben keine besonderen Tugenden mehr nötig sind. Man kann sagen, dass es ja gerade die elenden Zustände sind, welche solche Extraanstrengungen nötig machen... Brechts besitzt des Werk des Mengzi. Brecht und Mengzi stimmen darüber überein, dass das Sein das Bewusstsein bestimmt. Shen Te verwandelt sich immer häufiger durch den Zwang ihrer Umwelt in Shui Ta. Brecht verwendet das Gleichnis des "Leidens der Brauchbarkeit" von Zhuangzi um die christliche Nächstenliebe Shen Tes zu verfremden. Dadurch wird die Unmöglichkeit der Nächstenliebe im gegebenen Gesellschaftssystem aufgezeigt.

Yuan Tan : Das Stück entsteht zwischen 1939 und 1941 in vier verschiedenen Ländern und fällt in die unruhigste Zeit Brechts.

Im Vorspiel erzählt Wang, ein obdachloser Wasserverkäufer in Sezuan, von der grossen Armut in der Stadt. Nur noch die Götter könnten den Leuten in der aussichtslosen Situation helfen. Shen Te ist eigentlich "der beste Mensch" in Sezuan. Sie erweist sich als gut, weil sie zu Anderen immer hilfsbereit und weil sie nützlich ist. Sie möchte auch gut sein und Gutes tun, weil die gute Tat den Täter selbst angenehm macht. Aber gerade wegen dieser Nützlichkeit und Güte wird sie von den "Nachbarn ohne Herz" ausgenutzt, so dass ihre eigene Existenz bedroht wird.

In unserm Lande

Braucht der Nützliche Glück. Nur

Wenn er starke Helfer findet

Kann er sich nützlich erweisen.

Die Guten

Können sich nicht helfen, und die Götter sind machtlos.

Shen Tes Monolog und Zuangzis Gleichnis stimmen im Hauptpunkt überein : Der Nützliche leidet wegen seiner Nützlichkeit. Aber es gibt auch einen Unterschied. Zhuangzi zeigt nur Fassungslosigkeit und Pessimismus gegenüber der verkommenen Welt. Er sieht keine Lösung für das Leiden der Brauchbarkeit. Brecht bestätigt zwar die Fassungslosigkeit der Guten und Götter gegenüber dem gesellschaftlichen Zustand, findet aber für Shen Te eine Lösung : Mit Glück und starkem Helfer kann sich der Nützliche erfolgreich als das erweisen, was er seiner Natur nach ist. Der böse Vetter Shui Ta ist der starke Helfer und ihr einziger Freund. Shen Tes doppeltes Rollenspiel wird vor allem durch eine Maske verdeutlicht. Während Zhuangzi die Aufbewahrung des Lebens und die Anpassung an die Welt betont, stellt Brecht die Ordnung der Welt in Frage. Für den Widerspruch, dass der gute Mensch "zu gut" für diese Welt ist und nicht gut bleiben kann, findet sich nur eine Erklärung, wie Shen Te vor den Göttern klagt : "Etwas muss falsch sein an eurer Welt". Wo Zhuangzi von der Anpassungsmöglichkeit des Menschen spricht, verweist Brecht auf die Verbesserungsmöglichkeit der Welt an.

Christoph Gellner : In der Neufassung (1953), die Brecht unter dem Eindruck der siegreichen kommunistischen Revolution in China geschrieben hat, ist ganz ausdrücklich vom Umbau der Gesellschaft als Voraussetzung einer grundlegenden Verbesserung des menschlichen Zusammenlebens die Rede.

Ingrid Schuster : Ein neuer Mensch in chinesischem Kleid findet sich in *Der gute Mensch von Sezuan*. Der Konflikt zwischen Hingabe und Selbsterhaltung wird in diesem Drama auch äusserlich - durch die doppelte Identität der Heldin Shen Te - deutlich gemacht. Als Shui Ta ist sie männlich-aktiv, greift in die wirtschaftliche Entwicklung ihrer Stadt ein, gründet eine Fabrik. Doch dieser Weg führt in die Unmenschlichkeit. Als Shen Te ist sie weiblich-hingebend und tut allen Menschen Gutes. Dadurch bringt sie sich jedoch um ihre Existenzgrundlage.

Yim Han-soon : Das Gleichnis ist für Brecht ein treffendes Beispiel für die These, dass sich die Ordnung und die Unordnung „an ein und demselben Platz“ aufhielten. Aus seiner Sicht ist Zhuangzi wohl wie Hegel ein Humorist und Dialektiker, allerdings ein resignierter. Brecht schreibt „Dschuang-tsi zeigt in den Leiden der Brauchbarkeit, dass die Unnützigsten die Glücklichen sind“. [Schu5:S. 48,Tan10:S. 200, 214,Yim1:S. 21-23, 107,Gel2:S. 229-230, 234, 236,Bre28,LiuW1:S. 150-151,Hes80:S. 137-138, 145-146, 153-154]

1942

Bertolt Brecht schreibt an Karin Michaelis, die ihn und Helene Weigel 1933 aufgenommen hatte : Unsere Literaturgeschichte zählt nicht so viele exilierte Schriftsteller auf wie etwa die chinesische ; wir müssen uns damit entschuldigen, dass unsere Literatur noch sehr jung ist und noch nicht kultiviert genug. Die chinesischen Lyriker und Philosophen pflegten, wie ich höre, ins Exil zu gehen wie die unseren in die Akademie. Viele flohen mehrere Male, aber es scheint Ehrensache gewesen zu sein, so zu schreiben, dass man wenigstens einmal den Staub seines Geburtslandes von den Füßen schütteln musste. [Yim1:S. 63]

1945

Brecht, Bertolt. *Der kaukasische Kreidekreis* [ID D12689].

Brecht, Bertolt. *Der Augsburger Kreidekreis*. In : Brecht, Bertolt. Die Gewehre der Frau Carrar ; Augsburger Kreidekreis ; Neue Kinderlieder. (Berlin : Aufbau Verlag, 1953). (Versuche / Brecht ; Sonderheft). [Geschrieben 1944-1945 ; Erstaufführung Northfield, Minnesota 1948 ; Berlin 1954].

Quellen : Klabund. *Der Kreidekreis* [ID D12520] und Forke, Alfred. Hui lan ki : *Der Kreidekreis* [ID D4113].

Liu Weijian : Bertolt Brecht erhält 1944 vom Broadway den Auftrag ein Stück zu schreiben : *Der kaukasische Kreidekreis*. Er versieht den Richter Azdak mit den Zügen eines taoistischen Weisen... Während Laozi strigt gegen jegliche Gesetzlichkeit ist, kritisiert Brecht nicht die Gesetze als solche, sondern die herrschenden Gesetze. Sie sind Produkte der ungerechten Gesellschaft und liegen in den Händen der herrschenden Klasse, die das Recht nach ihrem eigenen Gutdünken interpretiert. Es geht Brecht nicht darum, alle Gesetze sofort abzuschaffen, sondern die alten, herrschenden Gesetze zu verändern und die neuen Gesetze im Interesse des Volkes in die Praxis umzusetzen.

Ye Fang-xiang : 1938-1939 entsteht im dänischen Exil Brechts Entwurf *Odenseer Kreidekreis*. In ein paar Zeilen deutet Brecht die traditionelle Mutterrolle um. Die Gegenüberstellung von der auf ihr Kind verzichtenden leiblichen Mutter und der die Sorge abnehmenden Magd steht in enger Verbindung mit einem neuen Thema : Infragestellung des Eigentumsbegriff. Die Auflehnung gegen die Unterdrückung spielt auf die Besetzung der Tschechoslowakei durch die Nazis an.

In der Erzählung *Augsburger Kreidekreis* (1940) entwickelt Brecht diese neue Mutter-Sohn-Beziehung weiter. Mit dem neuen Mutterbegriff entsteht in grosser Widerspruch, den das chinesische Stück nicht kennt. Der Dreissigjährige Krieg spielt auf den Zweiten Weltkrieg an.

Obwohl die beiden Stücke fragmentarisch sind, zeigen sie schon die Grundstruktur, die wichtigen Motive und den Themenkomplex des Kaukasischen Kreidekreises. Die ausschlaggebende strukturelle Änderung vom chinesischen Stück zu Brecht ist die Hinzufügung des Vorspiels.

Die Verlagerung des Schauplatzes in die Sowjetunion ist sicher von Brechts Ideologie bestimmt. Nach seinen Marxismus-Studien glaubt er, dass die bestehenden Eigentumsverhältnisse die Ursache allen Übels sei.

Brecht hat nicht nur die Hauptfiguren fast völlig neu gestaltet, er hat ein ganz eigenes Vorspiel eingeführt, das den Schauplatz in die sozialistische Sowjetunion verlegt und der alten Geschichte einen neuen Titel verleiht... In den 1950er Jahren halten die Kritiker das Vorspiel überflüssig. Brecht schreibt 1954 an Peter Suhrkamp : Dass das Vorspiel Ihnen nicht gefällt, verstehe ich nicht ganz, es war das erste, was ich von dem Stück schrieb, in den Staaten. Ohne das Vorspiel ist weder ersichtlich, warum das Stück nicht der chinesische Kreidekreis geblieben ist (mit der alten Richterentscheidung), noch, warum es der „kaukasische“ heisst.

Wenn man Brechts Kreidekreis mit Klabunds Nachdichtung vergleicht, ist anzunehmen, dass Brechts Interesse für das chinesische Original nur auf das Mutterprobe-Motiv beschränkt ist. Wenn wir die Handlung des chinesischen Stückes sowie dessen strukturelle Linie und sozialkritische Dimension untersuchen, dann können wir mehr Gemeinsamkeiten feststellen. Die Gegensätze sind zwei Frauen und zwei Richter, sowie arm/reich, Obere/Niedrige, gut/böse, gerecht/ungerecht, dumm/weise, moralisch/unmoralisch... Die Armen sind gut, hilfsbereit, sympathisch, nützlich, fleissig und freundlich. Die Reichen sind böse, kaltherzig, faul und nutzlos.

Im Unterschied zu Klabunds Nachdichtung hat Brecht die Handlung und die Figuren völlig neu gestaltet. Wie das chinesische Drama besteht sein Stück aus zwei Teilen : Grusche-Geschichte (Leiden der Frauenfigur) und Azdak-Geschichte (Rechtsproblematik). Und dieser strukturelle und thematische Aufbau dient ihm ebenso zu radikaler Gesellschaftskritik wie die Mischung der historischen Ereignisse mit utopischen Elementen...

Ulrich von Felbert : Brechts Erzählung *Der Augsburger Kreidekreis* variiert die Aussage der Fabel, indem sie die soziale Mutter-Kind-Beziehung höher bewertet als die biologische.

Ulrich von Felbert : Die Masken sollten ein Befremden über die gewöhnliche Starre in den Umgangsformen der herrschenden Klasse bewirken. Gesinde, Dienende erhalten Teilmasken und verdeutlichen so ihre Verbindung mit dem Lebensbereich der Besitzenden. Brecht sagt : Die Pantomime ist bei uns noch nicht entwickelt. Wir könnten also viele Figuren mit Masken bestimmt nicht so gut darstellen. Die chinesische Maske ist kultisch und besitzt eine hohe Funktion. Bei uns fixiert sie die Muskulatur... Wir fanden, dass wir das sehr gut verwenden konnten... Indem Brecht mütterliche Liebe und Aufopferung gegen die biologische Mutterschaft stellt, greift er das chinesische Motiv vom Streit der Mütter auf, spaltet es aber gleichzeitig in diese Antipoden, um die gesellschaftliche Problematik von Nützlichkeit und Rechtmässigkeit neu zu diskutieren.

Herbert Ihering schreibt 1956 : Die starren Masken erst machen die Komik gefährlich. Die Maske ist also auch ein Element des sprachlichen Ausdrucks und erhält dadurch mimische Bedeutung. [LiuW1:S. 145, 147, 154,Hes80:S. 182-185, 191-196, 210,Döb3:S. 79, 98, 113]

- 1948 Brecht, Bertolt. *Kleines Organon für das Theater* [ID D12785].  
 Brecht schreibt : Die Spielweise, welche zwischen dem ersten und dem zweiten Weltkrieg am Schiffbauerdamm Theater in Berlin ausprobiert wurde, beruht auf dem „Verfremdungseffekt“ (V-Effekt). Eine verfremdende Darstellung ist eine solche, die den Gegenstand zwar erkennen, ihn aber doch zugleich fremd erscheinen läßt. Das antike Theater verfremdet seine Figuren mit Menschen und Tiermasken.  
 Die alten V Effekte entziehen das Abgebildete dem Eingriff des Zuschauers gänzlich, machen es zu etwas Unabänderlichem. Die neuen Verfremdungen sollten nur den gesellschaftlich beeinflussbaren Vorgängen den Stempel des Vertrauten wegnehmen, der sie heute vor dem Eingriff bewahrt.  
 Das lange nicht Geänderte scheint nämlich unveränderbar. Allenthalben treffen wir auf etwas, das zu selbstverständlich ist, als daß wir uns bemühten, es zu verstehen.  
 Um V Effekte hervorzubringen, mußte der Schauspieler alles unterlassen, was er gelernt hatte, um die Einfühlung des Publikums herbeiführen zu können. Nicht beabsichtigend, sein Publikum in Trance zu versetzen, darf er sich selber nicht in Trance versetzen.
- 1948 Brecht, Bertolt. *Gedanken bei einem Flug über die Grosse Mauer*. In : *Chinesische Gedichte* (1950) [ID D12807].  
 Unter dem Einfluss eines Gedichtes von Mao Zedong schreibt Bertolt Brecht : Durch alle diese Wochen hindurch, halte ich im Hinterkopf den Sieg der chinesischen Kommunisten, der das Gesicht der Welt vollständig verändert. Dies ist mir ständig gegenwärtig und beschäftigt mich alle paar Stunden.  
 Christoph Gellner : Die revolutionären Umwälzungen im fernen China inspirieren Brecht zu einer Nachdichtung des später sehr berühmt gewordenen Gedichtes „Schnee“ von Mao Zedong. Statt wie Mao ein Heldenlied vom ‚neuen‘ und ‚wahren‘ Menschen anzustimmen, warnt Brecht vor der noch immer zu fürchtenden Herrschsucht und dem Machstreben der ‚grossen Herren‘.  
 Sigfrid Hoefert. *Brechts Nachdichtung von Mao Tse-tungs „Schnee“*. In : *Neophilologus* ; Bd. 53, H. 1 (1969).  
 Sigfried Hoefert : Brecht schreibt in den Anmerkungen zu seinen „Chinesischen Gedichten“, dass das Gedicht eine wortgetreue Übersetzung von Wu-an und Fritz Jensen aus *China siegt* [ID D3984] sei. Eine solche Vorlage ist jedoch nicht vorhanden. Jensen hat 1955 in einem Sammelband die Nachdichtung „Chinesische Ode“ veröffentlicht. Sie weist eine so grosse Ähnlichkeit mit Brechts Text auf, dass man folgern kann, Brecht hat von dieser Version abgeschrieben. [Gel2:S. 246-247]
- 1950 Brecht, Bertolt. *Chinesische Gedichte* [ID D12807]  
 Brecht, Bertolt schreibt in einer Anmerkung : Sämtliche Gedichte sind ohne Zuhilfenahme der chinesischen Originale übertragen, die ersten sieben aus der wörtlichen englischen Nachdichtung Arthur Waleys, die beiden letzten nach wörtlichen Übersetzung von Wu-an und Fritz Jensen [ID D12809]. Die Originale sind auf chinesische Art gereimt, das heisst auf Vokale. Die deutsche Übertragung benutzt die unregelmässigen Rhythmen der Deutschen Kriegsfibel. Ein Teil der dichterischen Schönheit der Originale besteht im Schriftbild, der Auswahl und Zusammenstellung der symbolischen Schriftcharaktere ; er kann natürlich nicht gerettet werden.

Antony Tatlow : Brecht hat eigentlich nicht Bo Juyi, sondern die Übersetzungen von Arthur Waley übersetzt. Wenn Brechts Vorlage sich vom Original recht weit entfernt hat, so führt uns seine Bearbeitung der Vorlage zu dem von ihm unbekanntem Original zurück. Er macht daraus ein eigenes Gedicht.

Arthur Waley fühlte sich zu Bo Juyi nicht aufgrund besonderer Sympathie oder eines besonderen Verständnisses für dessen Ansichten über das Wesen der Lyrik hingezogen, sondern der Einfachheit seiner Diktion wegen, die ihm das Erreichen seines selbstgesteckten Zieles erheblich erleichtert : Wörtliche Übersetzung nicht Umschreibung ; Die auffallendste Eigenart von Bo Juyis Dichtung ist ihre einfache Sprache. Wie Konfuzius, sah auch er Kunst nur als eine Methode der Belehrung. Er ist nicht der einzige grosse Künstler, der diese unhaltbare Theorie geäußert hat. Dementsprechend bewertete er seine didaktischen Gedichte weit höher als andere Arbeiten ; aber es besteht kein Zweifel, dass ein Grossteil seiner besten Gedichte keinerlei Moral vermittelt... Brecht sagt dazu : Dieser ausgezeichnete Sinologe kann es nicht fassen, dass für den Bo Juyi zwischen Didaktik und Amusement kein Unterschied besteht.

Einige der kurzen Gedichte übernimmt Brecht ohne jegliche Änderung, obwohl er auch hier eindeutige Schwächen vermeidet. Dennoch findet sich in diesen scheinbar übernommenen und wörtlich übersetzten Gedicht oft eine signifikante Gewichtsverschiebung, die unnötig gewesen wäre, wenn Brecht sich das Ziel einer wörtlichen Entsprechung gesetzt hätte. In den längeren Gedichten treten jedoch ernsthafte Mängel auf, die Brecht auf dreifache Weise zu umgehen bemüht ist. Er passt die künstlichen Rhythmen Waleys seinen eigenen rhythmischen Formen an, die Bildhaftigkeit und Anschaulichkeit ist bei ihm sehr viel präziser, und er verwendet eine natürlichere, der Stillage angemessenere Diktion.

Brecht hat sich von der chinesischen Lyrik angezogen gefühlt, weil sie gewisse Eigenschaften seiner eigenen Lyrik teilen, nämlich erstens die Tradition der Sorge um die Gesellschaft, zweitens den vergleichsweise direkten, umgangssprachlichen Ton, der nicht nur ein Ergebnis der Übersetzungen Waleys ist, und drittens die elliptische Präzision der Verse, die im Original viel stärker in Erscheinung tritt als in Waleys diffuseren Versionen.

Andreas Donath schreibt : In allen Fällen, in denen chinesische Gedichte uns durch deutsche Lyriker vermittelt worden sind, beruht ihre Wirkung mehr auf der Sprachkraft des Nachdichters als auf dem Geist des Originals... Wer Brecht liest, kommt den Chinesen nicht näher, denn was er sieht, ist Goethe, China betrachtend.

Hans Mayer : Die späten Gedichte sind ohne das chinesische Vorbild nicht zu denken. [Bre23:S. 8-24,Hes80:S. 144,Bre33]

- 1951 Huang Zuolin, Leiter des Shanghai People's Art Theatre hält einen Vortrag über die Unterschiede zwischen dem traditionellen und dem epischen Theater. Es ist die erste Einführung in das Theater von Bertolt Brecht. Er spricht über den Inhalt einiger Stücke und beschreibt wie sie entstanden sind. [Bre18:S. 47]
- 1952 Klaus Völker berichtet über Bertolt Brechts Verbundenheit mit China unter der Führung von Mao Zedong, dass Brecht im Sommer 1952 deprimiert über das Kleinbürgertum in der DDR und die Remilitarisierung in Westdeutschland war und mit Freunden über die Möglichkeit eines chinesischen Exils gesprochen habe. [Yim1:S. 253]
- 1955 Bertolt Brecht sagt an einer Diskussion mit Leipziger Studenten : Ob das epische Theater das Theater der Zukunft sein wird, weiss ich nicht. Es gibt meines Wissens keine genaue Beschreibung der Zukunft. Auf keinen Fall ist das epische Theater eine Übergangserscheinung, denn vollkommene Beziehungen zwischen Menschen können nie eintreten, weder im Kommunismus noch in den darauf folgenden Phasen. Sonst müsste man jede Entwicklung leugnen.

Christoph Gellner : Dies entspricht aufs genaueste der These Mao Zedongs von der Permanenz der Widersprüche, auch in einer sozialistischen Gesellschaft, die der orthodoxen marxistischen Vorstellung eines zukünftig konfliktfreien, harmonischen Gleichklangs im Bereich des gesellschaftlichen Zusammenlebens diametral entgegengesetzt.

Hans Mayer : Nicht ohne Grund liest Brecht in seiner letzten Lebenszeit voller Zustimmung die Betrachtungen Mao Zedongs über das Weiterbestehen antagonistischer Strukturen : auch nach Beseitigung der bürgerlichen Gesellschaft. [Gel2:S. 250,Bre33]

- 1956 Aufführung von Brecht, Bertolt. *Der gute Mensch von Sezuan* [ID D12785] in Rostock. Die Tagespresse schreibt : Das Klima an den Bühnen unseres Landes ist dem Brecht-Stil nicht sonderlich günstig. Dieser Weg führt, so interessant und verlockend er auch immer sein mag, in eine Sackgasse. [Gel2:S. 249]
- 1957 Günther Weisenborn wird während seiner Chinareise von Mao Zedong empfangen. Er erwähnt, dass seine Bücher im Original in der Bibliothek der Beijing-Universität zu finden sind. Mao antwortet, dass er die Übersetzung ins Chinesische veranlassen werde. Weisenborn erwidert, dass man vor allem die Bücher von Bertolt Brecht übersetzen solle. Dies hat einige Germanisten angespornt, Brecht zu übersetzen. [Bre29]
- 1959 Tian Han gibt die Anregung zur Einführung des Theaters von Bertolt Brecht in China. Die erste Inszenierung und Aufführung des Shanghai People's Art Theatre ist *Mutter Courage und ihre Kinder* in der Übersetzung von Sun Fengcheng [ID D13044] und unter der Leitung von Huang Zuolin. Aber dieses Drama, das sich mit der Sinnlosigkeit und Grausamkeit des Krieges beschäftigt, erwies sich als Misserfolg.
- Huang Zuolin schreibt : "Mutter Courage war die grösste Niederlage unter meinen 88 Inszenierungen. Ich schreibe das der Verfremdung zu, die das Publikum so entfremdete, dass es das Theater verliess."
- Ding Na : Der antikriegerische Inhalt passt nicht in die damalige Situation Chinas. Wenn man in China über Krieg diskutierte, musste zuerst eine Unterscheidung zwischen Aggressionskrieg und Verteidigungskrieg getroffen werden. So kann man sich z.B. ohne den Befreiungskrieg die Gründung der VR China gar nicht vorstellen. Ausserdem wussten die chinesischen Zuschauer wenig vom historischen Hintergrund des 30jährigen Krieges. Ebenso fremd waren ihnen die konkreten historischen Bedingungen, unter welchen Brecht das Stück geschrieben hatte. Selbst die meisten Schauspieler und Dramatiker hatten damals keine Ahnung von der Theatertheorie Brechts. Dan Ni, die Darstellerin der Mutter Courage gab zu, dass sie und andere oft den Inhalt und Sinn des Textes nicht verstanden hätten.
- Sun Fengcheng : Diese Aufführung hat wider allen Erwartungen nicht den erhofften Erfolg erzielt, nicht, weil die Schauspieler gewöhnliche Kleider der armen Leute trugen, während das chinesische Publikum farbenprächtiges und exotisches Kostüm von der Aufführung erwartete. Grund war vielmehr die Thematik, die dem chinesischen Publikum fremd erschien. Es könnte noch ein anderer Grund für den Misserfolg angegeben werden : Die breiten Massen der Zuschauer hatten noch zu wenig Verständnis für Brecht, dessen Dramentheorie und dessen Theaterstücke sie befremdeten. Trotzdem war die Aufführung nicht vergebliche Mühe. Sie hatte die Alleinherrschaft des Systems von Stanislawski über das chinesische Theater gebrochen und die Neugierde und das Interesse erweckt, so dass sich viele Fachleute seitdem intensiv damit beschäftigen. [Bre18:S. 74,Din10:S. 96, 98,Bre30,Bre24,ZhaYi2:S. 209]

- 1966-1976.2 **Kulturrevolution. (2) : Westliche Literatur während der Kulturrevolution**  
 Die klassische und moderne chinesische Literatur und die Weltliteratur wird negiert. In den Buchhandlungen stehen nur die Werke von Karl Marx, Friedrich Engels, Wladimir Iljitsch Lenin, Iossif Wissarionovitch Stalin und Mao Zedong. In den Bibliotheken darf man keine ausländische Literatur ausleihen, viele Werke werden als Abfall verkauft oder verbrannt, Übersetzungen werden verboten und nur heimlich geschrieben. Die einzigen erlaubten Übersetzungen sind Texte von Eugène Pottier, der Autor der Internationale und ausgewählte Gedichte von Georg Weerth wegen seiner Freundschaft mit Karl Marx. Bertolt Brecht und Huang Zuolin werden während der Kulturrevolution verboten. Huang kommt in Gefangenschaft.  
 "Livres confidentielles", die von einigen ausgewählten Rotgardisten gelesen werden :  
 Camus, Albert. *Ju wai ren.* = L'étranger.  
 Garaudy, Roger. *Ren de yuan jing.* = Perspectives de l'homme.  
 Kerouac, Jack. *Zai lu shang.* = On the road.  
 Salinger, J.D. *Mai tian li de shou wang zhe.* = The catcher in the rye.  
 Sartre, Jean-Paul. *Yan wu ji qi ta.* = La nausée. Xian dai ying mei zi chan jie ji wen yi li lun wen xuan. (Bei jing : Zuo jia chu ban she, 1962). [Sélection des essais théoriques littéraires des bourgeois anglais et américains modernes]. 现代美英资产阶级文艺理论文选 [BRE1:S. 55,Dav,All,EA1,ZhaYi1:S. 39,Sar1:S. 231,ZhaYi2:S. 193-201,Din10:S. 34]
- 1977 Aufführung von *Der kaukasische Kreidekreis* = *The Caucasian chalk circle* = *Hui lan ji* von Bertolt Brecht durch das Hong Kong Repertory Theatre in der Übersetzung von Yeung Lap Ming = Yang Liling, Ho Kwok To = He Guodao, Lai Chau Wah = Li Qiuhua, Lee Yiu Man = Li Yaowen ; unter der Regie von Cecilia Lam = Lin Aihui.  
 灰關記 [HKRT]
- 1978 Professor Ding Yangzhong hält Vorlesungen über Brecht und europäisches Theater an der Beijing Academy of Dramatic Arts und in einigen Provinzen. [Bre18:S. 57]
- 1978 Hu, Miaosheng. *Jian lun wu tai mei shu de xu yu shi.* In : Ren min wen xue ; no 31 (1978) [A brief discourse on the illusion and the realness of the art of stage design].  
 Er schreibt : Brecht objects to allowing the audience feel as if they were participating in the events happening on stage. Therefore, he objects to creating a milieu with a specific locality (such as a bedroom at night, or an alley in autumn). And this creates the so called "A-effect" which prevents empathy. For example, in *Mutter Courage und ihre Kinder*, the various countries' names were suspended above the stage in large black letters and lighting was white, even and brilliant, making it possible to get rid of any remnants of atmosphere such as would have given the incidents a slightly romantic flavour. This intentional stamping out of illusion on stage for the sake of evoking the audience's imagination is moving from one extreme to another. [Bre18:S. 79-80]
- 1979 *Leben des Galilei* von Bertolt Brecht [ID D12447] wird unter der Regie von Huang Zuolin und Chen Rong im Zhongguo qing nian yi shu ju yuan (China Youth Art Theater) aufgeführt und mit Begeisterung aufgenommen. Das Schicksal Galileis erinnert vor allem die Intellektuellen an ihr eigenes Erlebnis während der Kulturrevolution.  
 Zhang Yushu : Die Aufführung von diesem Theaterstück brachte uns zurück zu der Zeit, wo ähnliche Tragödien zu Alltäglichkeiten wurden, die nicht nur in der Literatur, sondern auch in der Realität, unter uns, ja sogar an unserem eigenen Leibe geschehen sind. Das ist nicht das Leben eines Italieners, hier begann nun der Verfremdungseffekt zu wirken, weil man dabei eher an sein eigenes Leben dachte, an die Demütigungen und Schikanen, die man gezwungenerweise zu verschlingen hatte, an die physischen Qualen und seelischen Folterungen, an denen viele zugrunde gingen. Die Würde des Menschen wurde aufs grausamste zertreten, indem man gezwungen wurde zu lügen.

Ding Na : Ding Yangzhong hat das Stück während seiner körperlichen Umerziehung auf dem Lande während der Kulturrevolution ins Chinesische übersetzt. Vor allem zog die Figur des Galilei die chinesischen Zuschauer deswegen an, weil er ein berühmter Wissenschaftler mit menschlichen Schwächen gewesen ist. Um eine ähnliche Niederlage wie bei Mutter Courage zu vermeiden, hatte man das verfremdende Element des Stückes auf ein Minimum reduziert. Denn Huang Zuolin sah in der Verfremdung die Ursache seiner einst misslungenen Inszenierung von Mutter Courage. Gestrichen wurden vor allem viele Stellen über die Astronomie und Theologie, welche die durchschnittlichen Zuschauer nicht verstehen konnten, natürlich auch die von Galilei zitierten erotischen Verse von Horaz, um die chinesischen Sitten nicht zu verderben. Ganz weggelassen worden sind die 5., 8. und 15. Szene.

Wolfgram Schlenker schreibt zum Erfolg : Es ist ein anderes China, in dem Brecht jetzt plötzlich so grosses Interesse findet, ein China, das unter dem führenden Schlagwort ‚Die Wahrheit in den Tatsachen suchen‘ den Realismus nicht nur in der Kunst sucht – vielleicht dort offiziell noch am wenigsten. Nach den bitteren Erfahrungen der Kulturrevolution, nach zwanzig von politischen Bewegungen, Auseinandersetzungen und unzähligen Wechseln zerrissenen Jahren, die zu einer Verschlechterung der Lebensverhältnisse der meisten und zu einem wirtschaftlichen Chaos geführt hatten, stellen sich alle Fragen neu. Nichts ist mehr selbstverständlich : Was ist Sozialismus, was Revisionismus ? Was ist links, was rechts ? Ist Politik nur ein schmutziges Geschäft weniger oder eine Sache für alle ? Wie verhalten sich Demokratie und Diktatur zueinander ? Und so weiter. Da ist Brechts Stück über den Anbruch einer Neuen Zeit, den es 'ungeschminkt' zeigt, höchst aktuell. [ZhaYi1:S. 43,ZhaYi2:S. 210,Din10:S. 97-98,Bre24]

- 1981 Internationales Bertolt Brecht-Symposium in Hong Kong. Zentrales Thema ist die Realisierung der Stücke von Brecht in Ostasien, vor allem in China. [Bre24]
- 1984 Aufführung von *Die Dreigroschenoper* = *The threepenny opera* = *San bian shi ge ju* von Bertolt Brecht durch das Hong Kong Repertory Theatre unter der Regie von Rolf Stahl. 三便士歌劇 [HKRT]
- 1985 Erstes Brecht-Symposium in Beijing. Vorträge werden gehalten und in Beijing und Shanghai werden *Der gute Mensch von Sezuan*, *Der kaukasische Kreidekreis* und *Schwyz im Zweiten Weltkrieg*, *Kleinbürgerhochzeit* und *Herr Puntila und sein Knecht Matti* aufgeführt. [ZhaYi2:S. 227,Din10:S. 99-100]
- 1986 Gao Xingjian : Brecht war der erste Dramatiker, der mir klar machte, dass es auch möglich ist, die Gesetze der Theaterkunst neu zu bestimmen. In diesem Sinne wurde er für mich später viele Jahre lang zum entscheidenden Faktor auf meiner Suche nach der Kunst des Schauspiels. [GaoX1]
- 1986 Aufführung von *Der aufhaltsame Aufstieg des Arturo Ui* = *The resistible rise of Arturo Ui* = *Jiao fu ya tu fa ji shi* von Bertolt Brecht durch das Hong Kong Repertory Theatre in der Übersetzung von Chow Yung Ping = Zhou Yongping ; in der Adaptation und unter der Regie von Bernadette Tsui = Xu Yongxuan. 教父亞塗發跡史 [HKRT]
- 1993 Aufführung von *Der Prozess* = *The trial* = *Shen pan* von Bertolt Brecht durch das Hong Kong Repertory Theatre in der Adaptation von Tang Shu Wing = Deng Shurong ; unter der Regie von Ko Tin Lung = Gu Tiannong. 審判 [HKRT]

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### **Bredel, Willi** (Hamburg 1901-1964 Berlin) : Schriftsteller

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兒子們/ [WC]
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- 1958 [Bredel, Willi. *Novellen*]. Zhang Weilian yi. (Beijing : Zuo jia chu ban she, 1958). [Din10]
- 1958 [Bredel, Willi]. *Bulaideer xiao shuo xuan*. Zhang Weilian yi. (Beijing : Zuo jia chu ban she, 1958). Übersetzungen ausgewählter Romane von Bredel.  
布萊德爾小說選 [Germ1]
- 1958 [Bredel, Willi]. *Sun zi men*. Bulaideer zhu ; Zhang Weilian yi. (Shanghai : Shanghai xin wen yi chu ban she, 1958). Übersetzung von Bredel, Willi. *Die Enkel : Roman*. (Berlin : Aufbau-Verlag, 1960). (Verwandte und Bekannte ; 3).  
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- 1960 [Bredel, Willi. *Der Kommissar am Rhein*]. Shang Zhixiu, Jiang Zongde yi. (Shanghai : Shanghai wen yi chu ban she, 1960). Übersetzung von Bredel, Willi. *Der Kommissar am Rhein : historische Erzählungen*. (Moskau : Meshdunarodnaja Kniga, 1940). [WC,Din10]
- 1988 [Bredel, Willi]. *Xin de yi zhang*. Weili Bulaide'er zhu ; Zhang Weilian yi. (Shanghai : Shanghai yi wen chu ban she, 1988). Übersetzung von Bredel, Willi. *Neues Kapitel : Roman*. (Berlin : Aufbau-Verlag, 1959).  
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威利布萊德爾作品的風格特徵和社會意義 [Germ1]
- 1985 Zhang, Weilian. *Mian huai Weili Bulaideer*. (Hangzhou : Zai Zhongguo Waiguo wen xue xue hui nian hui shang de bao gao, 1985). [Abhandlung über Willi Bredel].  
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### **Bredemann, Fritz** (um 1915)

#### *Bibliographie : Autor*

- 1915 Bredemann, Fritz. *Die Entwicklung der Arbeiterbeschaffungsfrage für tropische Kolonien aus China und Java bis zum Beginn des Krieges 1914*. Teil 1-2. (Berlin : [s.], 1915). MS. [WC]

### **Brederode, Martinho Texeira Homem de** (Lissabon 1866-1952) : Diplomat

#### *Biographie*

- 1907-1908 Martinho Texeira Homem de Brederode ist stellvertretender portugiesischer Gesandter in Beijing. [PorChi2]

**Bredhauer, Stephen** = Bredhauer, Steve = Bredhauer, Stephen Dominic (Brisbane 1958-) : Politiker

*Biographie*

1999 Stephen Bredhauer besucht China für eine Investition. [Tho2]

**Bredon, Juliet** (1881-1937) : Autorin

*Bibliographie : Autor*

1927 Bredon, Juliet ; Mitrofanor, Igor. *The moon year : a record of Chinese customs and festivals.* (Shanghai : Kelly & Walsh, 1927).

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Bredon, Juliet ; Mitrofanor, Igor. *Das Mondjahr : chinesische Sitten, Bräuche und Feste ; Darstellung und Kulturbericht.* Übers. Von Richard Hoffmann. (Berlin : P. Zsolnay, 1953). [WC]

1931 Bredon, Juliet. *Peking : a historical and intimate description of its chief places of interest.* With maps, plans and illustrations. (Shanghai : Kelly and Walsh, 1931). [Beijing]. [WC]

**Bredon, Robert E.** = Bredon, Robert Edward Sir (Portadown, Irland 1846-1918 Beijing) : Generalinspektor Chinese Maritime Customs

*Biographie*

1873-1897 Robert Edward Bredon ist Beamter der Chinese Maritime Customs in Yamtai, Ningbo, Guangzhou, Hankou, Shanghai, Haikou. [Int]

1898-1908 Robert Edward Bredon ist Stellvertretender Generalinspektor der Chinese Maritime Customs. [Int]

1908-1910 Robert Edward Bredon ist Generalinspektor der Chinese Maritime Customs. [Int]

*Bibliographie : Autor*

1897 Bredon, R[obert] E. *Railways and inland taxation : Mr. Bredon's memoranda concerning.* (Shanghai : Statistical Department of the Inspectorate General of Customs, 1897). [WC]

1915 Bredon, Robert ; Weale, B.L. Putnam [Simpson, Bertram Lenox]. *Advice and advisers : three essays on the value of foreign advice in the internal development.* (Peking : Peking Gazette, 1915).  
<https://catalog.hathitrust.org/Record/100767904>. [WC]

**Bredow, Alfred** (um 1901) : Deutscher Schriftsteller

*Bibliographie : Autor*

1901 Bredow, Alfred. *Der Boxer-Aufstand in China.* (Reutlingen : Ensslin & Laiblin, 1901). (Neue Volksbücher ; 477). [WC]

**Breher, Thdodor** = Breher, Hermann (Ottobeuren 1889-1950 Windach) : Benediktiner Missionar, Abt, Bischof

*Biographie*

1937-1946 Theodor Breher ist Apostolischer Vikar von Yanji (Jilin). [Wik]

*Bibliographie : Autor*

1939 Breher, Theodor. *Weihe und Opfer in Yenki*. (Lun-ching : Catholic Mission, 1939). [Yanji Jilin]. [WC]

**Breitenbauch, Georg August von** = Breitenbauch, G.A. von (Wildsdruff 1731-1817 Bucha) : Kammerrat, Schriftsteller

*Bibliographie : Autor*

1788 Breitenbauch, Georg August von. *Lebensgeschichte des jüngst verstorbenen sineischen Kaisers Kienlong ; nebst einer Beschreibung der sinesischen Monarchie*. Mit einer Karte. (Leipzig : Bey Georg Emanuel Beer, 1788). [Qianlong]. [KVK]

**Breitenmoser, Beatrice** (um 1990)

*Bibliographie : Autor*

1990 Zhang, Xianliang. *Die Pionierbäume : ein Roman der Volksrepublik China des Jahres 1984*. Übersetzt von Beatrice Breitenmoser. (Bochum : Brockmeyer, 1990). (Chinathemen ; Bd. 51). Übersetzung von Zhang, Xianliang. *Lü hua shu*. (Beijing : Beijing shi yue wen yi chu ban she, 1984). 綠化樹 [WC]

**Breitenstein, Heinrich** (Iglau 1848-1930 Den Haag) : Deutscher Arzt, Zoologe, Geograph

*Bibliographie : Autor*

1908 Wang, In-hoai [Wang, Yin-huai]. *Gerichtliche Medizin der Chinesen*. Nach der holländischen Übersetzung des Herrn C. F. M. de Grys ; hrsg. von Heinrich Breitenstein. (Leipzig : Grieben, 1908). <https://catalog.hathitrust.org/Record/100205962>. [Limited search]. [WC]

**Breitkopf, Johann Gottlob Immanuel** (Leipzig 1719-1794 Leipzig) : Verleger, Erfinder des Musiknotendrucks mit beweglichen Typen

*Bibliographie : Autor*

1789 Breitkopf, Johann Gottlob Immanuel. *Exemplum typographiae sinicae figuris characterum e typis mobilibus compositum. Wên t̄ong kaō Examen literatis oblatum*. (Lipsiae : Autor, 1789). [Abhandlung über die chinesische Schrift in beweglichen Typen]. <https://www.deutsche-digitale-bibliothek.de/item/GKXBR4KMDBPR7MPWIAIFKF6YUUHSSWE1>

**Brem, Ilse** (Aggsbach, Österreich 1945-) : Schriftstellerin, Dichterin

*Bibliographie : Autor*

1981 [Auswahl von Gedichten von Ingeborg Bachmann, Ilse Brem, Paul Celan, Erich Fried, Gertrud Fussenegger, Peter Henisch, Rudolf Henz, Walther Nowotny, Andreas Okopenko, Thomas Sessler]. Lu Yuan yi. In : Shi jie wen xue ; no 6 (1981). [Din11]

**Bremener, Maks Solomonovic** (Moskau 1926-1983) : Schriftsteller

*Bibliographie : Autor*

- 1957 [Bremener, Maks Solomonovic]. *Bu kao ji ge liao*. Ma Bulaimeinier ; Fang Wen, Liu Yu yi. (Shanghai : Shao nian er tong chu ban she, 1957). Übersetzung von Bremener, Maks Solomonovic. *Slucaj so stepnym : povest' i rasskazy*. (Moskva : Detgiz, 1955). 补考及格了 [WC]

### **Bremer, James John** (1786-1850) : Konteradmiral der britischen Royal Navy

#### *Biographie*

- 1841 James John Bremer ist Oberbefehlshaber von Hong Kong. [FFC1]

### **Bremer, Otto** (um 1853-1864)

#### *Bibliographie : Autor*

- 1853 *Beiträge zur Schmetterlings-Fauna des nördlichen China's. Mit 50 colorirten Abbildungen neuer species*. Bearb. und hrsg. von Otto Bremer und William Grey. (St. Petersburg : [s.n.], 1853.  
https://archive.org/details/bub\_gb\_g8IrAQAAMAAJ. [WC]

### **Bremond, René** (um 1980)

#### *Bibliographie : Autor*

- 1980 [Confucius]. *Pensieri morali di Confucio*. Trad. dal cinese di René Bremond. (Mariano Comense : Nuovo Spazio, 1980). [WC]

### **Brenan, Byron** (Frankreich 1847-1927 London) : Diplomat

#### *Biographie*

- 1885-1893 Byron Brenan ist Generalkonsul des britischen Konsulats in Tianjin. [CFC]  
1893-1899 Byron Brenan ist Konsul des britischen Konsulats in Guangzhou (Guangdong). [FFC1]  
1899-1901 Byron Brenan ist Generalkonsul des britischen Konsulats in Shanghai. [Consul2]

### **Brenan, Gerald** (Sliema, Malta 1894-1987 Alhaurin el Grande, Spanien) : Englischer Schriftsteller

#### *Bibliographie : Autor*

- 1998 *Ku ji si xu*. Li Hui yi. (Guangzhou : Hua cheng chu ban she, 1998).  
枯季思絮  
[Enthält] :  
[Brenan, Gerald]. *Ku ji si xu*. Jiela'erde Buruinan. Übersetzung von Brenan, Gerald. *Thoughts in a dry season : a miscellany*. (Cambridge : Cambridge University Press, 1978)  
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### **Brenan, John Fitzgerald** (1883-1953) : Englischer Diplomat

#### *Biographie*

- 1920 John Fitzgerald Brenan wird britischer Vize-Konsul in China. [LGO]

1926-1929 John Fitzgerald Brenan ist handelnder Generalkonsul des britischen Generalkonsulats in Guangzhou (Guangdong). [Int]

1929-1932 John Fitzgerald Brenan ist Generalkonsul des britischen Generalkonsulats in Shanghai. [Consul2]

### **Brenier de Montmorand, Antoine** (1813-1894) : Französischer Diplomat

#### *Biographie*

1864-1869 Antoine Brenier de Montmorand ist Konsul des französischen Konsulats in Shanghai. [CFC]

1876-1878 ca. Antoine Brenier de Montmorand ist bevollmächtigter Gesandter der französischen Gesandtschaft in Beijing. [Cou]

### **Brenier, Henri** (Shanghai 1867-1962 Marseille) : Direktor der Mission lyonnaise d'exploration commerciale en Chine

#### *Biographie*

1898 *La Mission lyonnaise d'exploration commercial en China* [ID D6201].  
Mission zur Erforschung der wirtschaftlichen Lage in Tonkin [Vietnam], Süd-China und im Tal des Yangzi unter Leitung von Henri Brenier. Sie finden als Handelsorte Manhao und Mengzi (Yunnan).

1. Etudier les voies et moyens de pénétration économique en Schine du Sud à partir du Tonkin.
2. Etude économique de la province de Se-tchouen [Sichuan] et des moyens qui permettraient de la rattacher à nos sphères d'influence commerciales et politiques.
3. Visite aux grands centres distributeurs de Hong-kong et de Changhaï [Shanghai].
4. Etude générale des moyens de communication et de transport, des usages commerciaux et des banques. [Bou1,Clau8:S. 65]

#### *Bibliographie : Autor*

1897 Brenier, Henri. *Chambre de commerce de Lyon : rapport général sur l'origine, les travaux et les conclusions de la mission lyonnaise d'exploration commerciale en Chine*. (Lyon : A. Rey, 1897). [WC]

1898 Brenier, Henri. *La Mission lyonnaise d'exploration commerciale en Chine, 1895 - 1897*. Avec cartes, plans et grav. d'après l. docum. rapportés p. la Mission. (Lyon : Rey, 1898).  
<https://archive.org/stream/lamissionlyonnai00miss#page/n7/mode/2up>. [WC]

1903 Brenier, Henri. *Note sur la production et le commerce de l'opium en Chine*. (Hanoi : F.H. Schneider, 1903). (Bulletin économique ; année 6, 1903). [WC]

1938 Brenier, Henri. *La guerre sino-nippone : 1. La situation politique en Chine ; 2. La situation militaire en Chine ; 3. La situation économique et financière*. (Paris : Comité de l'Asie française, 1938). (Extr. de L'Asie française de mars, avril et juin 1938). [WC]

### **Brennan, Charles J.** (um 1932) : Amerikanischer Diplomat

#### *Biographie*

1932 Charles J. Brennan ist Vize-Konsul des amerikanischen Konsulats in Yantai. [PoGra]

### **Brennan, Gerard** (Rockhampton, Queensland 1928-) : Anwalt, Jurist

#### *Biographie*

1995 Gerard Brennan besucht China. [Tho2]

**Brenner, Carl** (Staufberg bei Lenzburg 1892-1973 Egg, Kt. Zürich) : Missionar Basler Mission, Chemiker

*Biographie*

1922-1926 Carl Brenner ist als Chemiker und Missionar der Basler Mission in China. [BM]

**Brentano, Clemens** = Brentano de La Roche, Clemens Wenzeslaus (Ehrenbreitstein = Koblenz 1778-1842 Aschaffenburg) : Schriftsteller, Dichter

*Bibliographie : Autor*

1986 *Wai guo qian jia shi*. Li Hua bian. (Shenyang : Liaoning shao nian er tong chu ban she, 1986). [Übersetzungen ausländischer Lyrik]. [Enthält] : Friedrich Gottlieb Klopstock, Johann Wolfgang von Goethe, Friedrich Schiller, Clemens Brentano, Ludwig Uhland, Joseph von Eichendorff, Wilhelm Müller, Annette von Droste-Hülshoff, Heinrich Heine, August Heinrich Hoffmann von Fallersleben, Karl Philipp Moritz, Theodor Storm, Georg Weerth, Gerhart Hauptmann, Hermann Hesse, Josef Reding, Nikolaus Lenau, Rainer Maria Rilke, Gottfried Keller  
外国千家诗 [WC,Din10]

1987 *Wai guo min jia shu qing shi*. Xue Fei yi. (Hangzhou : Zhejiang da xue chu ban she, 1987). [Ausgewählte ausländische Lyrik]. [Enthält] : Johann Wolfgang von Goethe, Clemens Brentano, Justinus Kerner, Wilhelm Müller, Heinrich Heine, Theodor Storm, Wilhelm Busch, Wilhelm Schriefer, Ottokar Kernstock, Maria Müller-Indra.  
外国名家抒情诗 [WC,Din10]

1988 *Wai guo ming shi 150 shou*. Li Hua bian xuan. (Nanchang : Jiangxi shao nian er tong chu ban she, 1988). [Übersetzungen ausländischer Lyrik]. [Enthält] : Johann Wolfgang von Goethe, Friedrich Schiller, Friedrich Hölderlin, Clemens Brentano, Ludwig Uhland, Joseph von Eichendorff, Heinrich Heine, Theodor Storm, Friedrich Nietzsche, Josef Reding, Friedrich Rückert.  
外国名诗150首 [WC,Din10]

**Brereton, Laurence** = Brereton, Laurence John = Brereton, Laurie (Kensington, New South Wales 1946-) : Politiker, Minister for Industrial Relations and Transport

*Biographie*

1995 Laurence Brereton besucht China. Er besucht Beijing und nimmt am 8. JMEC teil. [Tho2]

**Brereton, William H.** (um 1882) : Rechtsanwalt in Hong Kong

*Bibliographie : Autor*

1882 Brereton, William H. *The truth about opium : being the substance of three lectures delivered at St. James's hall on the 9th, 16th, and 23rd February last.* (London : W.H. Allen, 1882).  
[https://archive.org/stream/truthaboutopiumb00brer/truthaboutopiumb00brer\\_djvu.txt](https://archive.org/stream/truthaboutopiumb00brer/truthaboutopiumb00brer_djvu.txt). [WC]

**Bressan, Luciana** (um 1991) : Docente, Dipartimento di Glottodidattica dell'Università di Milano

*Bibliographie : Autor*

1991 Bressan, Luciana. *Cina oggi : dalla vittoria di Mao alla tragedia di Tian'anmen*. A cura di Enrica Collotti Pischel. (Roma : Laterza, 1991). (I Robinson). [WC]

**Brethes, Jean** = Brethes, Jean Henry (Arreau 1913-nach 1976) : Diplomat

*Biographie*

1946-1947 Jean Brethes ist Konsul des französischen Konsulats in Nanjing. [BensN2]

**Breton de la Martinière, Jean Baptiste Joseph** (Paris 1777-1852 Paris) : Sténographe judiciaire en France, Übersetzer

*Bibliographie : Autor*

1811-1812 Bertin, [Henri Léonard Jean Baptiste] ; Breton [de la Martinière, Jean Baptiste Joseph].. *La Chine en miniature : ou Choix de costumes, arts et métiers de cet empire*. Representés par 74 gravures la plupart d'après les originaux inédits du cabinet de feu M. Bertin, accompagnés de notices explicatives, historiques et littéraires. Vol. 1-2. (Paris : Nepveu, 1811-1812).

=

Bertin, [Henri Léonard Jean Baptiste] ; Breton [de la Martinière, Jean Baptiste Joseph]. *China : its costume, arts, manufactures, &c.* Vol. 1-4. (London : J.J. Stockdale, 1812-1813). (Early Western books on Asia).

Vol. 1-2. <http://library.umac.mo/ebooks/b25540415a.pdf>.

Vol. 3-4. <http://library.umac.mo/ebooks/b25540415b.pdf>.

**Breton, André** (Tinchebray, Orne 1896-1966 Paris) : Schriftsteller, Dichter

*Bibliographie : Autor*

1980-1985 Breton, André. *Jing jue*. Buledong ; Zhang Guanyao yi. Übersetzung von Breton, André. *Vigilance*. [Poem]. In : Wai guo xian dai pai zuo pin xuan. Vol. 2 [ID D16726]. 警觉 [YuanK2]

1980-1985 Breton, André. *Yong yuan zuo wei di yi ci*. Buledong ; Jin Zhiping yi. Übersetzung von Breton, André. *Toujours pour la première fois*. In : MODO ; no 181 (1997). In : Wai guo xian dai pai zuo pin xuan. Vol. 2 [ID D16726]. 永远作为第一次 [YuanK2]

**Breton, Guy** (Gien 1919-2008 Antibes) : Journalist, Schriftsteller, Historiker, Radio- und Fernseh-Produzent

*Bibliographie : Autor*

1990 [Breton, Guy]. *Napolun qing shi*. Buludong ; Jia Peng, Sun Lang yi. (Hefei : Anhui wen yi chu ban she, 1990). Übersetzung von Breton, Guy. *Napoléon et les femmes*. (Paris : Presses pocket, 1966). (Histoires d'amour de l'histoire de France ; 7). 拿破仑情史 [WC]

**Bretscher, Willy** (Winterthur 1897-1992 Zürich) : Journalist

*Bibliographie : Autor*

1932 Bretscher, Willy ; Weibel, Walther. *Der chinesisch-japanische Konflikt vor dem Völkerbund : die Genfer Ratstagung im Januar und Februar 1932 ; die ausserordentliche Versammlung im März 1932*. (Zürich : Neue Zürcher Zeitung, 1932). [WC]

**Bretschneider, Emil** = Bulaizixunade = Bretschneider, Emilii Vasilievich (Riga ?1833-1901 St. Petersburg) : Russischer Gesandtschafts-Arzt, Geograph, Historiker, Botaniker

### *Biographie*

1866-1883 Emil Bretschneider ist als Arzt des russischen Konsulats in Beijing. Er sammelt Pflanz für europäische Institute. [Meta]

### *Bibliographie : Autor*

- 1870 Bretschneider, Emil. *On the study and value of Chinese botanical works ; with notes on the history of plants and geographical botany from Chinese sources*. (Foochow : Printed by Rozario, Marcal, 1870). [WC]
- 1871 Bretschneider, E[mil]. *On the knowledge possessed by the ancient Chinese of the arabs and arabian colonies and other western countries, mentioned in Chinese books*. (Longon : Trubner & Co., 1871). [SOAS]
- 1875 Bretschneider, Emil. *Notes on Chinese medieval travellers to the West*. (Shanghai : American Presbyterian Mission Press, 1875). [Wol]
- 1876 Bretschneider, E[mil]. *Archaeological and historical researches of Peking and its environs*. (Shanghai : American Presbyterian Mission Press ; London : Trübner, 1876). [Beijing].
- 1876 Bretschneider, E[mil]. *Die Pekinger Ebene und das benachbarte Gebirgsland*. Mit einer Originalkarte. (Gotha : Justus Perthes, 1876). (Ergänzungsheft Nr. 46 zu Petermann's "Geographischen Mitteilungen"). [Beijing].
- 1876 Bretschneider, E[mil]. *Notices of the mediaeval geography and history of Central and Western Asia, drawn from Chinese and Mongol writings and compared with the observations of Western authors in the Middle ages*. (London : Trübner, 1876).
- 1881 Bretschneider, E[mil]. *Early European researches into the flora of China*. (Shanghai : American Presbyterian Mission Press, 1881). (Originally printed in the Journal of the North China Branch of the Royal Asiatic Society ; n.s., no 15, 1880).
- 1882-1895 Bretschneider, E[mil]. *Botanicum sinicum : notes on Chinese botany from native & Western sources*. (Shanghai : Kelly & Walsh, 1882-1895). (Journal of the Royal Asiatic Society of Great Britain and Ireland ; vol. 16, 25, 29).  
<https://catalog.hathitrust.org/Record/100878060>.
- 1888 Bretschneider, E[mil]. *Mediaeval researches from Eastern Asiatic sources : fragments towards the knowledge of the geography and history of Central and Western Asia from the 13th to the 17th century*. Vol. 1-2. (London : Trübner, 1888). (Trübner's Oriental series).
- 1898 Bretschneider, E[mil]. *History of European botanical discoveries in China*. Vol. 1-2. (London : Sampson Low, Marston & Co., 1898).
- 1898 Bretschneider, Emil. *A map of China prepared for the China Inland Mission*. Stanford's Geographical Establishment. (London : China Inland Mission, 1880). [Edward Stanford]. [Int]
- 1900 Bretschneider, E[mil]. *Map of China and the surrounding regions*. 2nd ed. (Shanghai : Kelly & Walsh, 1900).
- 1957 Bulaizixunade [Bretschneider, Emil]. *Zhongguo zhi wu xue wen xian ping lun*. (Shanghai : Shang wu, 1957), Abhandlung über Studien und Werte chinesischer botanischer Texte.

### *Bibliographie : erwähnt in*

- 1899 *Die wissenschaftliche Erforschung Chinas und seiner Uebenländer.* (St. Petersburg : A. Laschinsky, 1899). [Emil Bretschneider's History of European botanical discoveries in China. Botanik]. [WC]
- 1899 *Übersichts-Skizze der Wasserstrassen West-China's.* Zusammengesellt nach E[mil] Bretschneider's Karte von China. (Berlin : E.S. Mittler und Sohn, 1899). [WC]

### **Bretschneider, Marianne** (um 1963)

#### *Bibliographie : Autor*

- 1963 Mao, Dun. *Regenbogen : Roman.* Aus dem Chinesischen von Marianne Bretschneider. (Berlin : Verlag Volk und Welt, 1963). Übersetzung von Mao, Dun. *Hong.* (Shanghai : Kai ming shu dian, 1930). 虹 [WC]

### **Brett, Henry J.** (1878-1963) : Englischer Diplomat

#### *Biographie*

- 1930-1932 Henry J. Brett ist britischer Commercial Councillor in China. [DBD1]

### **Breuer, A.** (um 1929)

#### *Bibliographie : erwähnt in*

- 1929 *Die Sammlung Dr. A. Breuer : ostasiatische Kunst.* Eingeleitet von Otto Kümmel. (Berlin : P. Cassirer und H. Helbing, 1929). (Handbuch der Kunstwissenschaft).

### **Breuer, Hermann Waldemar** (1884-1973) : Deutscher Diplomat

#### *Biographie*

- 1906-1952 Hermann Waldemar Breuer ist Deutscher Konsul in China. [Schmi2:S. 283]
- 1946-1952 Hermann Waldemar Breuer ist für die Belange der in Shanghai verbliebenen Deutschen zuständig und setzt sich für die Repatriierung seiner Landsleute ein [Schmi2]

### **Breuer, Josef** (Wien 1842-1925 Wien) : Arzt, Philosoph, Physiologe, Mitbegründer der Psychoanalyse

#### *Bibliographie : erwähnt in*

- 2000 [Yalom, Irvin D.]. *Dang Nicai ku qi : xin li zhi liao xiao shuo.* Ouwen Yalong zhu ; Hou Weizhi yi. (Taipei : Zhang lao shi wen hua shi ye, 2000). (Xin li tui li xi lie ; 27). Übersetzung von Yalom, Irvin D. *When Nietzsche wept.* (New York, N.Y. : Basic Books, 1992). [Betr. Friedrich Nietzsche und Josef Breuer]. [當尼采哭泣 : 心理治療小說 [WC]

### **Breival, Anne** (um 2000)

#### *Bibliographie : Autor*

- 2000 Ch'en, Ying-chen [Chen, Yingzhen]. *L'île verte : nouvelles.* Trad. par Anne Breival. (Paris : Bleu de Chine, 2000). Übersetzung von Chen, Yingzhen. *Jiang jun zu.* (Taipei : Yuan jing chu ban she, 1975). [Ed. von 1964 nicht gefunden] 將軍族 [Pino24]

**Brewer, Andrew J.** = Brewer, Andrew Jackson (geb. Arkansas ; um 1920) :  
Amerikanischer Diplomat

*Biographie*

- 1917-1918 Andrew J. Brewer ist Vize-Konsul des amerikanischen Konsulats in Xiamen. [PoGra]  
 1919 Andrew J. Brewer ist Vize-Konsul des amerikanischen Konsulats in Changsha. [PoGra]  
 1919 Andrew J. Brewer ist Vize-Konsul des amerikanischen Konsulats in Hankou. [PoGra]  
 1919-1920 Andrew J. Brewer ist Vize-Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

**Brewitt-Taylor, C.H.** = Brewitt-Taylor, Charles Henry (Kingston, Sussex 1857-1938  
Earlsferry, Schottland) : Zollkommissar

*Biographie*

- 1880-1891 C.H. Brewitt-Taylor ist Professor für Navigation und Mathematik am Fuzhou Arsenal Naval College in Fuzhou (Fujian). [CMC]  
 1885 C.H. Brewitt-Taylor wird Mitglied der Royal Astronomical Society. [Int]  
 1891-1896 C.H. Brewitt-Taylor ist Zollkommissar-Assistent der Imperial Maritime Customs in Tianjin. [CMC]  
 1898-1900 C.H. Brewitt-Taylor ist Assistent-Sekretär des Zoll-Inspektorates in Beijing. [CMC]  
 1900-1901 C.H. Brewitt-Taylor ist Kommissar des Zoll-Inspektorates in Shantou (Guangdong). [CanC]  
 1903-1905 C.H. Brewitt-Taylor ist Bezirks-Postamtvorsteher in Shanghai. [CanC]  
 1906-1908 C.H. Brewitt-Taylor ist Kommissar des Zoll-Inspektorates in Mengzi (Yunnan). [CanC]  
 1908-1913 C.H. Brewitt-Taylor ist Kommissar und Vize-Direktor des neugegründeten Customs College in Beijing. [CMC,CanC]  
 1912-1913 C.H. Brewitt-Taylor ist Chefsekretär des Zoll-Inspektorates in Beijing. [CMC]  
 1914-1916 C.H. Brewitt-Taylor ist Kommissar des Zoll-Inspektorates in Fuzhou (Fujian). [CanC]  
 1916-1919 C.H. Brewitt-Taylor ist Kommissar des Zoll-Inspektorates in Shenyang (Liaoning). [CanC]  
 1920 C.H. Brewitt-Taylor ist Kommissar des Zoll-Inspektorates in Chongqing (Sichuan). [CanC]

*Bibliographie : Autor*

- 1885-1888 *Text book of documentary Chinese, with a vocabulary, for the special use of the Chinese customs service = Xin guan wen jian lu.* Ed. by F. Hirth. Vol. 1-2. (Shanghai : Kelly & Walsh, 1885-1888). [2nd ed. rearranged, enlarged, and ed. by C.H. Brewitt-Taylor. (Shanghai : Statistical Department of the Inspectorate General of Customs, 1909)].  
<http://catalog.hathitrust.org/Record/008961687>.
- 1885-1888 Hirth, Friedrich ; Brewitt-Taylor, C.H. *Hsin-kuan wen-chien-lu text book of documentary Chinese ; with a vocabulary for the special use of the Chinese customs service.* (Shanghai : Kelly, 1885-1888). [Xin guan wen jian lu].  
 新關文件錄  
<http://catalog.hathitrust.org/Record/008431140>. [WC]
- 1901 *Chats in Chinese : a translation of the T'an lun hsin pien.* By C.H. Brewitt-Taylor. (Peking : Pei-t'ang Press, 1901). [Jin, Guopu. *Tan lun xin pian*]. [KVK]

- 1909 Hirth, Friedrich. *Text book of modern documentary Chinese, for the special use of the Chinese Customs Service*. 2nd ed., rearranged, enlarged, and edited by C.H. Brewitt-Taylor, etc. (Shanghai : Statistical Department of the Inspectorate General of Customs, 1909). <http://catalog.hathitrust.org/Record/100643475>. [WC]
- 1925 Lo, Kuan-chung. *San guo, or Romance of the Three kingdoms : an English version of San kuo chih yen i*. [Transl.] by C.H. Brewitt-Taylor. Vol. 1-2. (Shanghai : Kelly & Walsh, 1925). = (Rutland : Tuttle, 1959). Übersetzung von Luo, Guanzhong. *San guo zhi yan yi*. 三國志演義

## **Brewster, James** (Botriphnie 1777-1847) : Geistlicher

### *Biographie*

- 1812-1831 *Edinburgh encyclopaedia* [ID D26293].  
David Brewster : "The knowledge of the origin, history, and condition of this extensive and extraordinary empire is still extremely imperfect and uncertain. It was only at a late period that the nations of Europe became acquainted even with the existence of the country ; and even then, the peculiar nature of the language, and the careful exclusion of foreigners by the Government prevented, and still in a great measure prevent, that degree of intercourse with the people, which is necessary to procure correct information of their manners, and free access to their historical records." [LehG1:S. 105]

### *Bibliographie : Autor*

- 1808-1830 *Edinburgh encyclopaedia*. Ed. by David Brewster ; with the assistance of gentlemen eminent in science and literature. Vol. 1-18. (Edinburgh : Printed for William Blackwood, 1808-1830). [Enthält einen grossen Artikel über China von David Brewster]. [LehG1]

## **Brezan, Jurij** (Rächelwitz, Lausitz 1916-2006 Kamenz) : Sorbisch und deutsch schreibender Schriftsteller

### *Bibliographie : Autor*

- 1955 [Brezan, Jurij. *Wie die alte Jantschowa mit der Obrigkeit kämpfte*]. Deguo Bulaichang zhu ; Ji Kun yi. In : Yi wen ; no 3 (1955). Übersetzung von Brezan, Jurij. *Wie die alte Jantschowa mit der Obrigkeit kämpfte*. In : Brezan, Jurij. *Auf dem Rain wächst Korn : sorbische Erzählungen und Gedichte*. (Berlin : Verlag Volk und Welt, 1951). [Din11]
- 1956 [Brezan, Jurij. *Bulaichang duan pian xiao shuo ji*. Deguo Bulaichang zhu ; Ji Kun yi. (Beijing : Zuo jia chu ban she, 1956). Übersetzung von Brezan, Jurij. *Auf dem Rain wächst Korn : sorbische Erzählungen und Gedichte*. (Berlin : Verlag Volk und Welt, 1951).  
布萊昌短篇小說集

## **Brezhnev, Leonid Ill'ich** = Breschnew, Leonid (Dneproderschinsk, Ukraine 1906-1982 Moskau) : Sowjetischer Politiker

### *Biographie*

- 1964 Zhou Enlai besucht Moskau und trifft Leonid Brezhnev und Nikita Khrushchev. [ChiRu,Wik]

### *Bibliographie : erwähnt in*

- 1978 [Morozow, Michael]. *Quan li : Bolieriniefu de jing li*. Mixia'ai'er zhu ; Zhang Yushu [et al.] yi. (Xianggang : Zhao yang chu ban she, 1978). Übersetzung von Morozow, Michael. *Leonid Breschnew*. (Stuttgart : W. Kohlhammer, 1973).  
權力：勃列日涅夫的經歷

**Bridge, Ann** = O'Malley, Mary Ann Dolling = Sanders, Cottie (Porters, Hertfordshire 1889-1974 Oxford) : Gattin von Owen St Clair O'Malley, Schriftstellerin

*Biographie*

1925-1927 Owen St Clair O'Malley ist diplomatischer Berater in Beijing, in Abwesenheit des Botschafters Chargé d'affaires. Verantwortlicher der Verträge über die Administration der britischen Konzessionen in Hankou und Jiujiang. [ODNB]

*Bibliographie : Autor*

1932 Bridge, Ann. *Peking picnic*. (Boston : Little, Brown and Co., 1932). [WC]

**Bridges, Herb** (1928-) : Autor

*Bibliographie : Autor*

1994 [Bridges, Herb ; Boodman, Terryl C.]. *Luan shi jia ren*. Hebo Buliji ; Derong Budemen yuan zhu ; Zhang Xinfan yi. (Taibei : Zhong wen tu shu gu fen you xian gong si, 1994). Übersetzung von [Bridges, Herb ; Boodman, Terryl C.]. *Gone with the wind : the definitive illustrated history of the book, the movie, and the legend*. (New York, N.Y. : Simon & Schuster, 1989). [Margaret Mitchell]. 亂世佳人 [WC]

**Bridgman, Elijah C.** = Bridgman, Elijah Coleman = Bi Zhiwen = Gao Liwen (Belchertown, Mass. 1801-1861 Shanghai) : Missionar American Board Commissioners for Foreign Missions, Zeitungsherausgeber

*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]
- 1832 Elijah C. Bridgman und S. Wells Williams gründen die Zeitschrift *The Chinese repository*. [Bri1]
- 1833-1847 Elijah C. Bridgman ist Herausgeber des *The Chinese repository*. [Poon1]
- 1833-1858 Elijah C. Bridgman und S. Wells Williams arbeiten zusammen für die American Board of Commissioners for Foreign Missions in Guangzhou (Guangdong) zu arbeiten. [Cou]
- 1834 Elijah C. Bridgman ist Mitbegründer und Sekretär der Society for the Diffusion of Useful Knowledge. [Ricci]
- 1835 Elijah C. Bridgman gründet die Morrison Education Society in Guangzhou (Guangdong) und ist ihr erster Präsident. [Ricci,Poon1,ANB]
- 1838 Gründung der Medical Missionary Society in Guangzhou durch Peter Parker, die es sich zur Aufgabe macht, die Medizin in die christliche Missionsarbeit einzubeziehen. Elijah C. Bridgman und Thomas Richardson Colledge sind Mitbegründer. Er eröffnet ein Spital in Macao. [BBKL,Ricci]
- 1839-1841 Elijah C. Bridgman sammelt chinesische Texte um das Sprachstudium zu fördern. [Poon1]
- 1842-1844 Elijah C. Bridgman ist Berater und Übersetzer für die Zusammenarbeit zwischen China und Amerika. [Poon1]
- 1845 Heirat von Elijah C. Bridgman und Eliza Jane Gillett in Hong Kong. Sie reisen nach Guangzhou (Guangdong), wo Eliza eine Schule gründet. [ANB]

- 1847 Elijah C. Bridgman und Eliza Jane Gillett Bridgman kommen in Shanghai an. Elijah wird Vertreter des Union Committee of Delegates, das sich mit der Übersetzung der Bibel beschäftigt. Eliza gründet eine Mädchenschule. [Poon1,ANB]
- 1852 Elijah C. Bridgman und Eliza Jane Gillett Bridgman haben Urlaub in Amerika. [ANB]
- 1853 Elijah C. Bridgman und Eliza Jane Gillett Bridgman kommen in Shanghai an. [ANB]
- 1854 Elijah C. Bridgman und Eliza Jane Bridgman beginnen ihre Missionstätigkeit in Shanghai. [ANB]
- 1854-1861 Elijah C. Bridgman ist Mitglied der Society for the Diffusion of Useful Knowledge to China, Präsident der Shanghai Literary and Scientific Society und der North China Branch of the Royal Asiatic Society. [ANB]
- 1859 Elijah C. Bridgman und Michael S. Culbertson veröffentlichen eine Überarbeitung des Neuen Testaments der Delegates Version. [Zet]
- 1862 Veröffentlichung der Übersetzung des Alten Testaments, Delegates Version von Elijah C. Bridgman und Michael S. Culbertson. [Zet]

### *Bibliographie : Autor*

- 1832-1851 *The Chinese repository*. Vol. 1-20. (Canton ; Macao ; Hong Kong : The Chinese repository, 1832-1851). [Gegründet von Elijah C. Bridgman und S. Wells Williams. Es ist die erste sinologische Zeitschrift und spielt eine Rolle bei der Gründung der englisch-amerikanischen Sinologie].  
<https://catalog.hathitrust.org/Record/000541105>.  
<https://archive.org/details/chinesereposito04unkngoog>. [Ricci,New]
- 1835 Bridgman, Elijah C. *Chinese versions of the Bible*. In : *Chinese repository* ; 4 (Oct. 1835). [WC]
- 1835 Bridgman, Elijah Coleman. *Brief memoir of the Chinese evangelist Leang Afa*. (London : Religious Tract Society, 1835). [Liang, A-fa]. [WC]
- 1836 Medhurst, Walter Henry (1) ; Gützlaff, Karl Friedrich August ; Bridgman, Elijah C. *The four gospels*. ([S.l.] : Privatdruck, 1836). [Übersetzung der Evangelien, Neues Testament]. [Zet]
- 1838 Bridgman, Elijah C.. *Mei li ge he sheng guo zhi lüe*. (Singapore : Jianxia shu yuan, 1838). [Kurze Geschichte von Amerika]. [New]
- 1839 Medhurst, Walter Henry (1) ; Gützlaff, Karl Friedrich August ; Bridgman, Elijah C. *Jiu shi zhu Yesu xin yi zhao shu*. (Xinjiabo : Jian xia shu yuan, 1839). Übersetzung der Bibel, Neues Testament.  
救世主耶穌新遺詔書 [Zet]
- 1841 Bridgman, Elijah C. *Chinese chrestomathy in the Canton dialect*. (Macao : S. Wells Williams, 1841).  
<https://catalog.hathitrust.org/Record/001854748>. [New]
- 1862 Bridgman, Elijah C. *Da mei lian bang zhi lüe*. (Shanghai : Mohai Shuguan, 1862). [Kurze Geschichte von Amerika, eine Überarbeitung von *Mei li ge he sheng guo zhi lüe*]. [New]
- 1863 Bridgman, Elijah C. ; Culbertson, Michael S. *Xin yue quan shu*. Vol. 1-2. (Shanghai : American Bible Society, 1863). Übersetzung der Bibel.  
新約全書 [Zet]
- 1864 Bridgman, Elijah Coleman. *The pioneer of American missions in China : the life and labors of Elijah Coleman Bridgman*. Ed. by Eliza Jane Gillett Bridgman ; with an introductory note by Asa D. Smith. (New York, N.Y. : A.D.F. Randolph, 1864).  
<https://catalog.hathitrust.org/Record/008585845>. [ANB]

- 1880 Bridgman, Elijah Coleman ; Culbertson, Michael Simpson. *Matai fu fu yin shu : Matthew's Gospel in Chinese and English*. (Shanghai : [s.n.], 1880). Übersetzung des Matthäus Evangeliums, Neues Testament. [WC]

*Bibliographie : erwähnt in*

- 1998 Lazich, Michael C. *E.C. Bridgman and the missionary roots of American sinology*. In : Sino-Western cultural relations journal ; no. 20 (1998). [AOI]

**Bridgman, Eliza Jane Gillett** (Derby, Conn. 1805-1871 Beijing) : Gattin von Elijah C. Bridgman, Missionarin, Erzieherin Board of Missions of the Protestant Episcopal Church

*Biographie*

- 1844 Eliza Jane Gillett Bridgman kommt in Hong Kong an. [ANB]
- 1845 Heirat von Elijah C. Bridgman und Eliza Jane Gillett in Hong Kong. Sie reisen nach Guangzhou (Guangdong), wo Eliza eine Schule gründet. [ANB]
- 1847 Elijah C. Bridgman und Eliza Jane Gillett Bridgman kommen in Shanghai an. Elijah wird Vertreter des Union Committee of Delegates, das sich mit der Übersetzung der Bibel beschäftigt. Eliza gründet eine Mädchenschule. [Poon1,ANB]
- 1852 Elijah C. Bridgman und Eliza Jane Gillett Bridgman haben Urlaub in Amerika. [ANB]
- 1853 Elijah C. Bridgman und Eliza Jane Gillett Bridgman kommen in Shanghai an. [ANB]
- 1854 Elijah C. Bridgman und Eliza Jane Bridgman beginnen ihre Missionstätigkeit in Shanghai. [ANB]
- 1862 Eliza Jane Gillett Bridgman reist von Beijing über London nach Amerika, wo sie Vorträge über die Mission in China hält. [ANB]
- 1864 Eliza Jane Gillett Bridgman kehrt nach Beijing zurück und gründet eine Mädchen-Schule. [ANB,Yam]

*Bibliographie : Autor*

- 1853 Bridgman, Eliza Jane Gillett. *Daughters of China, or, sketches of domestic life in the celestial empire*. (New York : Robert Carter & Brothers, 1853).  
<http://umac.lib3.umac.mo/record=b2546794>. [Yale]
- 1864 Bridgman, Elijah Coleman. *The pioneer of American missions in China : the life and labors of Elijah Coleman Bridgman*. Ed. by Eliza Jane Gillett Bridgman ; with an introductory note by Asa D. Smith. (New York, N.Y. : A.D.F. Randolph, 1864).  
<https://catalog.hathitrust.org/Record/008585845>. [ANB]
- 1866 Bridgman, Eliza Jane Gillett. *Yi ji wen da*. (Jingdu, Beijing : Yesu tang cang ban, 1866). Katechismus.

**Bridgman, James Granger** (South Amherst, Mass. 1820-1850 Guangzhou Selbstmoard) : Missionar American Board of Commissioners for Foreign Missions

*Biographie*

- 1847-1848 James Granger Bridgman ist Herausgeber des *China repository* in Guangzhou. [Shav1]

**Brière, Pierre** (um 1996)

*Bibliographie : Autor*

- 1996 Su, Tong. *La maison des pavots : roman*. Trad. et présenté par Pierre Brière. (Paris : You Feng, 1996). Übersetzung von Su, Tong. *Ying su zhi jia*. (Shanghai : Shanghai wen yi chu ban she, 2004). 罂粟之家 [Pino24]

**Briessen, Fritz van** (1906-1987) : Deutscher Diplomat, Journalist, Autor*Biographie*

- 1940-1949 Fritz van Briessen ist Korrespondent der *Kölnischen Zeitung* in China. [Schmi2]

*Bibliographie : Autor*

- 1963 Briessen, Fritz van. *Chinesische Mal- und Pinseltechnik : ein Weg zum Verständnis der chinesischen Malerei*. (Köln : M. DuMont Schauberg, 1963). [WC]
- 1963 Briessen, Fritz van. *Chinesische Maltechnik*. (Köln : M. DuMont Schauberg, 1963). [WC]
- 1966 Briessen, Fritz van. *Wie stark ist China ? : aktuelle Überlegung zu einem bleibenden Thema*. (Köln : Westdeutscher Rundfunk, 1966). [WC]
- 1972 Briessen, Fritz van. *China : Fakten, Daten, Dokumente*. (Stuttgart : Seewald Verlag, 1972). [WC]
- 1972 Briessen, Fritz van. *Die Volksrepublik China und die Europäische Gemeinschaft*. (Bonn : Sozialwissenschaftliches Forschungsinstitut der Konrad-Adenauer-Stiftung, 1972). [WC]
- 1977 Briessen, Fritz van. *Grundzüge der deutsch-chinesischen Beziehungen*. (Darmstadt : Wissenschaftliche Buchgesellschaft, 1977). [WC]
- 1977 Briessen, Fritz van. *Shanghai-Bildzeitung, 1884-1898 : eine Illustrierte aus dem China des ausgehenden 19. Jahrhunderts*. (Zürich : Atlantis, 1977).

**Briest, Eckard** (Adlershof 1909-1992 Feuchtwangen) : Diplomat*Biographie*

- 1937 Eckard Briest ist Legationssekretär der deutschen Generalkonsulate Hong Kong und Guangzhou. [Wik]
- 1939 Eckard Briest ist Legationssekretär der deutschen Botschaft in Shanghai. [Wik]
- 1940 Eckard Briest ist Legationssekretär der deutschen Gesandtschaft in Xinjing.= Changchun. [Wik]

**Brieux, Eugène** (Paris 1858-1932 Paris) : Dramatiker*Biographie*

- 1918 Song, Chunfang. *Jin shi ming xi bai zhong*. [One hundred well-known modern plays]. [ID D27913].  
Erwähnung von *La robe rouge*, *Les avariés* von Eugène Brieux. [SongC1]

*Bibliographie : Autor*

- 1914 Brieux, Eugène. *Au Japon par Java, la Chine, la Corée : nouvelles notes d'un touriste*. (Paris : C. Delagrave, 1914).

- 1930 ca. [Brieux, Eugène]. *Hong yi ji*. Buli'an [Bailiwo] zhu ; Zhang Zhongren yi. (Shanghai : Chun hua shu ju, um 1930). ( Shi jie xi ju ming zhu). Übersetzung von Brieux, Eugène. *La robe rouge : pièce en quatre actes*. (Paris : P.-V. Stock, 1900).  
紅衣記 [WC]
- 1939 [Brieux, Eugène]. *Hong pao*. Xu Deming yi. (Changsha : Shang wu yin shu guan, 1939). (Shi jie wen xue ming zhu). Übersetzung von Brieux, Eugène. *La robe rouge : pièce en quatre actes*. (Paris : P.-V. Stock, 1900).  
紅袍 [KVK]

**Brigg, Peter** (Montreal, Kanada 1942-) : Dozent University of Guelph, Ontario

*Bibliographie : Autor*

- 1987 Brigg, Peter. *Shanghai year : a Westerner's life in the new China*. (Mercer Island, Wash. : Starmont House, 1987). [Bericht seines Aufenthaltes 1984-1985 als Lehrer für Englisch am Institute of International Economic Management in Shanghai]. [Cla,WC]

**Brigidi, Giuseppe** (um 1944) : Italienischer Diplomat

*Biographie*

- 1939 Giuseppe Brigidi ist Konsul des italienischen Konsulats in Shanghai. [Mas]
- 1944 Giuseppe Brigidi ist Konsul des italienischen Konsulats in Hankou. [Mas]

**Brignole, Marie-Catherine** (Gênes 1737-1813 Wimbledon) : Princessde de Monaco, Gattin von Louis Joseph de Bourbon

*Biographie*

- 1780-1789 Marie-Catherine Brignole verschönert das Château und den Park de Betz (Indre-et-Loire). Sie errichtet einen Kiosque und einen Pont chinois. [Cor12:S. 71]

**Brill, Gerow D.** = Brill, Gerow Dodge (1864-1931 Ithaca, N.Y.) : Landwirtschaftler

*Biographie*

- 1897-1900 Gerow D. Brill ist Leiter des Hubei Agricultural College und einer Versuchs-Farm in Wuchang. [Shav1]

**Brine, Lindsay** (1834-1906) : Englischer Admiral Royal Navy

*Bibliographie : Autor*

- 1862 Brine, Lindsay. *The Taeping rebellion in China : a narrative of its rise and progress, based upon original documents and information obtained in China*. (London : John Murray, 1862). [Taiping].  
<http://catalog.hathitrust.org/Record/100775764>. [WC]

**Bringmann, Tobias C.** (Lindau 1970-) : Historiker

*Bibliographie : Autor*

- 2001 Bringmann, Tobias C. *Handbuch der Diplomatie, 1815-1963 : auswärtige Missionschefs in Deutschland und deutsche Missionsschefs im Ausland von Metternich bis Adenauer*. (München : K.G. Saur, 2001). [WC]

**Brinitzer, Max** (Querfurt 1889-1915)*Bibliographie : erwähnt in*

1960 *Kunstwerke aus China und Japan : die Sammlung Max Brinitzer, New York.* (Hamburg : E. Hauswedell, 1960). [WC]

**Brinker, Helmut** (Lübeck 1939-2012 Langnau a.A.) : Professor für Kunstgeschichte Ostasiens Universität Zürich*Biographie*

1959-1966 Helmut Brinker studiert ostasiatische Geschichte, Kunstgeschichte und Sinologie an der Universität Heidelberg. [Bri]

1966-1968 Helmut Brinker studiert an der Harvard University. [Bri]

1970 Helmut Brinker promoviert an der Universität Heidelberg und wird Professor für das Nebenfach Kunstgeschichte Ostasiens der Universität Zürich. [Bri]

1970-1982 Helmut Brinker leitet die Ostasien-Abteilung des Museums Rietberg. [Bri]

1973- Helmut Brinker ist Mitherausgeber der Zeitschrift *Archives of Asian art*. [Bri]

1975 Helmut Brinker habilitiert sich in Kunstgeschichte an der Universität Zürich. [Bri]

1978-2006 Helmut Brinker ist Professor für Kunstgeschichte Ostasiens der Universität Zürich. [Bri]

1993- Helmut Brinker ist Mitherausgeber der Zeitschrift *Artibus asiae*. [Bri]

*Bibliographie : Autor*

1973 Brinker, Helmut. *Die zen-buddhistische Bildmalerei in China und Japan von den Anfängen bis zum Ende des 16. Jahrhunderts : eine Untersuchung zur Ikonographie, Typen- und Entwicklungsgeschichte.* (Wiesbaden : F. Steiner, 1973). (Münchener ostasiatische Studien ; Bd. 10). Diss. Univ. Heidelberg, 1970.

1974 Brinker, Helmut. *Das Gold in der Kunst Ostasiens : Museum Rietberg, Zürich. Sonderausstellung am Hirschengraben 1974/1975.* (Zürich : Museum Rietberg, 1974).

1975 Brinker, Helmut. *Bronzen aus dem alten China.* (Zürich : Museum Rietberg, 1975).

1979 Brinker, Helmut. *Zauber des chinesischen Fächers.* (Zürich : Museum Rietberg, 1979).

1980 *Kunstschatze aus China : 5000 v. Chr. bis 900 n. Chr. : neuere archäologische Funde aus der Volksrepublik China : Katalog zur Ausstellung in Zürich, Berlin, Hildesheim und Köln.* Kunsthhaus Zürich, 2. Okt. 1980. Jan. 1981. Katalog : Helmut Brinker, Roger Goepper. (Zürich : Kunsthhaus, 1980).

1980 Brinker, Helmut ; Fischer, Eberhard. *Treasures from the Rietberg Museum : [exhibition Asia House Gallery, New York, spring 1980].* (New York, N.Y. : The Asia Society, 1980).

1983 Brinker, Helmut. *Shussan Shaka-Darstellungen in der Malerei Ostasiens : Untersuchungen zu einem Bildthema der buddhistischen Figurenmalerei.* (Bern : P. Lang, 1983). (Schweizer Asiatische Studien. Monographien ; Bd. 3). Habil. Univ. Zürich, 1975.

1985 Brinker, Helmut ; Kramers, Robert P. ; Ouweland, Cornelius. *Zen in China, Japan, East Asian art : papers of the International symposium on Zen, Zurich University, 16.-18.11.1982.* (Bern : Peter Lang, 1985). (Schweizer Asiatische Studien ; Nr. 8). [AOI]

1985 Brinker, Helmut ; Lutz, Albert. *Chinesisches Cloisonné : die Sammlung Pierre Uldry.* (Zürich : Museum Rietberg, 1985).

1985 Brinker, Helmut. *Zen in der Kunst des Malens.* (Bern : O.W. Barth, 1985).

- 1988 *Das Alte China : Geschichte und Kultur des Reiches der Mitte*. Mit Beiträgen von Helmut Brinker, Roger Goepper [et al.]. (München : C. Bertelsmann, 1988).
- 1993 Brinker, Helmut ; Kanazawa, Hiroshi. *Zen : Meister der Meditation in Bildern und Schriften*. (Zürich : Museum Rietberg, 1993).
- 2000 *50 Jahre Sinologie, 30 Jahre Kunstgeschichte Ostasiens, Universität Zürich*. Hrsg. von Robert H. Gassmann, Helmut Brinker [et al.]. (Zürich : Ostasiatisches Seminar der Universität, 2000). [AOI]

**Brinkley, Francis** = Brinkley, Frank (Leinster, Irland 1841-1912 Tokyo) : Militärberater, Journalist

*Bibliographie : Autor*

- 1903-1904 Brunkley, Frank. *Japan and China : their history, arts and literature*. (London : T.C. & E.C. Jack, 1903-1904). [WC]

**Brinkmann, Roswitha** (um 1984)

*Bibliographie : Autor*

- 1984 Su, Shuyang. *Nachbarn (1979/1980) = Zuo lin you she : ein chinesisches Familiendrama über die Periode des Umbruchs*. Übers. von Roswitha Brinkmann. (Bochum : Brockmeyer, 1984). (Chinathemen ; Bd. 19). Übersetzung von Su, Shuyang. *Zuo lin you she : san mu hua ju*. (Beijing : Zhongguo xi ju chu ban she, 1981).  
左邻右舍 : 三幕话剧 [WC]

**Brinks, Helmut W.** (Oberhausen 1932-) : Pädagoge, Schriftsteller

*Bibliographie : Autor*

- 1999 Laotse. *Vom Weg und für unterwegs : uralte und neu - das Buch Tao-te-king des alten Meisters vom Berge*. In unsere Sprache und Zeit übertr. von Helmut W. Brinks. (Göttingen : Göttinger Literarische Gesellschaft, 1999). [Laozi. *Dao de jing*]. [WC]

**Brionval, Henri** = Brionval, Henri Leon Marie (Angers 1907-ncah 1979) : Diplomat

*Biographie*

- 1947-1979 Henri Brionval ist Konsul des französischen Konsulats in Longzhou/Nanning. [BensN2]
- 1949 Henri Brionval ist Mitglieder der Delegation der Botschaft Nanjing und Guangzhou. [BensN2]

**Brisacier, Jacques de** (Bourges 1642-1736) : Priester Missions étrangères de Paris

*Bibliographie : Autor*

- 1700 Brisacier, Jacques de ; Lecomte [Le Comte], Louis. *Memorie istoriche della Controversia de' culti chinesi; lettera de' signori superiore e direttori del Seminario delle Missioni Straniere di Parigi, al sommo pontefice Innocenzio XII. intorno all' idolatrie e superstizioni della China, in italiano e in francese; due pareri di cento venti dottori dell'universita di Parigi; con una raccolta di varie principali scritture de' Padri della Compagnia di Giesù e de' signori missionari del clero secolare di Francia, sopra la medesima controversia, molte delle quali si danno in luce per la prima volta.* (Colonia : [s.n.], 1700).  
[https://books.google.ch/books?id=DUXamwaeVg4C&pg=RA1-PA86&lpg=RA1-PA86&dq=Memorie+istoriche+della+Controversia+de%27+culti+chinesi;+lettera+de%27+signori+superiore+e+direttori+del+Seminario+delle+Missioni+Straniere&source=bl&ots=FSq0NQkvLo&sig=Gv\\_Y4Ipi6ZAYWmGVw6Mwc9VLR3c&hl=de&sa=X&ved=0ahUKEwjVh6\\_opMjPAhVDzxQKHTy9B1Q6AEIJDAB#v=onepage&q=Memorie%20istoriche%20della%20Controversia%20de%27%20culti%20chinesi%3B%20lettera%20de%27%20signori%20superiore%20e%20direttori%20del%20Seminario%20delle%20Missioni%20Straniere&f=false](https://books.google.ch/books?id=DUXamwaeVg4C&pg=RA1-PA86&lpg=RA1-PA86&dq=Memorie+istoriche+della+Controversia+de%27+culti+chinesi;+lettera+de%27+signori+superiore+e+direttori+del+Seminario+delle+Missioni+Straniere&source=bl&ots=FSq0NQkvLo&sig=Gv_Y4Ipi6ZAYWmGVw6Mwc9VLR3c&hl=de&sa=X&ved=0ahUKEwjVh6_opMjPAhVDzxQKHTy9B1Q6AEIJDAB#v=onepage&q=Memorie%20istoriche%20della%20Controversia%20de%27%20culti%20chinesi%3B%20lettera%20de%27%20signori%20superiore%20e%20direttori%20del%20Seminario%20delle%20Missioni%20Straniere&f=false). [WC]

**Brissel, Charles F.** = Brissel, Charles Frederick (Brooklyn, N.Y. ca. 1879-1916 Baghdad) : Diplomat

*Biographie*

- 1910-1914 Charles F. Brissel ist Vize-Konsul und handelnder Konsul des amerikanischen Konsulats in Xiamen. [PoGra]  
 1914 Charles F. Brissel ist Vize-Konsul des amerikanischen Konsulats in Qingdao. [PoGra]

**Bristow, Henry Barnes** (um 1893-1897) : Englischer Diplomat

*Biographie*

- 1881-1889 Henry Barnes Bristow ist Konsul des britischen Konsulats in Zhenjiang. [Qing1,PRD0011]  
 1889 Henry Barnes Bristow ist Konsul des britischen Konsulats in Yantai. [PRD0011]  
 1893-1897 Henry Barnes Bristow ist Konsul des britischen Konsulats in Tianjin. [FFC1]

**Bristow, John A.** = Bristow, John Andrew (um 1915) : Amerikanischer Diplomat

*Biographie*

- 1914 John A. Bristow ist Vize-Konsul des amerikanischen Konsulats in Qingdao. [PoGra]  
 1915 John A. Bristow ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

**Brito, Leonel de** (um 1580) : Portugiesischer Administrator von Macao

*Biographie*

- 1579-1580 Leonel de Brito ist Administrator von Macao. [PorChi4]

**Britsch, Carl Conrad** (Archbold, Ohio 1889-1974 Sylvania, Lucas, Ohio) : Architekt

*Bibliographie : Autor*

- 1965 Britsch, Carl Conrad. *Oriental tour : with the Carnegie Tech Alumni Group 1965.* (Toledo : Britsch, 1965). [Reise nach Japan, Hong Kong, Bangkok, Singapore, the Philippines, Hawaii]. [WC]

**Britt, Stephanie McFetridge** (1955-) : Illustratorin

*Bibliographie : Autor*

- 1996 [Blyton, Enid]. *Cao lan li de ying hai*. Stephanie McFetridge Britt ill. ; Li Meixia fan yi. (Xianggang : Zong jiao jiao yu zhong xin, 1996). Übersetzung von Blyton, Enid. *The baby in the bulrushes*. (London : Methuen, 1944).  
草籃裏的嬰孩 [WC]
- 1996 [Blyton, Enid]. *Mu tong Dawei*. Stephanie McFetridge Britt ill. (Xianggang : Zong jiao jiao yu zhong xin, 1996). Übersetzung von Blyton, Enid. *David the shepherd boy*. (London : Macmillan, 1949).  
牧童大衛 [WC]
- 1996 [Blyton, Enid]. *Yalu de ai nu*. Stephanie McFetridge Britt ill. ; Dou Ni fan yi. (Xianggang : Zong jiao jiao yu zhong xin, 1996). Übersetzung von Blyton, Enid. *Little daughter of Jairus*. (London : Paul Hamlyn, 1961).  
睚魯的愛女 [WC]
- 1996 [Blyton, Enid]. *Yesu de tong nian*. Bulaidun ; Dou Ni fan yi ; Stephanie Britt ill. (Hong Kong : Zong jiao jiao yu zhong xin, 1996). Übersetzung von Blyton, Enid. *Little boy Jesus*. (London : Macmillan, 1956).  
耶穌的童年 [WC]

**Brittin, Roswell S.** = Britton, Roswell Sessoms (Shanghai 1897-1951) : Professor of Chinese and Mathematics New York University, Journalist

*Biographie*

- 1924-1926 Roswell S. Britton ist Gründer und Vorsitzender der School of Journalism der Yanjing University. [Shav1]
- 1930-1951 Roswell S. Britton ist Assitant Professor of Chinese and Mathematics der New York University [Shav1]

*Bibliographie : Autor*

- 1935 Chalfant, F. Herring. *Jia gu bu ji = The Couling-Chalfant collection of inscribes oracle bone*. Drawn by Frank H. Chalfant ; ed. by Roswell S. Britton. (Shanghai : The Commercial Press, 1935).
- 1966 Chalfant, F. Herring. *Three treaties on inscribed oracle bones = Fang fa lian mo jia gu bu ci san zhong*. Drawn by Frank H. Chalfant ; ed. by Roswell S. Britton. Vol. 1-3. (Taipei : Yi Wen Yin Shu Guan, 1966). [Sammlung Samuel Couling].

**Brizay, Bernard** (Rouen 1941-) : Historiker, Journalist

*Bibliographie : Autor*

- 2013 Brizay, Bernard. *La France en Chine : du XVIIe siècle à nos jours*. (Paris : Perrin, 2013). [UBB]

**Broadmead, Philip M.** = Broadmead, Philip Mainwaring (1893-1977) : Englischer Diplomat

*Biographie*

- 1838-1841 Philip M. Broadmead ist Counsellor der britischen Botschaft in China. [DBD1]

**Brocard, Jacques** (Chatelblanc (Doubs) 1664-1718 Beijing) : Jesuit, Uhrmacher

*Biographie*

1701-1718 Jacques Brocard ist als Uhrmacher und Mechaniker am Kaiserhof in Beijing. [Coll9:S. 98]

**Brock, John** (ca. 1866-1942 begraben Eldorado, Oklahoma, USA) : Protestantischer Missionar China Inland Mission

*Biographie*

1887 John Brock wird Missionar der China Inland Mission in China. [Prot2]

**Brockelmann, Carl** = Brockelmann, Carl Friedrich (Rostock 1868-1956 Halle, Saale) : Orientalist, Semitist

*Bibliographie : Autor*

1922 Brockelmann, Carl. *Islamische Staaten, Kreuzzugsstaaten, Europäische Kolonien, China, Japan, Inner- und Südostasien*. Carl Brockelmann [et al.]. (Berlin : Voss, 1922). (Handbuch der Staatengeschichte Abt. 2, Asien, Afrika). [WC]

**Brockey, Liam M.** = Brockey, Liam Matthew (um 2007) : Professor Department of History, Michigan State University

*Bibliographie : Autor*

2007 Brockey, Liam M. *Journey to the East : The Jesuit mission to China, 1579–1724*. (Cambridge, Mass. : Harvard University Press, 2007). [WC]

**Brockman, Fletcher Sims** (Amherst, Va. 1867-1944 Columbia, S.C.) : Sekretär YMCA (Young Men's Christian Association)

*Biographie*

1898 Fletcher Sims Brockman gründet die YMCA (Young Men's Christian Association) in Nanjing. [Shav1]

1901-1915 Fletcher Sims Brockman ist General-Sekretär des National Committee der YMCA (Young Men's Christian Association) in China. [Shav1]

1924-1929 Fletcher Sims Brockman ist Sekretär des National Council der YMCA (Young Men's Christian Association) in Ostasien. [Shav1]

**Brockman, Whitefield Walton** (Douglas, Ga 1875-1939 Nashville, Tenn.) : Professor of English, Sekretär Young Men's Christian Association

*Biographie*

1904-1908 Whitefield Walton Brockman ist Professor of English an der Suzhou Universität. [Who2,Int]

1916-1920 Whitefield Walton Brockman ist Professor of English an der Suzhou Universität und Sekretär der Young Men's Christian Association in Suzhou. [Who2,Int]

**Brod, Max** (Prag 1884-1968 Tel Aviv) : Österreichisch-israelischer Schriftsteller, Übersetzer, Komponist

*Bibliographie : Autor*

- 1981 [Brod, Max]. *Liu mang ji tuan*. Yang Yin'en yi. In : Wai guo wen xue ; no 2 (1981).  
Übersetzung von Brod, Max. *Über Franz Kafka*. In : Almanach für Kunst und Dichtung (1927).  
流氓集團 [Kaf2]
- 1999 [Brod, Max]. *Kafuka zhuan*. Makesi Buluode zhu ; Tang Yongkuan yi. (Guilin : Li jiang chu ban she, 1999). Übersetzung von Brod, Max. *Über Franz Kafka : Franz Kafka, eine Biographie ; Franz Kafkas Glauben und Lehre ; Verzweiflung und Erlösung im Werk Franz Kafkas*. (Frankfurt a.M. : Fischer, 1966). (Fischer Bücherei ; 735).  
卡夫卡傳
- 2002 [Brod, Max]. *Yiselie yin yue*. Makesi Buluode zhu ; Li Jin yi. (Beijing : Ren min yin yue chu ban she, 2002). Übersetzung von Brod, Max. *Die Musik Israels*. (Tel-Aviv : Sefer Press, 1951).  
以色列音乐 [WC]

**Brodersen, Momme** (Barmstedt, Holstein 1951-) : Dozent für Deutsche Literatur und Kulturgeschichte, Universität Palermo

*Bibliographie : Autor*

- 2000 [Brodersen, Momme]. *Benyaming zhuan*. Maomu Buluodesen zhu ; Guorong, Tang Ying, Song Zening yi. (Lanzhou : Dunhuang wen yi chu ban she, 2000). Übersetzung von Brodersen, Momme. *Spinne im eigenen Netz : Walter Benjamin, Leben und Werk*. (Bühl-Moos : Elster, 1990).  
本雅明传 [WC]

**Brodie, Fawn McKay** (Ogden, Utah 1915-1981 Santa Maria, Calif.) : Professor of History, University of California, Los Angeles, Biographin

*Bibliographie : Autor*

- 1982 [Brodie, Fawn McKay]. *Jiefoxun*. Bulaodai zuo zhe ; Liang Shiqiu zhu bian ; Liang Shimei yi zhe. (Taibei : Ming ren chu ban shi ye gu fen you xian gong si, 1982). (Ming ren wei ren zhuan ji quan ji ; 82). Übersetzung von Brodie, Fawn McKay. *Thomas Jefferson : an intimate history*. (New York, N.Y. : Norton, 1973).  
傑佛遜

**Brodsgaard, Kjeld Erik** (1948-) : Professor of Chinese Studies, Asia Research Centre, Copenhagen Business School, Frederiksberg

*Biographie*

- 1976 Kjeld Erik Brodsgaard erhält den B.A. in Chinese der University of Copenhagen. [BroK2]
- 1978 Kjeld Erik Brodsgaard erhält den MA in History der University of Copenhagen. [BroK2]
- 1978-1979 Kjeld Erik Brodsgaard studiert am Beijing Languages I(nstitu6t und an der Nanjing University. [BroK2]
- 1979 Kjeld Erik Brodsgaard erhält das Diplom in Modern Chinese History, Nanjing University. [BroK2]
- 1980-1981 Kjeld Erik Brodsgaard studiert an der Stanford University. [BroK2]
- 1982-1983 Kjeld Erik Brodsgaard studiert an der Beijing University. [BroK2]
- 1986-1989 Kjeld Erik Brodsgaard ist Assistant Professor in Third World Studies, East Asian Institute, University of Copenhagen. [BroK2]

- 1986-1990 Kjeld Erik Brodsgaard ist Direktor des Centre for East and Southeast Asian Studies der University of Copenhagen. [BroK2]
- 1990 Kjeld Erik Brodsgaard promoviert in Modern Chinese Studies an der University of Copenhagen. [BroK2]
- 1990-2003 Kjeld Erik Brodsgaard ist Associate Professor of Modern Asian History and Society, Department of Asian Institute, University of Copenhagen. [BroK2]
- 1994 Kjeld Erik Brodsgaard ist Mitglied des Editorial Board des *The China quarterly*. [BroK2]
- 1998-1999 Kjeld Erik Brodsgaard ist Visiting Professor Research Center for Contemporary China, Beijing University. [BroK2]
- 2000-2001 Kjeld Erik Brodsgaard ist Visiting Senior Research Fellow, East Asian Institute, University of Singapore. [BroK2]
- 2003-2008 Kjeld Erik Brodsgaard ist Professor of International Business in Asia/China, Department of International Economics and Management, Copenhagen Business School. [BroK2]
- 2003-2015 Kjeld Erik Brodsgaard ist Director of Asia Research Centre, Copenhagen Business School. [BroK2]
- 2008- Kjeld Erik Brodsgaard ist Professor of Chinese Studies, Department of International Economics and Management, Copenhagen Business School. [BroK2]

#### *Bibliographie : Autor*

- 2001 *China and Denmark : relations since 1674*. Ed. by Kjeld Erik Brodsgaard, Mads Kirkebaek. (Copenhagen : Nordic Institute of Asian Studies, 2001).  
<https://www.diva-portal.org/smash/get/diva2:844039/FULLTEXT01.pdf>.
- 2018 Kjeld Erik Brodsgaard. Books see World Cat

**Brodsky, Joseph** = Brodskij, Iossif Alexandrovich (Leningrad 1940-1996 New York, N.Y.) : Russisch-amerikanischer Schriftsteller, Dichter, Nobelpreisträger

#### *Bibliographie : Autor*

- 1992 [Brodsky, Joseph]. *Cong Bidebao dao Sidegermo*. Buluociji ; Wang Xisu, Chang Hui yi. (Guilin : Lijiang chu ban she, 1992). (Huo Nuobei'er wen xue jiang zuo jia cong shu ; 5). [Übersetzung der Werke von Brodsky].  
从彼得堡到斯德哥尔摩 [WC]
- 1999 [Brodsky, Joseph]. *Jian zheng yu yu yue : dang dai wai guo zuo jia wen xuan*. Buluodesiji ; Huang Canran yi. (Tianjin : Bai hua wen yi chu ban she, 1999). [Übersetzung ausgewählter Werke von Brodsky].  
见证与愉悦 : 当代外国作家文选 [WC]
- 1999 [Brodsky, Joseph]. *Wen ming de hai zi : Bu luo ci ji lun shi he shi ren*. Buluociji zhu ; Liu Wenfei, Tang Lieying yi. (Beijing : Zhong yang bian yi chu ban she, 1999). (Shi yu si wen cong). Übersetzung von Brodsky, Joseph. *The child of civilization*. In : Less than one : selected essays. (New York, N.Y. : Farrer, Straus & Giroux, 1986).  
文明的孩子 : 布罗茨基论诗和诗人 [WC]

#### *Bibliographie : erwähnt in*

- 1997 Liu, Wenfei. *Shi ge piao liu ping : Buluociji yu E yu shi ge chuan tong*. (Hangzhou : Zhejiang wen yi chu ban she, 1997). [Abhandlung über Joseph Brodsky].  
诗歌漂流瓶 : 布罗茨基與俄語詩歌傳統 [WC]

**Brollo, Basilio** (Gemona 1648-1704 Sanyuan) : Missionar*Biographie*

1684-1704 Basilio Brollo ist Missionar in Guangzhou, Nanjing, Shanghai, Beijing. [Brol1]

*Bibliographie : erwähnt in*

2018 Brollo Basilio : <http://www.dizionariobiograficodeifriulani.it/brollo-basilio-mattia-andrea/>.

**Bromley, George T.** = Bromley, George Tisdale (Norwich, Conn. 1817-1909 San Francisco, Calif.) : Diplomat*Biographie*

1884-1887 George T. Bromley ist Konsul des amerikanischen Konsulats in Tianjin. [FFC1]

**Brondal, Axel Christian Frederick** (1900-1970) : Dänischer Diplomat*Biographie*

1931-1948 Axel Christian Frederik Brondal ist Direktor des Shanghai Office der East Asiatic Company. [DanChi1]

1939-1942 Axel Christian Frederik Brondal ist Mitglied der Educational Commission of Shanghai International Settlement. [DanChi1]

1941-1946 Axel Christian Frederik Brondal ist Vorsitzender Danish Chamber of Commerce in Shanghai. [DanChi1]

**Bronowski, Jacob** (Lodz, Polen 1908-1974 East Hampton, N.Y.) : Englischer Mathematiker, Autor BBC Dokumentar-Serie*Bibliographie : Autor*

1996 Bronowski, Jacob ; Mazlish, Bruce. *Xi fang si xiang shi : you Dawenxi dao Heige'er*. Jia Shiheng yi. (Taipei : Bian yi guan, 1996). Übersetzung von Bronowskik, Jacob ; Mazlish, Bruce. *The Western intellectual tradition, from Leonardo to Hegel*. (London : Hutchinson ; New York, N.Y. : Harper & Row, 1960).  
西方思想史: 由達文西到黑格爾 [Heg10]

**Brontë, Anne** (Thornton 1820-1849 Scarborough) : Schriftstellerin*Bibliographie : Autor*

1991 [Brontë, Anne]. *Aigenisi Gelei*. Anni Bolangte zhu ; Qiu Yin yi. (Shanghai : Shanghai yi wen chu ban she, 1991). (Bolangte jie mei wen ji). Übersetzung von Brontë, Anne. *Agnes Grey : a novel*. By Acton Bell. (London : Thomas Cautley Newby, 1847).  
艾格妮丝格雷 [WC]

1992 [Brontë, Anne]. *Nü fang ke*. An Bolangte zhu ; Lian Ke, Xi Hai yi. (Shanghai : Shanghai yi wen chu ban she, 1992). Übersetzung von Brontë, Anne. *The tenant of Wildfell Hall*. By Action Bell. Vol. 1-3. (London : T.C. Newby, 1848). (Library of English literature ; LEL 22750-51).  
女房客 [WC]

- 1994 [Brontë, Anne]. *Agenisi Gelei*. Anni Bolangte zhu ; Xue Hongshi yi. (Nanjing : Yi lin chu ban she, 1994). (Shi jie wen xue ming zhu). Übersetzung von Brontë, Anne. *Agnes Grey : a novel*. (London : Thomas Cautley Newby, 1847).  
阿格尼斯格雷
- 1997 [Brontë, Anne]. *Huai er de fei er shan zhuang de fang ke*. Bolangte ; Zhao Huizhen yi. (Lanzhou : Dunhuang wen yi chu ban she, 1997). (Shi jie jie chu nü zuo jia jing dian cong shu). Übersetzung von Brontë, Anne. *The tenant of Wildfell Hall*. By Action Bell. Vol. 1-3. (London : T.C. Newby, 1848). (Library of English literature ; LEL 22750-51).  
怀尔德菲尔山庄的房客 [WC]
- 2000 [Brontë, Charlotte ; Brontë, Emily ; Brontë, Anne]. *Bolangte san jie mei wen ji*. Bolangte ; Zhu Qingying yi. (Shanghai : Shanghai yi wen chu ban she, 2000). [Übersetzung ausgewählter Werke].  
勃朗特三姐妹文集 [WC]

### *Bibliographie : erwähnt in*

- 1929 Xu, Zhimo. *Guan yu nü zi*. In : Xin yue ; vol. 2, no 8 (1929). [Betr. Virginia Woolf, Katherine Mansfield, Jane Austen, Brontë sisters, Elizabeth Barrett Browning].  
关于女子 [Mans8]
- 1982 [Bentley, Phyllis Eleanor]. *Bulangte*. Liang Shiqiu zhu bian ; Bintelai zuo zhe ; Zhuang Shengxiong yi zhe. (Taibei : Ming ren chu ban shi ye gu fen you xian gong si, 1982). (Ming ren wei ren zhuan ji quan ji ; 61). Übersetzung von Bentley, Phyllis Eleanor. *The Brontës*. (London : Home & Van Thal, 1947).  
布朗特
- 1983 *Bolangte jie mei yan jiu*. Yang Jingyuan bian xuan. (Beijing : Zhongguo she hui ke xue chu ban she, 1983). (Wai guo wen xue yan jiu zi liao cong kan). [Abhandlung über Emily und Anne Brontë].  
勃朗特姐妹研究 [WC]
- 1983 Fan, Yue ; Wu, Mingming. *Bolangte zi mei*. (Shenyang : Liaoning ren min chu ban she, 1983). (Wai guo wen xue ping jie cong shu). [Abhandlung über Emily und Anne Brontë].  
勃朗特姊妹 [WC]
- 1985 Wang, Guoqing. *Yingguo wen tan Bolangte san jie mei*. (Beijing : Shang wu yin shu guan, 1985). (Wai guo li shi xiao cong shu). [Biographie von Charlotte, Emily, Anne Brontë].  
英国文坛勃朗特三姐妹 [WC]
- 1998 [Vicary, Tim]. *Bolangte yi jia de gu shi*. Li Song yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1998). (Shu chong. Niu jin Ying Han dui zhao du wu). Übersetzung von Vicary, Tim. *The Brontë story*. (Oxford : Oxford University Press, 1995). (Oxford bookworms). [Text in Englisch und Chinesisch]. [Betr. Charlotte, Emily, Anne Brontë].  
勃朗特一家的故事 [WC]
- 1999 [Bentley, Phyllis Eleanor]. *Bulangdi zi mei*. Feilisi Banteli zhu ; Guo Wanling yi ; Xie Yaoling shen ding. (Taibei : Mao tou ying chu ban she, 1999). (Zuo jia yu zuo pin ; 6). Übersetzung von Bentley, Phyllis Eleanor. *The Brontës*. (London : Home & Van Thal, 1947).  
布朗蒂姊妹 [WC]

**Brontë, Charlotte** (Thornton, Yorkshire 1816-1855 Haworth, Yorkshire) : Schriftstellerin

### *Biographie*

- 1917 Lin Deyu made a brief introduction of the Sisters Brontë in an article about Western women novelists. [Bron1]

- 1935-2000 Charlotte Brontë in China allgemein.  
 Wu Qinghong ; Huang Lu : The reason that *Jane Eyre* by Charlotte Brontë becomes a masterpiece of world literature is closely related to the Gothic techniques of Charlotte Brontë. She uses Gothic tradition to make the novel enveloped in somber, horrible, misery and bitter color, which arouses the horror and compassion of readers and increases the effect of the work. Gothic techniques highlight the personality of characters, glamorize the horrible atmosphere, deepen the theme of the work, thereby, make the work show unusual and unflinching artistic charm.  
 Some of the critics just discuss the religious and cultural factors of the novel. Most critics like to reinterpret *Jane Eyre* from the feminist perspective. They assert that *Jane Eyre* embodies the ideal of feminism which proclaims that women are born to be equal with men and encourages women to achieve their independence and freedom by subverting the patriarchy and by establishing an equitable world.  
 It is believed that the first Chinese readers of *Jane Eyre* were those who studied in the schools sponsored by Christian missionaries or those who went to Western countries at the end of the 19th century.  
 Soon after the translated version of *Jane Eyre* aroused immediate attention from Chinese critics. They all agreed, that Charlotte Brontë had originality and uniqueness, a vivid realistic description of life. Brontë was deemed to 'have too many desires and romantic ideas' and 'was determined to describe the social reality'.  
 The Chinese translators' efforts are obviously of great significance, since most of the readers only read the translated Chinese versions.  
 Until the beginning of the 20th century, young people still could not base their marriage on love, but on parent's decision under the constraints of the feudal social system in China ; women had no say at home, let alone in society ; the Chinese cultural tradition advocates collectivism instead of individualism ; under the extreme leftist communalists' political control in 1950s and 1960s, people could hardly maintain their personalities. When they finally come across *Jane Eyre's* story of romantic love, personal struggle in life and unique development of personality, they cannot suppress their emotion any more. They admire Jane's courage for pursuit of love and happiness, and wish to follow her example. Though the heroine *Jane Eyre* is a British girl, she has virtues which are in accordance with traditional Chinese ethics. Chinese people cherish friendship and will risk their lives for the sake of their friends. They are told by Confucius, one should show their love, benevolence, sympathy, charity, humanity and kindness to every human being. Jane's clear love and hatred, her fight against John Reed's violent tyrannies, and her aversion straight to Aunt Reed all prove she is a benevolent person. Though she is poor, she has a noble soul of self-respect, self-confidence and self-reliance. She behaves just as Chinese people usually believe : one should sometimes restrain their love for some moral considerations. After she inherits a large sum of money, she shares with her cousins. She certainly reminds Chinese people of their true hero who 'neither riches nor honors can corrupt him ; neither poverty nor humbleness can make him swerve from principle ; and neither threats nor forces can subdue him'. [Bron1]
- 1943 Film : *Hong fen zhi yi* = 红粉知己 [Confidantes] unter der Regie von Wu Wenchao nach Brontë, Charlotte. *Jane Eyre : an autobiography*. Vol. 1-3. (London : Smith, Elder, 1847). [= Jian Ai]. [Film,WC]
- 1955 Commemoration of the centennial death of Charlotte Brontë. A Chinese magazine published the memorial articles from *The Marxist quarterly* (London), which remarked that Brontë 'might unconsciously turned out to be the representatives of thousands and millions of the unfortunate and the oppressed. [Bron1]
- 1956 Film : *Mei gu* = 梅姑 [The orphan girl] unter der Regie von Yan Jun nach Brontë, Charlotte. *Jane Eyre : an autobiography*. Vol. 1-3. (London : Smith, Elder, 1847). [= Jian Ai]. [Film,WC]

- 1958 Zhang, Xuexin. *Lun xia li di Bolangte de Jian Ai* [ID D27992].  
Sammlung von drei Artikeln von Professoren der Beijing-Universität und einer chinesischen Übersetzung eines russischen Vorwortes zur englischen Ausgabe von *Jane Eyre* von Charlotte Brontë 1958.  
The basis tone of the pamphlet was to criticize the capitalist social ideology conveyed in the novel in case that the Chinese readers may be corrupted and distracted from the socialist construction : 'It is hard for our generation to comprehend the happiness of love which the writer described in the novel. We are used to connecting the personal happiness with the collective and the whole society'. Jane Eyre could never find the right way to solve female problems completely for she did not devote herself into the course of working people. [Bron1]
- 1962 Xu, Guozhang. *Ying yu*. Vol. 1-2. (Beijing : Shang wu yin shu guan, 1962). [English textbook].  
英语  
[Enthält eine Adaptation des ersten Kapitels von Jane Eyre von Charlotte Brontë].  
Note : "*Jane Eyre* is a long novel which is quite successful in description of Jane Eyre's childhood. The heroine had a strong character in the beginning, but she gradually gave up her rebellion against feudal sexual discrimination and depended on the landlord Mr. Rochester by willingly being his wife". [WC,Bron1]
- 1979 *Wai guo ming zuo jia zhuan*. Zhang Yinglun zhu bian [ID D14449].  
Zhu Hong praised Charlotte Brontë for creating a new type of heroine who is a low born orphan but capable of the most sincere, delicate, and passionate emotions utterly distinct from the affected bourgeois ladies in popular novel ; yet at the same time, she also criticized Jane's Victory, all the favorable outcomes for her, and the coincidences in the latter half of the novel as utter clichés of vulgar bourgeois novels. [Bron1]
- 1979 Film : *Jane Eyre* von Charlotte Brontë unter der Regie von Delbert Mann in China.  
People were moved by the theme of love and humanity especially after they had long been taught to sacrifice their personal feeling for the causes of proletarian revolution. Some influential newspapers and magazines published reader's reviews. [Bron1]
- 1987 Workshop über *Jane Eyre* von Charlotte Brontë und *Wuthering Heights* von Emily Brontë in Shanghai mit 37 Vertretern von über 10 chinesischen Universitäten. [Bron1]
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*Jane Eyre* by Charlotte Brontë was voted one of the top 50 books that have moved the People's Republic. [Bron1]

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Culler, Jonathan. *In defence of overinterpretation*.  
Brooke-Rose, Christine. *Palimpsest history*. [WC]

**Brooke-Smith, Alfred** (England 1874-1938 Martley Hall, Suffolk) : Geschäftsmann

*Biographie*

1897 Alfred Brooke-Smith wird Assistant von Jardine, Matheson & Co. in Hong Kong. [Wik]

1918-1926 Alfred Brooke-Smith ist Direktor von Jardine, Matheson & Co. in Shanghai. [Wik]

1920-1922 Alfred Brooke-Smith ist Chariman des Shanghai Municipal Council. [Wik]

**Brookes, Richard** (um 1721-1763) : Autor, Arzt

*Bibliographie : Autor*

- 1736 Du Halde, Jean-Baptiste. *The general history of China : containing a geographical, historical, chronological, political and physical description of the empire of China, Chinese-Tartary, Corea and Thibet ; including an exact and particular account of their customs, manners, ceremonies, religion, arts and sciences.* Done from the French by Richard Brookes. Vol. 1-4. (London : John Watts, 1736). Übersetzung von Du Halde, Jean-Baptiste. *Description géographique, historique, chronologique, politique et physique de l'empire de Chine et de la Tartarie chinois enrichie de cartes générales et particulières et ornée d'un grand nombre de figures et de vignettes gravées en taille douce.* T. 1-4. (Paris : G. Le Mercier, 1735 ; La Haye : H. Scheurleer, 1736).  
<http://www.bsb-muenchen-digital.de/~web/web1043/bsb10433417/images/index.html?digID=bsb10433417&pimage=1&v=pdf&nav=0&l=de>. [WC]

**Brookfield, Douglas** (um 1966) : Englischer Diplomat

*Biographie*

- 1964-1966 Douglas Brookfield ist Generalkonsul des Generalkonsulats in Shanghai. [Consul2]

**Brooks, Charles Wolcott** (Medford, Mass. 1833-1885 Napa Boda Springs) : Generalkonsul Japan

*Bibliographie : Autor*

- 1752 Brooks, Thomas. *An authentic account of the weights, measures, exchanges, customs, duties, port-charges, & c : & . made use of, and paid at the several ports in the East-Indies, traded unto by Europeans: together with an account of all the different coins (both real and imaginary,) by whic all accompts in Asia are kept. Also the coins, weights, names and touches of gold, Emperor's and Hoppo's Duties on the measurage of European-Ships ; with the duties on all Good ; imported and exported at Canton in China...* (London : Printed and sold by Edward Spencer, 1752). [WC]
- 1876 Brooks, Charles Wolcott. *Early migrations : origin of the Chinese race, philosophy of their early development, with an inquiry into the evidences of their American origin; suggesting the great antiquity of races on the American continent.* (San Francisco : Proceedings of the California Academy, 1876).  
<http://catalog.hathitrust.org/Record/010822935>. [WC]

**Brooks, Cleanth** (Murray, Ky 1906-1994 New Haven, Conn.) : Literaturkritiker, Professor of English, Yale University

*Bibliographie : Autor*

- 1986 [Brooks, Cleanth ; Warren, Robert Penn]. *Xiao shuo jian shang.* Kelinsi Bulukesi, Luobote ; Pan Hualun bian ; Zhu Wan deng yi. Vol. 1-2. (Beijing : Zhongguo qing nian chu ban she, 1986). Übersetzung von Brooks, Cleanth ; Warren, Robert Penn. *Understanding fiction.* (New York, N.Y. : Appleton-Century-Crofts, 1959).  
 小说鉴赏 [WC]

**Brooks, E. Bruce** = Bruce, Ernest Bruce (1936-) : Research Professor of Chinese, University of Massachusetts at Amherst

*Bibliographie : Autor*

2007 Brooks, E. Bruce. *Iulian Shchutskii*.  
<http://www.umass.edu/wsp/resources/profiles/shchutskii.html>.

**Brooks, Thomas** (um 1752)

**Brooks, Van Wyck** (Plainfield, N.J. 1886-1963 Bridgewater, Conn.) : Literaturhistoriker, Literaturkritiker

*Bibliographie : Autor*

- 1978 [Brooks, Van Wyck]. *Aimosen zhuan*. Bulukesi zhu ; Chen Cangduo yi. (Taibei : Tian hua chu ban shi yi shi shi ye gu fen you xian gon, 1978). (Tian hua wen xue cong kan).  
 Übersetzung von Brooks, Van Wyck. *The life of Emerson*. (New York, N.Y. : E.P. Dutton, 1932).  
 愛默森傳 [WC]
- 1993 [Brooks, Van Wyck]. *Huashengdun Ouwen de shi jie*. Lin Xiaofan yi. (Shanghai : Shanghai wai yu jiao yu chu ban she, 1993). (Meiguo wen xue shi lun yi cong). Übersetzung von Brooks, Van Wyck. *The world of Washington Irving*. (New York, N.Y. : E.P. Dutton, 1944).  
 华盛顿欧文的世界 [WC]

**Broomhall, Albert Hudson** (London 1862-1934 Shanghai) : Protestantischer Missionar China Inland Mission

*Biographie*

1884-1934 Albert Hudson Broomhall ist Misionar in Taiyuan (Shanxi), Hebei, Shanghai. [Prot2]

**Broomhall, Alfred James** (Yantai, Shandong 1911-1994 England) : Englischer Protestantischer Arzt, Missionar China Inland Mission

*Biographie*

- 1938 Alfred James Broomhall kehrt nach seinen Studien in China und England nach China zurück, wird aber durch den Chinesisch-Japanischen Krieg gezwungen, nach Indien zu fliehen. [And]
- 1938-1951 Alfred James Broomhall ist als Arzt und Missionar 1938-1943 in Yunnan ; 1946-1951 in Sichuan bei den Nosu = Yi tätig. [And,Prot2]
- 1951 Alfred James Broomhall wird gezwungen China zu verlassen. [And]

**Broomhall, Alice Amelia Miles** (Crayford, Kent 1864-1953 Tunbridge Wells, Kent) : Protestantische Missionarin China Inland Mission, Gattin von Albert Hudson Broomhall

*Biographie*

1890-1934 ca. Alice Amelia Miles Broomhall ist Missionarin der China Inland Mission in Taiyuan (Shanxi) und Shanghai. [Int]

**Broomhall, Benjamin** (Bradley, Staffordshire 1829-1911 London ??) : Protestantischer Jurist, Missionar, Sekretär der China Inland Mission

*Biographie*

1878-1895 Benjamin Broomhall ist Generalsekretär der China Inland Mission in London. [And]

*Bibliographie : Autor*

1875-1952 *China's millions : organ of the China Inland Mission*. [Hrsg. von Benjamin Broomhall und Marshall Broomhall et al.]. (London : Morgan and Scott, 1876-1952). [KVK]

### *Bibliographie : erwähnt in*

1918 Broomhall, Marshall. *Heirs together of the grace of life : Benjamin Broomhall & Amelia Hudson Broomhall*. (London : Morgan & Scott, 1918).  
<https://catalog.hathitrust.org/Record/100759795>. [Limited search]. [WC]

**Broomhall, Florence** = Broomhall, Florence Emily Corderoy (London 1871-1957 Boyne Park, Tonbridge, Kent) : Protestantische Missionarin China Inland Mission, Gattin von Marshall Broomhall

### *Biographie*

1894 Florence Broomhall kommt bei Marshall Broomhall in China an. [Wik]

1896-1899 Florence Broomhall ist Missionarin der China Inland Mission in Hongdong (Shanxi). [Wik]

**Broomhall, Marshall** (London 1866-1937 Northchurch) : Protestantischer Missionar China Inland Mission

### *Biographie*

1890 Marshall Broomhall kommt in China an. [And]

1891 Marshall Broomhall lernt Chinesisch an der China Inland Mission School in Anqing (Anhui). [Ricci]

1892-1899 Marshall Broomhall ist als Missionar in Taiyuan (Shanxi), dann Hongdong (Shanxi) tätig. [Ricci]

1900-1927 Marshall Broomhall ist Sekretär der China Inland Mission in London und Herausgeber von *China's millions*. [And]

### *Bibliographie : Autor*

1875-1952 *China's millions : organ of the China Inland Mission*. [Hrsg. von Benjamin Broomhall und Marshall Broomhall et al.]. (London : Morgan and Scott, 1876-1952). [KVK]

1901 Broomhall, Marshall. *Martyred missionaries of the China Inland Mission ; with a record of the perils & sufferings of some who escaped*. (Toronto : China Inland Mission, 1901).  
<https://catalog.hathitrust.org/Record/100298844>. [Limited search]. [WC]

1906 Broomhall, Marshall. *Pioneer work in Hunan by Adam Dorward and other missionaries of the China Inland Mission*. (London : Morgan & Scott, 1906). [WC]

1907 Broomhall, Marshall. *The Chinese empire : a general & missionary survey : with portraits and illustrations*. Ed. by Marshall Broomhall ; with a preface by Ernest Satow. (New York, N.Y. : Fleming H. Revell ; Philadelphia : China Inland Mission, 1907).  
<https://catalog.hathitrust.org/Record/100298950>. [Limited search].

1910 Broomhall, Marshall. *Islam in China : a neglected problem ; with illustrations, monumental rubbings, maps, etc.* (London : Morgan & Scott ; Philadelphia : China Inland Mission, 1910).  
<https://catalog.hathitrust.org/Record/001403627>. [Limited search]. [KVK]

1915 Broomhall, Marushall. *The jubilee story oft he China Inland Mission*. (Philadelphia : China Inland Mission, 1915).  
<https://catalog.hathitrust.org/Record/100194504>. [Limited search]. [WC]

- 1918 Broomhall, Marshall. *Heirs together of the grace of life : Benjamin Broomhall & Amelia Hudson Broomhall*. (London : Morgan & Scott, 1918).  
<https://catalog.hathitrust.org/Record/100759795>. [Limited search]. [WC]
- 1929 Broomhall, Marshall. *The man who believed God : Hudson Taylor*. (London : Overseas Missionary Fellowship, 1929).  
 =  
 Broomhall, Marshall. *Ein Mann der es mit Gott wagte : aus dem Leben des grossen China-Missionars Hudson Taylor*. (Basel : Brunnen-Verlag, 1948). (Brunnen-Bücherei ; 7). [James Hudson Taylor]. [WC]
- 1934 Broomhall, Marshall. *The Bible in China*. (London ; Philadelphia : China Inland Mission, 1934). [Geschichte und Bibliographie der Bibel].
- 2000 Broomhall, Marshall. *Dao zai Shenzhou : Sheng jing zai Zhongguo de fan yi yu liu chuan*. (Hong Kong : Guo ji Sheng jing xie hui, 2000). Übersetzung der Bibel.

**Bröring, Theodor** (Bei Osnabrück 1883-1960) : Missionar der Steyler Mission, Sprachwissenschaftler

*Biographie*

- 1909-1917 ? Theodor Bröring ist als Missionar in der deutschen Mission in Shandong tätig. [Füh 1]
- 1919-1924 Theodor Bröring studiert Sinologie, Japanologie, Experimentalphonetik und Sprachwissenschaft an der Universität Hamburg. [Füh 1]
- 1924 Theodor Bröring promoviert in Sinologie an der Universität Hamburg. [Füh 1]
- 1926-1930 Theodor Bröring ist Mitherausgeber von *Anthropos* am Institut der Steyler Missionsgesellschaft in St. Gabriel bei Mödling. Er ist Privatgelehrter und gibt Chinesisch-Unterricht. [Füh 1]
- 1927-1928 Theodor Bröring ist Mitarbeiter am Museum für Völkerkunde in Wien. [Füh 1]

*Bibliographie : Autor*

- 1914 Bröring, Theodor. *Nordchinesisch : eine verkürzte Methode Toussaint-Langenscheidt*. (Berlin-Schöneberg : Langenscheidt, 1914). (Metoula-Sprachführer). [KVK]
- 1917 Bröring, Theodor. *Deutsch-chinesisches Handwörterbuch : unter besonderer Berücksichtigung der Schantung-Sprache ; mit Angabe der Töne, der Tonberänderungen, des Wort- und Satzakkentes, nebst kurzer Grammatik*. 2. Aufl. (Yenchowfu : Verlag der katholischen Mission, 1917). [Füh 1]
- 1927 Bröring, Theodor. *Laut und Ton in Süd-Schantung ; mit Anhang : Die Töne in Nordostschantung, Peking, Sötshuän, Shanghai, Amoy und Canton*. (Hamburg : Friederichsen, 1927). (Veröffentlichungen des Seminars für Sprache und Kultur Chinas an der Hamburgischen Universität ; Nr. 2). Diss. Univ. Hamburg, 1924). [Shandong ; Beijing ; Sichuan ; Xiamen (Fujian) ; Guangzhou (Guangdong)]. [Füh 1]

**Brosius, Hans** (1872-1943) : Deutscher Lehrer, Politiker

*Bibliographie : Autor*

- 1936 Brosius, Hans. *Fernost formt seine neue Gestalt*. (Berlin : Deutsche Verlagsgesellschaft, 1936).

**Brossard, Gabriel-Léonard de** (1703-1758) : Französischer Jesuitischer Missionar, Glashersteller

*Biographie*

1740-1758 Gabriel-Léonard de Brossard kommt in China an und wird Hersteller für Glaswaren und Emaille am Hof von Kaiser Qianlong. [Curt1]

**Brosse, Jacques** (Paris 1922-2008) : Religions-Historiker, Philosoph

*Bibliographie : Autor*

1981 Brosse, Jacques. *La découverte de la Chine*. (Paris : Bordas, 1981). [WC]

**Brosses, Charles de** = Brosses, Charles de, comte de Tournay, baron de Montfalcon (Dijon 1709-1777 Paris) : Jurist, Historiker

*Biographie*

1799 Brosses, Charles de. *Lettres historiques et critiques sur l'Italie = Lettres familières écrites d'Italie en 1739 et 1740* [ID D20048].

Brosses schreibt : Foucquet mêle à tout "du systématique à sa mode, me disant moins ce qui est que ce qu'il se figure ; savoir que les Chinois viennent de Chaldée, que leur écriture vient des hiéroglyphes égyptiens, que leurs cinq livres fameux sont une imitation du Pentateuque des Hébreux, quoique ces livres n'aient assurément rien de commun entre eux que le nombre cinq ; et autres imaginations de bibliophile.

Brosses écrit de la mission du légat Mezzabarba à la cour de Kangxi : "Ce bon empereur veut faire entendre raison au légat, surtout sur la signification du mot 'tien', qu'il lui assure ne pas signifier seulement le ciel matériel. Le Légat ne se rend point. L'autre insiste en disant : 'Savez-vous le chinois ? Non. Et moi je ne sais pas l'italien. Que penseriez-vous donc de moi, si je m'en allais à Rome m'obstiner à disputer contre le Pape sur la force d'un terme de sa langue ? Ne me trouveriez-vous pas tout à fait déraisonnable ? Je vous ai reçus avec bonté, vous autres Européens ; je vous ai comblés de bienfaits ; je vous laisse prêcher votre religion, et tandis que tout le monde ice voux fait du bien, vous ne cesser de vous contrarier et de vous faire du mal les uns aux autres. J'ai plus de peine à vous accorder ensemble qu'à gouverner tout le reste de mon empire. Ceci ne me produit que du trouble et de l'ennui ; je fais réflexion qu'il vaut mieux qu'il n'y ait point de religion chrétienne à la Chine.' C'est communément par ce propos que l'Empereur termine les conférences.

Etiemble : Brosses rend un compte rapide mais exact de ce que furent les délires de Foucquet relativement à la Chine. A la fin de cette lettre, on apprend que ledit Foucquet, assurément peu aimé de son ordre, de son côté n'était pas "fort satisfait de l'ouvrage du Père du Halde, où il ne trouve rien de bon que la carte géographique, qu'il m'a dit être excellente".

Hermann Harder : Brosses insère de nombreuses idées qui ont préoccupé le public cultivé et éclairé au milieu du XVIIIe siècle. Et la Chine en fait incontestablement partie. Les informations que Brosses peut recueillir de Foucquet sur le régime politique de la Chine et qu'il présente affabulées habilement de quelques anecdotes bien racontées, trouvent plus de grâce à ses yeux. Nous apprenons que la Chine est "déchirée par des révoltes ou par des brigandages affreux, que c'est un peuple misérable et lâche" lors de la défaite de 1644, que le régime politique est "despotique, car il n'y a point d'autre droit public que la simple volonté du souverain". Lorsque le grand Empereur avait "de l'humeur".

En ce qui concerne l'aspect religieux de la mission en Chine, Brosses estime que l'attitude de compromis des Jésuites était raisonnable et que la querelle a été fort nuisible à la mission en Chine. Brosses traite cette question à la manière d'un Voltaire, avec humour et ironie ; il aime à s'imaginer l'effet comique, qui se produirait si l'on inversait les rôles des missionnaires et des Chinois à évangéliser. [Mon2,Eti6:S. 53]

### *Bibliographie : Autor*

- 1799 Brosses, Charles de. *Lettres historiques et critiques sur l'Italie : avec des notes relatives à la situation actuelle de l'Italie, et la liste raisonnée des tableaux et autres monuments qui ont été apportés à Paris, de Milan, de Rome, de Venise, etc.* Vol. 1-3. (Paris : Ponthieu, 1799). = Brosses, Charles de. *Lettres familières écrites d'Italie en 1739 et 1740 : revue sur les manuscrits.* Annotée et précédée d'un essai sur la vie et les écrits de l'auteur par M.R[omain] Colomb. 2e éd. (Paris : Didier, 1858). [Enthält Aussagen über China]. [WC]

### *Bibliographie : erwähnt in*

- 1983 Harder, Hermann. *La question du 'gouvernement' de la Chine au XVIIIe siècle : Montesquieu et de Brosses chez Mgr Foucquet à Rome.* In : *Appréciation par l'Europe de la tradition chinoise à partir du XVIIe siècle.* (Paris : Les belles lettres, 1983). (Actes du IIIe Colloque international de sinologie ; 6). [AOI]

### **Brossollet, Guy** (1933-) : Französischer Schriftsteller, Sinologe

#### *Bibliographie : Autor*

- 1969 Mao, Tse-toung [Mao, Zedong]. *Poésies complètes.* Trad. et commentées par Guy Brossollet. (Paris : L'Herne, 1969). [Pino24]
- 1993 *Chine, le grand réveil.* Guy Brossollet, Jean-Philippe Béja, Lucien Bianco [et al.]. (Genève : Centre de recherches entreprises et sociétés, 1993). (Nouveaux mondes ; no 2). [KVK]
- 1999 Brossollet, Guy. *Les français de Shanghai 1849-1949.* (Paris : Belin, 1999). [AOI]

### **Brötzel, Dieter** (1940-) :: Professor für Neuere Geschichte und ihrer Didaktik Pädagogische Hochschule Ludwigsburg.

#### *Bibliographie : Autor*

- 1996 Brötzel, Dieter. *Frankreich im fernen Osten : imperialistische Expansin in Siam und Malaya, Laos und China, 1880-1904.* (Stuttgart : Steiner, 1996) [ZB]

### **Brotherus, Viktor** = Brotherus, Viktor Ferdinand (1849-1929) : Finnischer Biologe

#### *Bibliographie : Autor*

- 1914-1918 *Symbolae sinicae : botanische Ergebnisse der Expedition der Akademie der Wissenschaften in Wien nach Südwest-China, 1914-1918.* Hrsg. von Heinrich Handel-Mezzetti ; unter Mitarb. von Viktor Brotherus [et al.]. Pt. 1-7. (Wien : J. Springer, 1929-1937).

1929-1937 *Symbolae sinicae : botanische Ergebnisse der Expedition der Akademie der Wissenschaften in Wien nach Südwest-China, 1914-1918.* Hrsg. von Heinrich Handel-Mezzetti ; unter Mitarb. von Viktor Brotherus [et al.]. Pt. 1-7. (Wien : J. Springer, 1929-1937).

**Brou, Alexandre** (1862-1947) : Abbé

*Bibliographie : Autor*

1933 Brou, Alexandre. *La mort d'un sinologue : le P. L. Wieger.* In : Etudes : revue catholique d'intérêt général ; vol. 216 (1933). [AOI]

**Broullion, Nicolas** (um 1842-1855) : Französischer Jesuitenmissionar

*Bibliographie : Autor*

1855 Broullion, Nicolas. *Missions de Chine : mémoire sur l'état actuel de la mission du Kiang-nan, 1842-1855,, par le R.P. Broullion de la Compagnie de Jésus, suivi de lettres relatives à l'insurrection, 1851-1855.* (Paris : Julien, Lanier & Cie, 1855). [Jiangnan (Hunan)]. [Boot]

**Broumton, James F.** (ca. 1850-1910) : Englischer protestantischer Missionar China Inland Mission

*Biographie*

1875 James F. Broumton wird Missionar der China Inland Mission in China. [Prot2]

**Broutin, Christian** (Chartres 1933-) : Illustrator

*Bibliographie : Autor*

1999 [Kipling, Rudyard]. *Sen lin wang zi.* Ludiya Jibulin zhu ; Kelisiqin Buludan [Christian Broutin] hui ; Sun Xiaohong deng yi. (Taipei : Taiwan shang wu, 1999). (Wen xue plus ; 8). Übersetzung von Kipling, Rudyard. *The jungle book.* (London : Macmillan, 1895). 森林王子 [WC]

**Brown, Alison Leigh** (1959-) : Amerikanischer Professor of Philosophy in Humanities, Arts and Religion, Northern Arizona University, Flagstaff

*Bibliographie : Autor*

1996 [Brown, Alison Leigh]. *Heige'er.* Peng Junping yi ; Li Zhi jiao. (Beijing : Zhonghua shu ju, 2002). (Shi jie si xiang jia yi cong). Übersetzung von Brown, Alison Leigh. *On Hegel.* (Belmont, Calif. : Wadsworth/Thomson Learning, 2001). 黑格尔 [WC]

**Brown, Anne S.K.** = Brown, Anne Seddon Kinsolving (Brooklyn, New York 1906-1985 Newport, R.I.) : Historikerin, Sozialistin, Sammlerin Military memorabilia

*Bibliographie : Autor*

1842 Brown, Anne S.K. *Die Eroberung von China durch die Engländer.*

=

Brown, Anne S.K. *Le siège de Chine par les Anglais-*

=

*Brown, Anne S.K. The siege of China by the Englishmen.* (Providence, R.I. : Brown University Library, ca. 1842). [6 Lithographien]. [WC]

**Brown, Arthur Judson** (Holliston, Mass. 1856-1963 New York) : Missionar Presbyterian Board of Foreign Missions New York

*Bibliographie : Autor*

- 1901 Brown, Arthur Judson. *Report of a visitation of the China missions of the Presbyterian Board of Foreign Missions*. (New York, N.Y. : Board of Foreign Missions of the Presbyterian Church in the U.S.A., 1901). [Yale]
- 1904 Brown, Arthur Judson. *New forces in old China : an inevitable awakening*. (New York, N.Y. : F.H. Revell, 1904).  
<https://archive.org/details/newforcesinoldch00brow>. [WC]

**Brown, Colin Campbell** = Campbell-Brown, C. (Dunoon and Kilmun, Schottland 1860-1936)

*Bibliographie : Autor*

- 1907 Brown, Colin Campbell. *China in legend and story*. (New York, N.Y. : F. Revell, 1907).  
<https://catalog.hathitrust.org/Record/008641980>. [WC]
- 1909 Brown, Colin Campbell. *Children of China*. (Edinburgh : Oliphant, Anderson & Ferrier, 1909).  
<http://library.umac.mo/ebooks/b21561709.pdf>. [WC]
- 1911 Campbell-Brown, C. [Brown, Colin Campbell]. *A Chinese St. Francis, or, The life of Brother Mao*. (London : Hodder and Stoughton, 1911). [Cheng Mao].  
 =  
 Campbell-Brown, C. [Brown, Colin Campbell]. *Bruder Mao, ein chinesischer Strassenprediger*. (Zürich : Kanaresische Mission, 1926).  
<https://catalog.hathitrust.org/Record/100767553>.  
<https://archive.org/details/cu31924023085305/page/n10>. [WC]

**Brown, David A.** (um 1932)

*Biographie*

- 1932 David A. Brown besucht Kaifeng (Henan), um sich über das Judentum zu informieren. [Gol]

**Brown, Douglas** (um 2913) : Dozent English Department, John Abbott College, Quebec, Canada

*Bibliographie : Autor*

- 2013 Brown, Douglas. *Sissywood vs. Alleyman : going nose to nose in Shanghai*. In : Brady, Anne-Marie; Brown, Douglas, eds. *Foreigners and foreign institutions in Republican China*. (London : Routledge, 2013). [Betr. W.H. Auden, Christopher Ishgerwood]. [ZB]

**Brown, Edward** (um 1861)

*Bibliographie : Autor*

- 1861 Brown, Edward. *A seaman's narrative of his adventures during a captivity among Chinese pirates on the coast of Cochin China, and afterwards during a journey on foot across that country in the years 1857-8*. (London : Charles Westerton, 1861). [Reise nach Vietnam und Guangdong].  
<http://library.umac.mo/ebooks/b25467980.pdf>. [WC]

**Brown, Frank Clyde** (Harrisonburg, Va. 1870-1943) : Professor of English, Trinity College Dublin ; Duke University, Durham N.C.

*Bibliographie : Autor*

- 1910 Brown, Frank Clyde. *Elkanah Settle, his life and works*. (Chicao, Ill. : University of Chicago Press, 1910). Diss. Univ. of Chicago.  
<http://ia700307.us.archive.org/2/items/elkanahsettlehis00browuoft/elkanahsettlehis00browuoft.pdf>.

**Brown, Frederick** (1860-) : Englischer Missionar Methodist Episcopal Mission

*Bibliographie : Autor*

- 1902 Brown, F[rederick]. *From Tientsin to Peking with the allied forces*. (London : Charles H. Kelly, 1902). [Tianjin ; Beijing].  
<https://archive.org/details/fromtiensintope00browrich>.

**Brown, Henry J.** = Brown, Henry Jacob (Mountain Lake, Minn. 1879-1959 Freeman, S.D.) : Unabhängiger Missionar

*Biographie*

- 1909-1914 Henry J. Brown gründet die General Conference of the Mennonite Brethren Church Mission in China. [Shav1]  
 1909-1949 Henry J. Brown ist Missionar in China. [Shav1]

**Brown, J.R.** (um 1869) : Amerikanischer Diplomat

*Biographie*

- 1868-1869 J.R. Brown ist Gesandter der amerikanischen Gesandtschaft in Beijing. [Cou]

**Brown, James Dale** (1948-) : Reisender

*Bibliographie : Autor*

- 1991 Brown, J[ames] D[ale]. *Digging to China : down and out in the Middle Kingdom*. (New York, N.Y. : Soho Press, 1991). [Bericht seiner Erfahrungen als Englisch-Lehrer am Medical College in Xi'an und einiger Reisen in der Volksrepublik China]. [WC]  
 1998 Brown, J[ames] D[ale]. *Frommer's China : the 50 most memorable trips*. (New York, N.Y. : Macmillan Travel, 1998). [WC]  
 2000 Brown, J[ames] D[ale]. *Frommer's Beijing*. (Foster City, Calif. : IDG Books Worldwide, 2000). [WC]  
 2001 Brown, J[ames] D[ale]. *Frommer's Shanghai*. (New York, N.Y. : IDG Books Worldwide, 2001). [WC]

**Brown, James.** (um 1806)

*Bibliographie : Autor*

- 1806 Brown, James. *A course of military and commercial arithmetic, including mensuration and gauging, to which are added tables of monies, weights and measures of most parts of India, China, Persia, Arabia, and the eastward islands; with an alphabetical table of those coins, weights and measures*. (Madras : Printed at the Gazette Press, 1806). [WC]

**Brown, John** (Rothbury, Northumberland 1715-1766 Selbstmord) : Geistlicher,  
Schriftsteller

*Biographie*

1763

Brown, John. *A dissertation on the rise, union, and power, the progressions, separations, and corruptions, of poetry and music* [ID D27188].

Quellen :

Du Halde, Jean-Baptiste. *Description géographique... de la Chine* [ID D1819].

Goguet, Antoine-Yves ; Fugère, Alexandre-Conrad. *De l'origine des loix, des arts, et des sciences, et de leurs progrès chez les anciens peuples* [ID D27187].

The Chinese have ever been of a mild and peaceable Character : Their Music will be found analogous. 'Tis generally supposed, that Confucius established their Music and Rites : but it appears from some curious Fragments of ancient Chinese History, that Music and the Rites existed in Union, long before the Age of that Philosopher. 'Tcho-yong, the sixteenth Emperor of the ninth Period, hearing a Concert of Birds, invented a Species of Music, whose Harmony was irresistible. It touched the intelligent Soul, and calmed the Heart of Man ; so that the external Senses were found, th Humours in a just Poise, and the Life of Man lengthened'. Here we find the genuine Picture of a Chief, at once Legislator and Bard, civilizing a savage People.

The Dance was improved in the same Manner, by the twentieth King of the ninth Period, to the Ends of peaceful Life. And of such Importance has this Branch of the musical Art been always held in China, that it's an established Maxim, 'that you may judge of any King's Reign, by the Dances that are then in Use.

These Evidences are traditionary, and relate to the fabulous Times : But even in a later Period, we find the kingly and musical Characters united, in the Person of Fou-Hi, their first great imperial Legislator. 'Fou-Hi delivered the Laws of Music : After he had invented the Art of Fishing, he composed a Song for those who exercised that Art. He made a Lyre, with Strings of Silk, to banish all Impurity of Heart : And in his Time the Rites and Music were in great Perfection'. All this is evidently in the true Spirit of a peaceable Legislation. 'Chin-nong (a succeeding Emperor) composed Song on the Fertility of the Earth. He made a beautiful Lyre, and a Guitar adorned with precious Stones, which produced a noble Harmony, curbed the Passions, and elevated Man to Virtue and heavenly Truth'.

This is the same Character continued under a Period of higher Civilization. The last Emperor whom I find to have retained the poetic of Musical Character, was Chao-Hao ; who is said to have invented 'a new Species of Music, to unite Men with superior Beings'. After him, the complex Office seems to have separated : And the first great Bardlike Character we meet with is Confucius, who established Music and the Rites, according to that Form which they still maintain in China. For here, as in ancient Egypt, Crete, and Sparta, every thing is unalterably fixed by Law ; by which Means, Improvement and Corruption are alike prevented.

With Respect to the Extent of the Progression of Music in this vast Empire ; it appears, that they have no musical Notation ; that Composition in Parts is altogether unknown ; and that the whole Choir sings the same Melody : That their Music is altogether of the diatonic Kind, and even wretched to an European Ear : Yet they boast of its wonderful Powers in former Times : Whence some of the Historians seem to guess that it hath degenerated ; while in reality, no other Consequence can be justly drawn, but that either the People are less ignorant and barbarous ; or that Music is now less assiduously and powerfully applied ; or that certain Separations have ensued, similar to those which took Place in ancient Greece : Any of which Causes must naturally destroy its Force.

It appears, however, that the Progression had advanced so far in some former Period, prior to Confucius, as to produce dramatic Representation, mixed with Song : And in Conformity to the Principles given above, we find, that as they regard not the Unities of Action, Place, or Time, so neither is any continued Choir in use ; though there be manifest Remains of it in their Plays : For at the Conclusion of Scenes or Acts, as well as at other Times when a pathetic Circumstance occurs, the Persons of the Play, instead of declaiming, begin to sing. The Prologue resembles that uncouth one of Greece, that is, he tells you who he is, and what is his Errand. All their Plays have a moral or political Direction, suited to the Genius of the People and the State. They know not the Difference between Tragedy and Comedy ; another Circumstance which confirms the Principle given above, concerning the true Rise and Distinction of these two Kinds in Greece : For the Chinese, as they have ever been of a timid

and peaceable Character, so neither are they given to Raillery or Sarcasm, but altogether to Civility and mutual Respect. Hence, neither the Tragic nor comic Drama could probably arise, so as to be marked as a distinct Species. Accordingly, their Plays are generally of an intermediate Cast, between Terror and Pity on the one Hand, Sarcasm or Ridicule on the other. The 'little Orphan of China', indeed, which is given as a Specimen by Du Halde, borders on the tragic Species : But this Play is but one of a hundred, most of which are of a different Cast ; and was selected by him, because he thought it the best adapted in its Genius, to the Spirit and Taste of the Europeans : For he tells us expressly, that the general Character of their Plays are altogether different from this ; that they are commonly of a middle Kind, and neither Tragedy nor Comedy. Another Circumstance of the Progression must be marked ; which is, that their Actors are a separate Rank from their Poets ; that they are formed into Companies, and have lost their original Dignity of Office and Character. [BrowJ1]

### *Bibliographie : Autor*

- 1763 Brown, John. *A dissertation on the rise, union, and power, the progressions, separations, and corruptions, of poetry and music : to which is prefixed, The cure of Saul, A sacred ode.* (London : L. Davis and C. Reymers, 1763).  
<http://www.archive.org/details/dissertationonri00browuoft>. [WC]

**Brown, John McLeavy** (Lisburn, Irland 1835-1926) : Jurist, Beamter Imperial Maritime Customs

### *Biographie*

- 1873-1874 John McLeavy Brown ist Beamter der Imperial Maritime Customs. 1874 wird er Deputy Commissioner in Guangzhou. [Wik]
- 1876 George Macdonald Home Playfair reist durch Formosa mit John McLeavy Brown und Thomas Francis Hughes. [BC1]
- 1913-1926 John McLeavy Brown ist Counsellor der Chinese Legation in London [Wik]

### *Bibliographie : Autor*

- 1968 Brown, Margaret H. *MacGillivray of Shanghai : the life of Donald MacGillivray.* (Toronto : Ryerson Press, 1968). [WC]

**Brown, Margaret H.** (Tiverton, Kincardine, Ontario 1887-1978 Tiverton, Ontario) : Missionarin United Church of Canada, Women's Missionary Society of the Presbyterian Church in Canada

### *Biographie*

- 1916-1925 Margaret H. Brown ist Missionarin der United Church of Canada in Henan. [BroM1]
- 1929 Margaret H. Brown wird Redaktorin der Christian Literature Society in Shanghai. [BroM1]
- 1929-1978 Margaret H. Brown forscht und schreibt Bücher. [WC]
- 1941 Margaret H. Brown erhält ein Stipendium des Union Theological Seminary, New York. [BroM1]

### *Bibliographie : Autor*

- 1936 Brown, Margaret H. *Mrs. Wang's diary.* (Shanghai :Christian Literature Society, 1936). [Soziologie China, Roman]. [WC]

- 1940 Brown, Margaret H. *"Heaven knows"*. (New York, N.Y. : Friendship Press, 1940). [China Mission]. [WC]

*Bibliographie : erwähnt in*

- 2010 *Margaret H. Brown papers*. The Burke Library Archives, Columbia University Libraries, Union Theological Seminary, New York. PDF (2010).

**Brown, Robert** (Montrose, Schottland 1773-1858# London) : Botaniker

*Bibliographie : Autor*

- 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 Peking, 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]

**Brown, Robert (2)** = Brown, Bob = Brown, Robert James (Oberon, New South Wales 1944-) : Politiker

*Biographie*

- 1999 Robert Brown (2) besucht heimlich Tibet. [Who2]

**Brown, Roger** (um 1987) : Australischer Diplomat

*Biographie*

- 1984-1987 Roger Brown ist Generalkonsul des australischen Generalkonsulats in Shanghai. [ChiAus4]

**Brown, Samuel Robbins** (East Windsor, Conn. 1810-1880 Monson, Mass.) : Missionar American Board of Commissioners for Foreign Missions, Erzieher

*Biographie*

- 1839 Gründung der Morrison School für junge Chinesen in Macao durch Samuel Robbins Brown. Der Unterricht ist vor allem in Englisch und nach westlicher Erziehung. Unterrichtet wird Literatur und Wissenschaft. [ANB,Wang]
- 1839 Samuel Robbins Brown kommt in Macao an. [ANB]
- 1839-1947 Samuel Robbins Brown ist Missionar des American Board of Commissioners for Foreign Missions und Leiter der Morrison School in Macao und Hong Kong. [ANB,Shav1]
- 1842 Die Morrison School für junge Chinesen der Morrison Education Society wechselt den Standort von Macao nach Hong Kong. Samuel Robbins Brown ist Leiter. Der Unterricht ist vor allem in Englisch und nach westlicher Erziehung. Unterrichtet wird Literatur und Wissenschaft. [ANB]

1847 Rong Hong schliesst sein Studium an der Morrison School in Macao und Hong Kong ab und reist mit Samuel Robbins Brown nach Amerika. [ANB,Fair 1]

*Bibliographie : Autor*

1844 Brown, Samuel Robbins. *The memory of the righteous : a sermon, preached September 10, 1843, on the occasion of the death of the Hon. John Robert Morrison.* (London : W.H. Allen, 1844). [WC]

**Brown, Thomas** (um 1794) : Buchhändler

*Bibliographie : Autor*

1794 Brown, Thomas. *A new and accurate map of China : drawn from the latest & best authorities.* (Edinburgh : Tho. Brown, bookseller, 1794).

**Browne, Gordon** = Browne, Gordon Frederick (Banstead, Surrey 1858-1932 Richmond, Surrey) : Illustrator

*Bibliographie : Autor*

1978 [Scott, Walter]. *Aifanhe*. Gordon Browne cha tu ; Liu Zunqi, Zhang Yi yi. (Beijing : Ren min wen xue chu ban she, 1978). Übersetzung von Scott, Walter. *Ivanhoe : a romance*. Vol. 1-3. (Edinburgh : Printed for Archibald Constable ; London : Hurst, Robinson and Co., 1820). 艾凡赫 [WC]

**Browne, Horace Albert** (1832-1914) : Englischer General

*Bibliographie : erwähnt in*

1876 Anderson, John. *Mandalay to Momien : a narrative of the two expeditions to western China of 1868 and 1875, under Colonel Edward B. Sladen and Colonel Horace Browne.* With maps and illustrations. (London : Macmillan, 1876).  
<https://archive.org/details/mandalaytomomie00andegoog/page/n6>.

**Browne, John Ross** = Brown, J. Ross (Dublin, Irland 1817-1875 Oakland, Calif.) : Amerikanischer Diplomat, Reisender, Künstler, Schriftsteller

*Biographie*

1868-1869 John Ross Browne ist Gesandter der amerikanischen Gesandtschaft in Beijing. [PoGra]

*Bibliographie : Autor*

1869 Browne, J[ohn] Ross. *Addresses presented by the English and American Communities of Shanghai to the Hon. J. Ross Browne.* (Mr. Browne's Reply.-Mr. J. Ross Browne on Material Progress in China.)(Shanghai : [s.n.]1869).  
[https://books.google.ch/books?id=qi9YAAAACAAJ&pg=PA1&hl=de&source=gbs\\_toc\\_r&cad=2#v=onepage&q&f=false](https://books.google.ch/books?id=qi9YAAAACAAJ&pg=PA1&hl=de&source=gbs_toc_r&cad=2#v=onepage&q&f=false). [WC]

**Browne, Thomas** = Browne, Thomas Sir (London 1605-1682 Norwich) : Philosoph, Dichter, Schriftsteller, Arzt

*Biographie*

- 1644-1682 Browne, Thomas. Quellen.  
 Gonzáles de Mendoza, Juan. *Historia de las cosas más notables* [ID D1627].  
 Martini, Martino. *Sinicae historiae decas prima* [ID D1703].  
 Ramusio, Giovanni Battista. *Delle navigationi et viaggi* [ID D1618].  
 Linschoten, Jan Huygen van. *Itinerario, voyage ofte schipvaert* [ID D1632]. [BroT1]
- 1646 Browne, Thomas. *Enquiries into vulgar and common errors*. In : Browne, Thomas. *Pseudodoxia epidemica: or, Enquiries into very many received tenents, and commonly presumed truths*. By Thomas Brovvne Dr. of Physick. (London : Printed for Tho. Harper for Edvvard Dod, 1646). Vol. 2-3.  
 Vol. 2.  
 We are not thoroughly resolved concerning porcelain or china dishes, that according to common belief they are made of earth, which lieth in preparation about an hundred years under ground ; for the relations thereof are not only diverse but contrary, and authors agree not herein. Guido Panciollus will have them made of egg-shells, lobster-shells, and gypsum laid up in the earth the space of eighty years : of the same affirmation is Scaliger, and the common opinion of most. Ramuzius, in his Navigations, is of a contrary assertion ; that they are made out of earth, not laid under ground, but hardened in the sun and wind, the space of forty years. But Gonzales de Mendoza, a man employed into China from Philip the second, king of Spain, upon enquiry and ocular experience, delivered a way different from all these. For enquiring into the artifice thereof, he found they were made of a chalky earth ; which, beaten and steeped in water, affordeth a cream or fatness on the top, and a gross subsidence at the bottom ; our of the cream or superfluitance, the finest dishes, saith he, are made ; out of the residue thereof, the coarser ; which being formed, they gild or paint, and, not after an hundred years, but presently, commit unto the furnace. This, saith he, is known by experience, and more probable than what Odoardus Barbosa hath delivered, that they are made of shells, and buried under earth an hundred years. And answerable in all points hereto, is the relation of Linschotten, a diligent enquirer, in his Oriental Navigations. Later confirmation may be had from Alvarez the Jesuit, who lived long in those parts, in his relations of China : that porcelain vessels were made but in one town of the province of Chiamsi ; that the earth was brought out of other provinces, but, for the advantage of water, which makes them more polite and perspicuous, they were only made in this ; that they were wrought and fashioned like those of other countries, whereof some were tinted blue, some red, others yellow, of which colour only they presented unto the king.  
 The latest account hereof may be found in the voyage of the Dutch ambassador, sent from Batavia unto the emperor of China, printed in French, 1665 ; which plainly informeth, that the earth, whereof porcelain dishes are made, is brought from the mountains of Hoang, and being formed into square loaves, is brought by water, and marked with the emperor's seal ; and that it is prepared and fashioned after the same manner which the Italians observe in the fine earthen vessels of Faventia or Fuenca...
- Vol. 2 : S. 36, Fussnote 2 : Of those three great inventions in Germany, there are two which are not without their incommodities. Those two, he means, are printing and gunpowder, which are commonly taken to be German inventions ; but artillery was in China above 1500 years since, and printing long before it was in Germany, if we may believe Juan Gonzales Mendoza, in his History of China, lib. III, cap. 15, 16.

Vol. 3.

For, to speak strictly, there is no East and West in nature, nor are those absolute and invariable, but respective and mutable points, according unto different longitudes, or distant parts of habitation, whereby they suffer many and considerable variations. For first, unto some, the same part will be East or West in respect of one another, that is, unto such as inhabit the same parallel, or differently dwell from East to West. Thus as unto Spain, Italy lyeth East, unto Italy Greece, unto Greece Persia, and unto Persia China; so again unto the Country of China, Persia lyeth West, unto Persia Greece, unto Greece Italy, and unto Italy Spain. So that the same Countrey is sometimes East and sometimes West; and Persia though East unto Greece, yet is it West unto China...

For the Sea lay West unto that Country, and the winds brought rain from that quarter; but this consideration cannot be transferred unto India or China, which have a vast Sea Eastward: and a vaster Continent toward the West. So likewise when it is said in the vulgar Translation, Gold cometh out of the North; it is no reasonable inducement unto us and many other Countries, from some particular mines septentrional unto his situation, to search after that metal in cold and Northern regions, which we most plentifully discover in hot and Southern habitations. ..

So the city of Rome is magnified by the Latins to be the greatest of the earth ; but time and geography inform us that Cairo is bigger, and Quinsay, in China, far exceedeth both...

Thus have the Chinese little feet, most Negroes great lips and flat noeses ; and thus many Spaniards, and Mediterranean inhabitants, which are of the race of Barbary Moors (although after frequent commixture), have not worn out the Camoys nose unto this day...

And though the best of China dishes, and such as the emperor doth use, be thought by some of infallible virtue unto this effect, yet will they not, I fear, be able to elude the mischief of such intentions... [BroT1]

1664-1681

Browne, Thomas. Journal / Correspondence 1657-1681.

Thomas Browne's works ; including his life and correspondence. Ed. By Simon Wilkin. (London : William Pickering, 1836). Vol. 1

Journal.

Jan. 14 1664.

There are one million of soelgers to guard the great wall of China, which extends from east to west three hundred leagues : author, Belli Tartarici Martin Martinius.

Correspondence 1657-1681.

John Evelyn, Esq. to Dr. Browne 1657-1658

In Turkey, the East, and other parts.—The grand Signor's in the Serraglio, the garden at Tunis, and old Carthage ; the garden at Cairo, at Fez, the pensal garden at Pequim in China, also at Timplan and Porassen ; St. Thomas's garden in the island neere M. Hecla, perpetually verdant.

Dr. Browne to his son Edward. 1668.

I wish you would bring ouer some of the red marking stone for drawinge, if any very good. One told mee hee read in the French gazette, that the Duch had discovered the northeast passage to China round about Tartaric I do not care whether you go into Zeland, but if you should, Flushing and Middleburgh are only worth the seeing.

Dr. Browne to his son Edward. 1679.

You did well to observe Ginseng. All exotick rarities, and especially of the east, the East India trade having encreased, are brought in England, and the best profitt made thereof. Of this plant Kircherus writeth in his China illustrata, pag. 178, cap. " De Exoticis Chinee plantis."

Dr. Browne to his son Edward. 1681.

The East India trade hath been great of late, butt how lone it will bee so is uncertaine, for the commoditie of China silks and gownes, and the like, is not like to hold allwayes, with a mutable and changing people ; and how the trade will bee interrupted I knowe not, when the French growe powerfull and buisie in the Indies. [BroT1]

- 1683 Browne, Thomas. *Of languages, and particularly of the Saxon tongue*. Tract VIII. In : Browne, Thomas. *Certain miscellany tracts*. (London : Printed for Charles Mearn, 1683). (Early English books, 1641-1700 ; 1277:26). Vol. 3.

The Chinoys, who live at the bounds of the Earth, who have admitted little communication, and suffered successive incursions from one Nation, may possibly give account of a very ancient Language; but consisting of many Nations and Tongues; confusion, admixtion and corruption in length of time might probably so have crept in as without the virtue of a common Character, and lasting Letter of things, they could never probably make out those strange memorials which they pretend, while they still make use of the Works of their great Confutius many hundred years before Christ, and in a series ascend as high as Poncuus, who is conceived our Noah. [BroT1]

- 1683 Browne, Thomas. *A prophecy, concerning the future state of several nations*. Tract XII. In : Browne, Thomas. *Certain miscellany tracts*. (London : Printed for Charles Mearn, 1683). (Early English books, 1641-1700 ; 1277:26). Vol. 4.

When New England shall trouble New Spain.  
 When Jamaica shall be Lady of the Isles and the Main.  
 When Spain shall be in America hid,  
 And Mexico shall prove a Madrid.  
 When Mahomet's Ships on the Baltick shall ride,  
 And Turks shall labour to have Ports on that side,  
 When Africa shall no more sell out their Blacks  
 To make Slaves and Drudges to the American Tracts.  
 When Batavia the Old shall be contemn'd by the New.  
 When a new Drove of Tartars shall China subdue.  
 When America shall cease to send out its Treasure,  
 But employ it at home in American Pleasure.  
 When the new World shall the old invade,  
 Nor count them Lords but their fellows in Trade.  
 When Men shall almost pass to Venice by Land,  
 Not in deep Water but from Sand to Sand.  
 When Nova Zembla shall be no stay  
 Unto those who pass to or from Cathay.  
 Then think strange things are come to light,  
 Where but few have had a foresight.

The exposition of the prophecy.

That is, When Spain, either by unexpected disasters, or continued emissions of people into America, which have already thinned the Country, shall be farther exhausted at home: or when, in process of time, their Colonies shall grow by many accessions more than their Originals, then Mexico may become a Madrid, and as considerable in people, wealth and splendour; wherein that place is already so well advanced, that accounts scarce credible are given of it. And it is so advantageously seated, that, by Acapulco and other Ports on the South Sea, they may maintain a communication and commerce with the Indian Isles and Territories, and with China and Japan, and on this side, by Porto Belo and others, hold correspondence with Europe and Africa.

And a new Drove of Tartars shall China subdue.

Which is no strange thing if we consult the Histories of China, and successive Inundations made by Tartarian Nations. For when the Invaders, in process of time, have degenerated into the effeminacy and softness of the Chineses, then they themselves have suffered a new Tartarian Conquest and Inundation. And this hath happened from time beyond our Histories: for, according to their account, the famous Wall of China, built against the irruptions of the Tartars, was begun above a hundred years before the Incarnation.

When Nova Zembla shall be no stay

Unto those who pass to or from Cathay.

That is, When ever that often sought for Northeast passage unto China and Japan shall be discovered, the hindrance whereof was imputed to Nova Zembla; for this was conceived to be an excursion of Land shooting out directly, and so far Northward into the Sea that it discouraged from all Navigation about it. And therefore Adventurers took in at the Southern part at a strait by Waygatz next the Tartarian Shore; and sailing forward they found that Sea frozen and full of Ice, and so gave over the attempt. But of late years, by the diligent enquiry of some Moscovites, a better discovery is made of these parts, and a Map or Chart made of them. Thereby Nova Zembla is found to be no Island extending very far Northward; but, winding Eastward, it joineth to the Tartarian Continent, and so makes a Peninsula: and the Sea between it which they entred at Waygatz, is found to be but a large Bay, apt to be frozen by reason of the great River of Oby, and other fresh Waters, entring into it: whereas the main Sea doth not freez upon the North of Zembla except near unto Shores; so that if the Moscovites were skilfull Navigatours they might, with less difficulties, discover this passage unto China: but however the English, Dutch and Danes are now like to attempt it again. [BroT1]

- 1684 Browne, Thomas. *Museum clausum, or, Bibliotheca abscondita : containing some remarkable books, antiquities, pictures, and rarities or several kinds, scarce or never seen by any man now living*. Tract XIII. Vol. 4.  
Rare and generally unknown Books. 1684.  
[Enthält] :  
15. The works of Confutius, the famous philosopher of China, translated into Spanish.  
Antiquities and rarities of several sorts.  
2. Some ancient ivory and copper crosses found with many others in China ; conceived to have been brought and left there by the Greek soldiers who served unter Tamerlane in his expedition and conquest of that country. [BroT1]

### *Bibliographie : Autor*

- 1836 Browne, Thomas. *Thomas Browne's works ; including his life and correspondence*. Ed. by Simon Wilkin. (London : William Pickering, 1836).  
Vol. 1 : Journal of Mr. E. Browne. Correspondence.  
<http://www.archive.org/details/sirthomasbrownes01brow>. [WC]  
Vol. 2 : Browne, Thomas. *Religio medici*. (Lugd. Batavorum : Apud Franciscum Hackium, 1644).  
Browne, Thomas. *Enquiries into vulgar and common errors*. In : Browne, Thomas. *Pseudodoxia epidemica: or, Enquiries into very many received tenents, and commonly presumed truths*. By Thomas Brovvne Dr. of Physick. (London : Printed for Tho. Harper for Edvvard Dod, 1646).  
<http://www.archive.org/details/sirthomasbrownes02brow.pdf>.

Vol. 3 : Browne, Thomas. *Of languages, and particularly of the Saxon tongue*. Tract VIII. In : Browne, Thomas. *Certain miscellany tracts*. (London : Printed for Charles Mearn, 1683). (Early English books, 1641-1700 ; 1277:26).

Browne, Thomas. *Enquiries into vulgar and common errors*. In : Browne, Thomas. *Pseudodoxia epidemica: or, Enquiries into very many received tenents, and commonly presumed truths*. By Thomas Brovne Dr. of Physick. (London : Printed for Tho. Harper for Edvvard Dod, 1646).  
<http://ia600307.us.archive.org/4/items/certainmiscellan00browrich/certainmiscellan00browrich.pdf>.

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Browne, Thomas. *Museum clausum, or, Bibliotheca abscondita : containing some remarkable books, antiquities, pictures, and rarities or several kinds, scarce or never seen by any man now living*. Tract XIII.  
<http://ia600306.us.archive.org/34/items/sirthomasbrownes04brow/sirthomasbrownes04brow.pdf>.

- 2000 [Browne, Thomas]. *Weng zang*. Tuomasi Bulang zhu ; Mou Zhe yi. (Beijing : Guang ming ri bao chu ban she, 2000). (Guang ming cong yi). Übersetzung von Browne, Thomas.  
 Hydriotaphia, Religio medici, A letter to a friend.  
 瓮葬 [BroT1]

## **Brownel, W.C.** (1851-1928) : Amerikanischer Journalist, Literaturkritiker

### *Bibliographie : erwähnt in*

- 1929 [Mercier, Louis J.]. *Baibide yu ren wen zhu yi*. Xu Zhen'e, Wu Mi, Hu Xiansu he yi. (Shanghai : Xin yue shu dian, 1929). Übersetzung von Mercier, Louis J. *Le mouvement humaniste aux Etats-Univs : W.C. Brownell, Irving Babbitt, Paul Elmer More*. (Paris : Hachette, 1928). [Irving Babbitt].  
 白璧德與人文主義 [WC]

## **Browning, Elizabeth Barrett** (Durham 1806-1861 Florenz) : Dichterin

### *Bibliographie : Autor*

- 1958 [Browning, Elizabeth Barrett]. *Shu qing shi si hang shi ji*. Fang Ping yi. (Xianggang : Wan li shu dian, 1958). *Bailangning fu ren shu qing shi si hang shi ji*. [Übersetzung von Sonnetts von Elizabeth Barrett Browning].  
 抒情十四行詩集 [WC]
- 1967 [Browning, Elizabeth Barrett]. *Bolangning fu ren de qing shi*. Liu Xiansi yi. (Taipei : Chun wen xue yue kan she, 1967). Übersetzung von Browning, Elizabeth Barrett. *Sonnets from the Portuguese*. In : Browning, Elizabeth Barrett. *Poems*. (London : Chapman & Hall, 1850). [Geschrieben 1845-1846].  
 勃朗寧夫人的情詩 [WC]
- 1969 [Browning, Elizabeth Barrett]. *Pu tao ya shi xi xing shi ji*. Bailangning zhuan ; Wang Biqiong yi. (Taipei : Wu zhou, 1969). [Übersetzung von Gedichten von Elizabeth Barrett Browning].  
 葡萄牙十四行詩集 [WC]
- 1982 [Browning, Elizabeth Barrett]. *Bailangning fu ren shu qing shi si hang shi ji*. Fang Ping yi. (Chengdu : Sichuan ren min chu ban she, 1982). [Übersetzung von Sonnetts von Elizabeth Barrett Browning].  
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- 1993 [Browning, Elizabeth Barrett]. *Bailangning fur en shi ge jing cui*. Bulangning. (Yanji : Dong bei chao xian min zu ji ao yu chu ban she, 1993). (Shi jie ming shi bao ku). [Übersetzung von Gedichten von Elizabeth Barrett Browning].  
白朗宁夫人诗歌精萃 [WC]
- 1995 [Browning, Elizabeth Barrett]. *Bolangning fu ren shi xuan*. Yuan Fangyuan [et al.] yi. (Shijiazhuang : Hua shan wen yi chu ban she, 1995). (Hai wai ming jia shi cong). [Übersetzung der Lyrik von Elizabeth Barrett Browning].  
勃朗寧夫人詩選 [WC]
- 2000 [Browning, Elizabeth Barrett]. *Ai qing*. Bulangning deng zuo ; Chen Yayun, Xie Kaidi, Li Xinrong yi. (Taipei : Tian xia yuan jian chu ban gong si, 2000). (Tian xia wen hua Twins shuang yu xi lie ; 2). [Übersetzung von Liebeslyrik von Elizabeth Barrett Browning].  
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### *Bibliographie : erwähnt in*

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- 1987 [Winwar, Frances]. *Liu fang bai shi de qing lü : Bolangning fu fu de gu shi*. Fu Wenwo zhu ; Zhou Lindong yi. (Hangzhou : Zhejiang wen yi chu ban she, 1987). Übersetzung von Winwar, Frances. *The immortal lovers : Elizabeth Barrett and Robert Browning : a biography*. (New York, N.Y. : Harper, 1950).  
流芳百世的情侶 : 勃朗宁夫妇的故事 [WC]
- 1994 Fang, Ping. *Bailangning fu ren chuan*. Taipei : Ye qiang, 1994). (Wai guo wen hua ming ren zhuan ji ; 12). [Biographie von Elizabeth Barrett Browning].  
白朗寧夫人傳 [WC]

## **Browning, Robert** (London 1812-1889 Venedig) : Dichter, Dramatiker

### *Biographie*

- 1842 Browning, Robert. *The pied piper of Hamelin*. (London : Edward Moxon, 1842).  
<http://www.gutenberg.org/ebooks/16376>.  
Notes  
"The poem is based on an old myth found in many forms, all turning upon the attempt to cheat a magician out of his promised reward. See Brewer's Reader's Handbook, Baring-Gould's Curious Myths of the Middle Ages, Grimm's Deutsche Sagen, and the Encyclopaedia Britannica. There are Persian and Chinese analogues."
- 1868-1869 Browning, Robert. *The ring and the book*. (London : Smith, Elder and Co., 1868-1869).  
<http://gutenberg.net.au/ebooks06/0608471.txt>.  
"Help thou, or Christendom is one to death !"  
Five years since, in the Province of To-kien,  
Which is in China as some people know,  
Maigrot, my Vicar Apostolic there,  
Having a great qualm, issues a degree.
- 1890 Sharp, William. *Life of Robert Browning*. (London : Walter Scott, 1890).  
<ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/shabr10.txt>.  
One other anecdote of the kind was often, with evident humorous appreciation, recounted by the poet. On his introduction to the Chinese Ambassador, as a "brother-poet", he asked that dignitary what kind of poetic expression he particularly affected. The great man deliberated, and then replied that his poetry might be defined as "enigmatic". Browning at once admitted his fraternal kinship.

*Bibliographie : Autor*

- 1920 Hu, Shi. *Chang shi ji*. (Shanghai : Ya dong tu shu guan, 1920). [Anthologie Lyrik].  
[Enthält Übersetzungen von] :  
Campbell, Thomas. [Ein Gedicht]. (1908).  
Browning, Robert. *Optimism* (1914).  
Byron, George Gordon. *Ai Xila = The Isles of Greece*. (1914).  
Ketchum, Arthur. *Mu men xing = Ballad of the cemetery gate*. (1915).  
Teasdale, Sara. *Over the roofs*.  
嘗試集 : 附去國集  
Hu, Shi. *Chang shi hou ji*.  
[Enthält Übersetzungen von acht englischen Gedichten] : Thomas Hardy, John Donne, Robert  
Browning, Thomas Carlyle, Percy Bysshe Shelley, Henry Wadsworth Longfellow, Edward  
FitzGerald.  
嘗試後集 [WC]
- 1930 Hu, Shi. *Hu Shi ri ji*. ([S.l. : s.n.], 1930). [Enthält Übersetzungen von Gedichten von] : Alfred  
Tennyson, Robert Browning, William Shakespeare, Ralph Waldo Emerson, Rudyard Kipling,  
James Russell Lowell, Alfred Noyes, Oliver Wendell Holmes, Joseph Dane Miller, Denis H.  
Robertson.  
胡適日記 [HuS3]
- 1931 [Browning, Robert]. *Zui hou de xie you*. Bailangning zhu [et al.] ; Zeng Jinke yi. (Shanghai :  
Xin shi dais hu ju, 1931). (Xin shi dai wen yi cong shu). Übersetzung von Browning, Robert.  
*The last ride together*. In : Browning, Robert. *Men and women*. (London, Chapman and Hall,  
1855).  
最後的偕游 [WC]
- 1956 [Browning, Robert]. *Hua yi chui di ren*. Bolangning gai xie ; Zou Lüzhi yi. (Shanghai : Er  
tong du wu chu ban she, 1956). Übersetzung von Browning, Robert. *The pied piper of  
Hamelin*. (London : Edward Moxon, 1842).  
花衣吹笛人 [WC]
- 1999 [Browning, Robert]. *Bolangning shi xuan*. Wang Qing ; Feibai yi bing zhuan wen. (Shenzhen  
: Hai tian chu ban she, 1999). [Übersetzung von Gedichten von Robert Browning].  
勃朗宁诗选 [WC]

*Bibliographie : erwähnt in*

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Zhou Lindong yi. (Hangzhou : Zhejiang wen yi chu ban she, 1987). Übersetzung von  
Winwar, Frances. *The immortal lovers : Elizabeth Barrett and Robert Browning : a  
biography*. (New York, N.Y. : Harper, 1950).  
流芳百世的情侶 : 勃朗宁夫妇的故事 [WC]

**Brox, August** (Lüdinghausen 1910-) : Priester MSC Missionaries of the Sacred Heart

*Bibliographie : Autor*

- 1960 Brox, August. *San-ta-wan*. (Münster : Verlag der Hiltruper Missionare, 1960). [WC]
- 1970 Brox, August. *Glück im Reiskorn : Sinnsprüche aus Chinas Bergwelt*. (München : Verlag Ars  
Sacra, 1970). [WC]

**Bruce, C.A.** = Bruce, Charles Alexander (1793-1871) : Englischer Soldat, Entdecker, Autor

*Bibliographie : Autor*

- 1838 Bruce, C.A. *An account of the manufacture of the black tea : as now practised at Sudeya in Upper Assam, by the Chinamen sent thither for that purpose : with some observations on the culture of the plant in China, and its growth in Assam.* (Calcutta : G.H. Huttman, 1838).  
<https://catalog.hathitrust.org/Record/009735416>. [WC]

**Bruce, Clarence Dalrymple** (1862-1934) : Englischer Brigadier

*Bibliographie : Autor*

- 1907 Bruce, Clarence Dalrymple. *In the footsteps of Marco Polo ; being an account of a journey overland from Simla to Peking.* (Edinburgh and London : W. Blackwood and sons, 1907). [Beijing].  
<https://archive.org/stream/infootstepsmarc00brucgoog#page/n8/mode/2up>. [LOC]

**Bruce, David** = Bruce, David Kirkpatrick Este (Baltimore, Md. 1898-1977 Washington D.C.) : Diplomat

*Bibliographie : Autor*

- 2001 Bruce, David. *Window on the forbidden city : the Beijing diaries of David Bruce, 1973-1974.* Ed. by Priscilla Roberts. (Hong Kong : Centre of Asian Studies, University of Hong Kong, 2001). (Centre of Asian studies occasional papers and monographs ; no 145). Bericht über seinen Aufenthalt als Botschafter in Beijing 1973-1974.

**Bruce, David K.E.** = Bruce, David Kirkpatrick Este (Baltimore, Md. 188-1977 Georgetown University Medical Center, Washington D.C.) : Diplomat, Jurist

*Biographie*

- 1973-1974 David K.E. Bruce ist Botschafter der amerikanischen Botschaft in Beijing. [PoGra]

**Bruce, Frederick** = Bruce, Frederick William Adolphus Sir (Broomhall, Fifeshire, Schottland 1814-1867 Boston) : Diplomat

*Biographie*

- 1844-1846 Frederick Bruce ist Sekretär der britischen Regierung in Hong Kong. [ODNB]
- 1858 Frederick Bruce ist Abgeordneter und bevollmächtigter Gesandter des Kaisers von China. [ODNB]
- 1859 Frederick Bruce wird Leiter des britischen Handels in China. [ODNB]
- 1860 James Bruce führt mit Harry Smith Parkes und seinem Sekretär Henry Brougham Loch die Verhandlungen, die zur Eroberung der Festung Dagu führen. Er trifft seinen Bruder Frederick Bruce in Hong Kong. Sie reisen nach Shanghai und zerstören anschliessend mit britischen und französischen Truppen den Yuanmingguan, Sommerpalast in Beijing. Mark Walker nimmt daran teil. Thomas William Bowlby nimmt als Korrespondent der Times daran teil. [Bowl1,ODNB]
- 1860 Frederick Bruce trifft sich mit dem chinesischen Aussenminister in Beijing. [ODNB]
- 1860-1864 Frederick Bruce ist bevollmächtigter Gesandter in China. [Sin10]
- 1861 Frederick Bruce ist als erster britischer Diplomat der Gesandtschaft in Beijing. [Cra4]

**Bruce, James** = James Bruce Earl of Elgin = Elgin, James Bruce (London 1811-1863 Dharmasala) : Diplomat, Gouverneur

*Biographie*

- 1857 James Bruce ist bevollmächtigter Gesandter in China und Ostasien für die Öffnung Chinas und Japans für Handel mit dem Westen. [ODNB]
- 1857-1858 Bombardierung und Besetzung von Guangzhou durch britische und französische Truppen. Der Versuch einer Konzession mit dem chinesischen Gouverneur von Guangzhou (Guangdong) auszuhandeln scheitert. James Bruce, sein Privatsekretär Laurence Oliphant, Charles Thomas Van Straubenzee, Frederick Stephenson, Henry Brougham Loch und Horatio Nelson Lay nehmen daran teil. [ODNB]
- 1858 Alexander Wylie reist mit James Bruce zum Yangzi. [Enc]
- 1858 James Bruce kehrt nach einem unterzeichneten Handelsvertrag mit Japan nach Shanghai und Guangzhou (Guangdong) zurück und legalisiert den Opium-Handel. [ODNB]
- 1859 James Bruce unterrichtet das Aussenministerium in London über die Vorfälle in China. [ODNB]
- 1860 James Bruce führt mit Harry Smith Parkes und seinem Sekretär Henry Brougham Loch die Verhandlungen, die zur Eroberung der Festung Dagou führen. Er trifft seinen Bruder Frederick Bruce in Hong Kong. Sie reisen nach Shanghai und zerstören anschliessend mit britischen und französischen Truppen den Yuanmingguan, Sommerpalast in Beijing. Mark Walker nimmt daran teil. Thomas William Bowlby nimmt als Korrespondent der Times daran teil. [Bowl1,ODNB]

*Bibliographie : erwähnt in*

- 1857 Beaumont, Joseph. *What is Lord Elgin to do? : the Canton dispute and our relations with China considered*. (London : Longman, Brown, Green, Longmans, & Roberts, 1857). [https://books.google.at/books/about/What\\_is\\_lord\\_Elgin\\_to\\_do\\_The\\_Canton\\_disp.html?hl=de&id=BNcAAAAQAAJ](https://books.google.at/books/about/What_is_lord_Elgin_to_do_The_Canton_disp.html?hl=de&id=BNcAAAAQAAJ). [WC]
- 1859 Oliphant, Laurence. *Narrative of the Earl of Elgin's mission to China and Japan in the years 1857, '58, '59*. By Laurence Oliphant ; with illustrations from original drawings & photographs. Vol. 1-2. (Edinburgh : Blackwood and Sons, 1859). [Bericht seiner Reise als Sekretär der Gesandtschaft von James Bruce].  
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- 1869 Loch, Henry Brougham. *Personal narrative of occurrences during Lord Elgin's second embassy to China in 1860*. (London : J. Murray, 1869). [James Bruce].  
<https://archive.org/stream/personalnarrativ00lochrich#page/n9/mode/2up>.
- 2007 *A century of travels in China : critical essays on travel writing from the 1840s to the 1940s*. Ed. by Douglas Kerr and Julia Kuehn. (Hong Kong : Hong Kong University Press, 2007). [www.oapen.org/download?type=document&docid=448539](http://www.oapen.org/download?type=document&docid=448539). [AOI]

**Bruce, Josette** (Geb. Polen-1996) : Schriftstellerin*Bibliographie : Autor*

- 1989 [Bruce, Josette]. *Shen mi de gong jue fu ren*. Bulusi ; Sun Ping yi. (Beijing : Xin hua chu ban she, 1989). Übersetzung von Bruce, Josette. *Rencontres à Ibiza*. (Paris : Presses de la Cité, 1975).  
神秘的公爵夫人 [WC]

**Bruce, William** = Brussius, William = Bruce, William Sir (um 1598) : Schotte

*Bibliographie : Autor*

1598 Bruce, William. *De Tartaris diarium*. Guilielmi Brussii Scoti. (Francofurti : Apud heredes A. Wecheli, C. Marnium & J. Aubrium, 1598). Geschichte der Mongolen.

**Brücher, Max** = Bruecher, Max (Grube Brüche bei Müsen 1873-1924 Shanghai) : Bergwerksdirektor, Dr.phil.

*Biographie*

1904-1914 Max Brücher ist technischer Leiter der Shandong-Bergbau-Gesellschaft in Qingdao. [Tsing1]

1913 Max Brücher gründet den chinesischen Verband deutscher Ingenieure in Shanghai. [SteA1:S. 337]

**Brücher, Max (2)** = Bruecher, Max (2) (1910-1986)

*Bibliographie : Autor*

1942 Brücher, Max (2). *China und Japan : Gegensätze und Gemeinsames*. (Leipzig : Schwarzhäupter-Verl., 1942). [WC]

**Brucker, Johann Jakob** (Augsburg 1696-1770 Augsburg) : Theologe, evangelischer Pfarrer, Autor

*Bibliographie : Autor*

1742-1744 Brucker, Johann Jakob. *Historia critica philosophiae a mundi incunabulis ad nostram usque aetatem deducta*. Bde. 1-5. (Lipsiae : Literis et impensis Bern. Christoph Breitkopf, 1742-1744). [Enthält ein Kapitel über chinesische Philosophie]. [WC]

**Brückner, Christine** (Schmillinghausen bei Bad Arolsen, Hessen 1921-1996 Kassel) : Schriftstellerin

*Bibliographie : Autor*

1986 Brückner, Christine. *Bulueke na san wen san*. Li Shixun yi. In : *Wai guo wen yi* ; 5 (1986). 布吕克纳散文三篇 [LiS]

**Brué, Adrien Hubert** (1786-1832) : Französischer Geograph

*Bibliographie : Autor*

1830-1832 Brué, Adrien Hubert. *Carte générale de l'Asie*. Pars A.H. Brué, géographe de S.A.R. Monsieur ; gravée sous la direction de l'auteur. (Paris : Chez l'auteur, 1830-1832). [NLA]

1865 Brué, Adrien Hubert. *Carte générale de l'empire chinois et du Japon*. (Paris : Chez l'auteur, 1865). [NLA]

**Brugger, Bill** = Brugger, William (Brighton 1941-1999 Adelaide) : Professor of Politics, Flinders University of South Australia, Adelaide

*Biographie*

- 1960-1964 Bill Brugger studiert Modern Chinese an der School of Oriental and African Studies, University of London. [Bru4]
- 1964 Bill Brugger erhält den B.A. in Modern Chinese der School of Oriental and African Studies, University of London. [Bru3]
- 1964-1966 Bill Brugger unterrichtet am Beijing Second Foreign Languages Institute. [Flin1]
- 1966-1972 Bill Brugger studiert an der School of Oriental and African Studies, University of London. [Bru4]
- 1972 Bill Brugger erhält den MSc in Economics und promoviert in Politics an der School of Oriental and African Studies, University of London. [Bru3]
- 1972-1976 Bill Brugger ist Lecturer in Politics an der Flinders University of South Australia, Adelaide. [Bru4]
- 1976-1978 Bill Brugger ist Senior Lecturer in Politics an der Flinders University of South Australia, Adelaide. [Bru4]
- 1978-1980 Bill Brugger ist Reader in Politics an der Flinders University of South Australia, Adelaide. [Bru4]
- 1980-1999 Bill Brugger ist Professor of Politics an der Flinders University of South Australia, Adelaide. [Bru4]
- 1986-1987 Bill Brugger ist Mitherausgeber des *The China journal*. [Bru3]

### *Bibliographie : Autor*

- 1972 *Chinese periodicals in British libraries : handloist no. 4 = Zhong wen ji kan mu lu*. Compiled by Bill Brugger [et al.]. (London : British Museum, 1972).  
中文期刊目錄
- 1976 Brugger, William [Brugger, Bill]. *Democracy & organisation in the Chinese industrial enterprise (1948-1953)*. (Cambridge : Cambridge University Press, 1976). (Contemporary China Institute publications).
- 1977 Brugger, Bill. *Contemporary China*. (London : Croom Helm, 1977).
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- 1981 Brugger, Bill. *China, liberation and transformation, 1942-1962*. (London : Croom Helm, 1981).
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- 1983 Brugger, Bill ; Hannan, Kate. *Modernisation and revolution*. (London : Croom Helm, 1983). (Flinders politics monographs ; no 2).
- 1985 *Chinese marxism in flux, 1978-84 : essays on epistemology, ideology, and political economy*. Ed. by Bill Brugger. (London : Croom Helm ; Armonk, N.Y. : M.E. Sharpe, 1985).
- 1990 Brugger, Bill ; Kelly, David. *Chinese marxism in the post-Mao era*. (Stanford, Calif. : Stanford University Press, 1990).
- 1994 Brugger, Bill ; Reglar, Stephen. *Politics, economy and society in contemporary China*. (London : Macmillan, 1994).
- 1999 Brugger, Bill. *Republican theory in political thought : virtuous or virtual ?* (Houndmills, Basingstoke : Macmillan, 1999).

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- 2000 Watson, Andrew. *In memory of Bill Brugger (1941-1999)*. In : *The China quarterly* ; no 161 (2000). [AOI]
- 2000 Young, Graham. *In memoriam Bill Brugger 1941-1999*. In : *China journal* ; no 43 (2000). [AOI]

**Brügger, Johann Georg** (um 1861)*Bibliographie : Autor*

- 1861 Brügger, Johann Georg. *Die Futterpflanzen der Fagara-Raupe (Bombyx cynthia Drury) eines neuen Seidenspinners aus China, und die Ursachen der in Europa herrschenden Krankheiten des Seidenwurms, der Weinrebe und der Kartoffelpflanze*. (Zürich : Füssli, 1861). [WC]

**Brugger, Walter** (Radolfzell 1904-1990 München) : Philosoph, Jesuit Chinesische Übersetzungen und chinesische Sekundärliteratur in Worldcat unter :

<http://firstsearch.oclc.org/WebZ/FSPrefs?entityjsdetect=:javascript=true:screenize=large:sessionid=fsapp8-44844-frt0fdtd-rby80y:entitypagenum=1:0>.

**Brüggmann, Hellmut** (um 1927)*Bibliographie : Autor*

- 1927 *Die Geschichte einer vollkommenen Liebe : (was der Wind bei Mondschein flüster) : der klassische Liebesroman der Chinesen*. Deutsch von Hellmut Brüggmann. (Basel : Rhein-Verlag, 1927). [Hao qiu zhuan]. [WC]

**Brühl, Heinrich von** (Weissenfels 1700-1763 Dresden) : Staatsmann, Leiter der Meissner Porzellanmanufaktur*Biographie*

- 1733-1753 Heinrich von Brühl ist Leiter der Meissner Porzellanfabrikation. [JarrM2:S. 107]

**Bruijn, Emile de** (um 2014) : Universität Leiden*Bibliographie : Autor*

- 2014 Bruijn, Emile de ; Bush, Andrew ; Clifford, Helen. *Chinese wallpaper in National trust houses*.  
<https://www.nationaltrust.org.uk/documents/chinese-wallpaper-in-national-trust-houses.pdf>.

**Brun, Hermann** (1914-2010) : Missionar Bethlehem Mission Immensee*Biographie*

- 1946-1947 Hermann Brun studiert Chinesisch in Beijing. [SMB]
- 1947-1954 Hermann Brun ist Prokurator und Hausoberer des Missionshauses in Beijing-Liulisi. [SMB]
- 1955-1956 Hermann Brun ist Prokurator und macht taiwanesishe Studien im Regionalhaus Taidong, Taiwan. [SMB]
- 1957-1999 Hermann Brun ist Parrer, dann Vikar in Changbin, Taiwan, dann Rückreise nach Immensee. [SMB]

**Brunacci, Giorgio** (um 1987) : Italienischer Übersetzer*Bibliographie : Autor*

- 1987 Dai, Houying. *Shanghai*. Trad. di Giorgio Brunacci. (Milano : Sperling & Kupfer, 1987).  
Übersetzung von Dai, Houying. *Ren, a, ren !* (Guangzhou : Hua cheng chu ban she, 1980). =  
Übersetzung von Dai, Houying. *Stones of the wall*. Transl. by Frances Wood. (London :  
Joseph, 1985).  
人啊, 人! [WC]

**Brundage, Avery** (Detroit 1887-1975 Garmisch-Partenkirchen) : Ingenieur, Präsident IOC, Kunstsammler*Bibliographie : erwähnt in*

- 1967 Lefebvre d'Argencé, René-Yvon. *Chinese ceramics in the Avery Brundage collection : a selection of containers, pillows, figurines, and models from the Neolithic period to modern times*. (San Francisco, Calif. : De Young Museum Society ; Berkeley, Calif. : Diablo Press, 1967).
- 1968 Lefebvre d'Argencé, René-Yvon. *Chinese treasures from the Avery Brundage collection : catalogue of an exhibition in the Asia House Gallery, winter 1968*. (New York, N.Y. : Asia Society ; New York Graphic Society, 1968). [KVK]
- 1974 *Chinese, Korean, and Japanese sculpture : the Avery Brundage collection, Asian Art Museum of San Francisco*. René-Yvon Lefebvre d'Argencé, editor in charge ; Diana Turner, editor ; with contributions by Fred A. Cline [et al.] and Alexander C. Soper. (Tokyo : Kodansha International ; New York, N.Y. : Harper & Row, 1974).
- 1976 *A decade of collecting : an exhibition celebrating the 10th anniversary of the Asian Art Museum of San Francisco, the Avery Brundage collection, winter 1976-spring 1977*. Introduction : René-Yvon Lefebvre d'Argencé. (San Francisco, Calif. : Asian Art Museum, 1976). [KVK]
- 1977 Lefebvre d'Argencé, René-Yvon. *Bronze vessels of ancient China in the Avery Brundage collection*. (San Francisco : Asian Art Museum, 1977). [KVK]
- 1977 Lefebvre d'Argencé, René-Yvon. *Chinese jades in the Avery Brundage collection*. (San Francisco, Calif. : Asian Art Museum, 1977). [KVK]

**Brunel, Pierre** (1939-) : Professeur de littérature comparée, Université Paris IV, Sorbonne*Bibliographie : Autor*

- 1989 [Brunel, Pierre ; Pichois, Claude ; Rousseau, André M.]. *Shen mo shi bi jiao wen xue ? Bulünai'er, Pishuwa, Lusuo zhu ; Ge Lei, Zhang Liankui yi*. (Beijing da xue bi jiao wen xue yan jiu cong shu). Übersetzung von Brunel, Pierre ; Pichois, Claude ; Rousseau, André M. *Qu'est-ce que la littérature comparée ?* (Paris : A. Colin, 1983).  
甚麼是比较文学? [WC]
- 1991 [Brunel, Pierre ; Pichois, Claude ; Rousseau, André M.]. *He wei bi jiao wen xue. Pi'ai'er Bulünei'er, Keluode Pishuwa, Andeliemixie'er Lusuo zhu ; Huang Huizhen, Wang Daonan yi ; Zheng Kelu jiao*. (Shanghai : Shanghai she hui ke xue yuan chu ban she, 1991). Übersetzung von Brunel, Pierre ; Pichois, Claude ; Rousseau, André M. *Qu'est-ce que la littérature comparée ?* (Paris : A. Colin, 1983).  
何谓比较文学 [WC]

- 1991 [Brunel, Pierre]. *19 shi ji Faguo wen xue shi = Histoire de la littérature française, 19 siècle.* Pi'ai'er Bulünai'er deng zhu ; Zheng Kelu yi. (Chengdu : Wen yi chu ban she, 1991).  
19世纪法国文学史 [WC]

**Bruner, Glen W.** = Bruner, Glen Willard (Red Cloud, Nebraska 1897-1987) : Diplomat  
*Biographie*

- 1941 Glen W. Bruner ist Konsul des amerikanischen Konsulats in Danshui. [Dans1]

**Bruner, Katherine F.** = Bruner, Katherine Frost (1907-1998)

*Bibliographie : Autor*

- 1975 Hart, Robert S. *The I.G. in Peking : letters of Robert Hart, Chinese Maritime Customs, 1868-1907.* Ed. by John K. Fairbank, Katherine Frost Bruner, Elizabeth MacLeod Matheson ; with an introd. by L. K. Little. (Cambridge, Mass. : Belknap Press of Harvard University Press, 1975).
- 1986 Hart, Robert S. *Entering China's service : Robert Hart's journals, 1854-1863.* Ed. and with narratives by Katherine F. Bruner, John K. Fairbank, Richard J. Smith. (Cambridge, Mass. : Council on East Asian Studies ; Harvard University Press, 1986). (Harvard East Asian monographs ; 125).
- 1991 Hart, Robert S. *Robert Hart and China's early modernization : his journals, 1863-1866.* Ed. and with narratives by Richard J. Smith, John K. Fairbank, Katherine F. Bruner. (Cambridge, Mass. : Council on East Asian Studies ; Harvard University Press, 1991). (Harvard East Asian monographs ; 155).

**Brunero, Donna** (um 2006) : Research Fellow Department of Historical Studies, University of Bristol

*Bibliographie : Autor*

- 2006 Brunero, Donna. *Britain's imperial cornerstone in China : the Chinese Maritime Customs Service, 1854-1949.* (London : Routledge, 2006). (Routledge studies in the modern history of Asia). [AOI]

**Brunhes, Jean** (Toulouse 1869-1930 Boulogne-Billancourt) : Geograph

*Bibliographie : Autor*

- 1930 [Brunhes, Jean]. *Ren sheng di li xue.* Zhang Qiyun yi shu ; Zhu Kezheng jiao yue. (Shanghai : Shang wu yin shu guan, 1930). (She hui ke xue shi cong shu). Übersetzung von Brunhes, Jean. *La géographie humaine.* (Paris : F. Alcan, 1910).  
人生地理學 [WC]
- 1933 [Brunhes, Jean]. *Ren wen di li xue.* Bailüna ; Chen Yada yi. (Shanghai : Shi jie shu ju, 1933). Übersetzung von Brunhes, Jean. *La géographie humaine.* (Paris : F. Alcan, 1910).  
人文地理学 [WC]
- 1935 [Brunhes, Jean]. *Ren di xue yuan li.* Bailüna zhu ; Ren Meie, Li Xudan he yi. (Nanjing : Zhong shan shu ju, 1935). Übersetzung von Brunhes, Jean. *La géographie humaine.* (Paris : F. Alcan, 1910).  
人地學原理 [WC]

**Brunhuber, Robert** (Köln 1878-1909 ermordet nördlich von Omadi) : Jurist, Asienforscher, Politiker, Dozent für Journalismus Handelshochschule Köln

*Bibliographie : Autor*

- 1912 Brunhuber, Robert. *An Hinterindiens Reisenströmen*. Mit einem Vorwort von Sven Hedin. (Berlin-Friedenau : Franz Ledermann, 1912), [Tagebücher mit einem Beitrag über die Expedition nach Tibet].  
<https://archive.org/stream/hinterindiensrie00brun#page/n7/mode/2up>. [Cla]

**Brüninghaus, Franz Willi** (Berlin 1870-1951 Förderstedt bei Magdeburg) : Kapitän*Biographie*

- 1908 Franz Willi Brüninghaus kommt in Qingdao an. [Tsing1]  
 1912-1914 Franz Willi Brüninghaus ist Kommandant des Panzerkreuzers "Gneisenau" in Ostasien. [Tsing1]

**Brunner, Hellmut** (um 1993)*Bibliographie : Autor*

- 1990-1993 *Lexikon alte Kulturen*. Hrsg. und bearbeitet von Hellmut Brunner, Klaus Flessel, Friedrich Hiller und Meyers Lexikonredaktion. Bd. 1-2. (Mannheim : Meyers Lexikonverlag, 1990-1993). [KVK]

**Brunner, Herbert** (1922-1973) : Deutscher Kunsthistoriker*Bibliographie : Autor*

- 1966 Brunner, Herbert. *Chinesisches Porzellan im Residenzmuseum München*. (München : Bruckmann, 1966). [WC]

**Brunner, Paul** (um 1960) : Jesuit*Bibliographie : Autor*

- 1960 Brunner, Paul. *L'euchologe de la mission de Chine editio princeps 1628 et développements jusqu' à nos jours*. (Münster : Aschendorff, 1964). (Missionswissenschaftliche Abhandlungen und Texte ; 28). Diss. Univ. Trier, 1960. [WC]

**Brunngraber, Rudolf** (Wien 1901-1960 Wien) : Schriftsteller, Journalist, Maler*Biographie*

- 1939 Brunngraber, Rudolf. *Opiumkrieg* [ID D13153].  
 Thomas Lange : Das deutsche Propaganda-Ministerium lässt das Buch gezielt zum Kriegseintritt erscheinen, denn es betrifft die Denunziation des englischen Profitinteresses im Opiumkrieg. Brunngraber spricht vom Sieg der Kriegstechnik über die alte chinesische Kultur. Aus dem historischen Roman wird ein kulturkritischer, politischoppositioneller Roman. Die Zerstörungskraft der europäischen Moderne in ihrer Kombination von Technik und Ökonomie scheint unaufhaltsam.

Gegenstand dieses Romans ist der chinesisch-britische Opiumkrieg, der um 1840 geführt wurde und der unter anderem auch die Abtretung Hongkongs an Großbritannien zur Folge hatte. Doch eigentlich nimmt der Krieg selbst nur einen sehr kleinen Platz in dieser Geschichte ein - zentral hingegen sind die Zustände und Ereignisse, die zum Krieg führen bzw ihn letztlich unabwendbar machten. Die Hauptfigur, der Engvertraute des chinesischen Kaisers und hochrangige chinesische Staatsmann Tschun-Lin Tsesiu, dem es endlich gelingt, den verbotenen und für das Volk so verheerenden Opiumimport zu unterbinden und der in weiterer Folge den drohenden Krieg verhindern möchte, scheitert an den vielschichtigen Intrigen, die am kaiserlichen Hof gegen ihn laufen. Und so ereignet sich ein Krieg, der hätte vermieden werden können, wenn er nicht von so vielen Seiten herbeigewünscht worden wäre. Der Autor betont, daß der Handlungsgang sowie die zitierten Dokumente historisch sind. Somit gelingt ihm in diesem Geschichtsroman auch ein beispielhaftes Bildungswerk. Neben der Aufarbeitung der vielschichtigen politischen Kriegsursachen ist auch die Beiläufigkeit faszinierend, mit der Elemente der chinesischen Verwaltungsorganisation, der Kultur und vor allem ihrer Geisteshaltung (im besonderen der Strategien zur Problembewältigung) geschildert werden, ohne jemals den Handlungsablauf zu unterbrechen oder sein Tempo zu reduzieren. [Ama,Lange1]

### *Bibliographie : Autor*

1939 Brunngraber, Rudolf. *Opiumkrieg : Roman*. (Stuttgart : Rowohlt, 1939).

**Bruno, G. (Pseud.)** = Fouillée, Alfred Jules Emile Mme (Laval 1833-1923) : Französische Schriftstellerin

### *Bibliographie : Autor*

1907 Peina [Bruno, G.] *Ai guo er tong zi zhuan*. Lin Qinnan [Lin Shu] yu ; Li Shizhong yi. (Shanghai : Shang wu yin shu guan, 1907). (Shuo bu cong shu chu ji ; 82). Übersetzung von Bruno, G. *Le tour de la France par deux enfants : devoir et patrie*. (Paris : E. Belin, 1877). 愛國二童子傳 [KVK,Lin1]

1934 [Bruno, G.]. *Gu er li xian ji*. Bulunuo ; Tui Silu Zhuren. (Beijing : Dong fang kuai bao she, 1934). Übersetzung von Bruno, G. *Le tour de la France par deux enfants : devoir et patrie*. (Paris : E. Belin, 1877). 孤儿历险记 [WC]

**Bruno, Pierre** (um 1985) : Maître de conférences Institut universitaire de technologie de Dijon, Auxerre, Université de Bourgogne

### *Bibliographie : Autor*

1985 [Clément, Catherine ; Bruno, Pierre ; Sève, Lucien]. *Makesi zhu yi dui xin li fen xi xue shuo de pi ping*. Kelaimente, Bulüno, Saifo zhu ; Jin Chugao yi. (Beijing : Shang wu yin shu guan, 1985). Übersetzung von Clément, Catherine ; Bruno, Pierre ; Sève, Lucien. *Pour une critique marxiste de la théorie psychanalytique*. (Paris : Ed. Sociales, 1973). 马克思主义对心理分析学说的批评 [WC]

**Brussig, Thomas** (Berlin 1965-) : Schriftsteller, Drehbuchautor

### *Bibliographie : Autor*

1995 Brussig, Thomas. *Helden wie wir : Roman*. (Berlin : Volk & Welt, 1995).

2004 [Brussig, Thomas]. *Xiang wo men yi yang de ying xiong*. Zhu Xia yi. (Taiyuan : 2004). Übersetzung von Brussig, Thomas. Brussig, Thomas. *Helden wie wir : Roman*. (Berlin : Volk & Welt, 1995). [Int]

**Brustat-Naval, Fritz** (1907-) : Kapitän*Bibliographie : Autor*

- 1976 Brustat-Naval, Fritz. *China : unterwegs im Reich der Mitte*. (Herford : Mittler, 1976). über Bericht seiner Reise 1975 Beijing, Shijiazhuang, Zhengzhou, Changsha (Wuhan), Guilin, Guangzhou]. [Leut5,Cla]

**Bruyn, Günter de** (Berlin 1926-) : Schriftsteller*Bibliographie : Autor*

- 1990 [Bruyn, Günter de. *Geschlechtertausch ; Freiheitsberaubung*]. Zhu Shangzhi yi. In : Wai guo wen yi cong shu ; no 5 (1990). Übersetzung von Bruyn, Günter de. *Geschlechtertausch*. In : Blitz aus heiterm Himmel. (Rostock : Hinstorff, 1975). Bruyn, Günter de. *Freiheitsberaubung*. In : Bruyn, Günter de. *Babylon : Erzählungen*. (Leipzig : Reclam, 1980). (Reclams Universal Bibliothek ; Bd. 822). [WC,ZhaYi2]

**Bruzen de La Martinière, Antoine-Augustin** (Dieppe 1683-1746 La Haye) : Historiker*Bibliographie : Autor*

- 1753-1759 Pufendorf, Samuel von. *Introduction a l'histoire moderne, generale et politique de l'univers ; où l'on voit l'origine, les révolutions & la situation présente des différens Etats de l'Europe, de l'Asie, de l'Afrique & de l'Amérique*. Commencée par le Baron de Pufendorff, augmentée par M. [Antoine-Augustin] Bruzen de la Martiniere ; nouv. ed., rev., considerablement augm., corr. sur les meilleurs auteurs, & continuée jusqu'en 1750 par M. [Thomas François] de Grace. T. 1-8. (Paris : Merigot, 1753-1759). <https://gallica.bnf.fr/ark:/12148/bpt6k2007165>. [WC]

**Bry, Theodor de** = Bry, Theodore de (Lüttich 1528-1598) : Holländischer Calvinist, Goldschmied, Kupferstecher*Bibliographie : Autor*

- 1590-1634 Bry, Theodor de. *De Bry's collection of great and small voyages (grands et petits voyages)*. Collected and engraved by Theodor and Johann Theodor de Bry and Mathew Merian. [Enthält] : *Huang Ming yi tong fang yu bei lan*. Karte in Part 12 (1628). [Matthäus Merian].

*Bibliographie : erwähnt in*

- 1613 Purchas, Samuel. *Purchas his pilgrimage or relations of the world and the religions obserued in all ages and places discovered, from the creation vnto this present : In foure partes : this first containeth a theologicall and geographycall historie of Asia, Africa, and America, with the ilands adiacent ; declaring the ancient religions before the foud... with briefe descriptions of the countries, nations, states, discoveries, priuate and publike customes, and the most remarkable rarities of nature, or humane industrie, in the same*. By Samuel Purchas, minister at Estwood in Essex. (London : Printed by William Stansby for Henrie Fetherstone, 1613). [Enthält] : Purchas, Samuel. *The map of China*. [Der Text basiert auf den Texten von Richard Hakluyt ; die Karte wurde von Theodor de Bry und Alvaro Semedo als Grundlage benutzt]. <https://archive.org/details/purchashispilgri00purc>.

**Bryan, Charles P.** = Bryan, Charles Page (Chicago, Ill. 1856-1918 Washington D.C.) : Diplomat, Jurist

*Biographie*

1897-1898 Charles P. Bryan ist Gesandter der amerikanischen Gesandtschaft in Beijing. [Shav1]

**Bryan, Derek** = Bryan, Herman Derek (Norwich 1910-2003) : Diplomat, Sinologe, Dozent  
Holborn College

*Biographie*

1932-1951 Derek Bryan reist als Student-Interpreter nach China. Er wird Privatsekretär von Archibald Clark-Kerr und 1941 chinesischer Sekretär, dann Konsul der Britischen Botschaft in Beijing.

1936 Expedition von Derek Bryan, Julian Bell, Ye Junjian und Jack B. Hanson Lowe von West Sichuan nach Tibet. [Wik]

1963-1965 Derek Bryan ist Gründer und Herausgeber von *Arts and sciences in China*. [Wik]

1963-1978 Derek Bryan ist Dozent für Chinesisch am Holborn College der University of Westminster. 1974 gründet er einen Degree course in modern Chinese. [Wik]

*Bibliographie : Autor*

1961 Chou, Li-po [Zhou, Libo]. *Great changes in a mountain village : a novel in two volumes*. Transl. by Derek Bryan. (Peking : Foreign Languages Press, 1961). Übersetzung von Zhou, Libo. *Shan xiang ju bian*. (Beijing : Ren min wen xue chu ban she, 1958).  
山乡巨变 [WC]

1964 Bryan, Derek. *The land and people of China*. (London : A. & C. Black, 1964). [WC]

**Bryan, Robert Thomas** (Duplin, N.C. 1855-1946 San Antonio, Texas) : Missionar Foreign Mission Board of the Southern Baptist Convention in China

*Biographie*

1886-1943 Robert Thomas Bryan ist Missionar des Foreign Mission Board of the Southern Baptist Convention in China in Zhenjiang, Yangzhou und Shanghai. [Shav1,Int]

1906-1912 Robert Thomas Bryan ist Mitbegründer und Präsident des Shanghai Baptist College und Seminary. [Shav1]

**Bryant, Daniel** = Bryant, Daniel Joseph (Oakland, Calif. 1942-) : Professor of Chinese, Department of Pacific and Asian Studies, University of Victoria, British Columbia, Kanada

*Biographie*

1971 Daniel Bryant erhält den B.A. in Chinese der University of British Columbia, Vancouver. [BryD]

1973-1976 Daniel Bryant ist Research Associate an der Kyoto-Universität. [BryD]

1976-1978 Daniel Bryant ist Lecturer am Department of Slavonic and Oriental Studies der University of Victoria, British Columbia. [BryD]

1978 Daniel Bryant promoviert in Chinese Literature an der University of British Columbia, Vancouver. [BryD]

1978-1983 Daniel Bryant ist Assistant Professor am Centre for Pacific and Oriental Studies der University of Victoria, British Columbia. [BryD]

1982 Daniel Bryant forscht in Shanghai, Hong Kong, Taiwan, Tokyo und Kyoto. [BryD]

- 1983-1986 Daniel Bryant ist Visiting Scholar an der Kyoto-Universität. [BryD]
- 1983-1997 Daniel Bryant ist Associate Professor am Department of Pacific and Asian Studies der University of Victoria, British Columbia. [BryD]
- 1984 Daniel Bryant forscht einen Monat in Hong Kong und Shanghai. [BryD]
- 1986 Daniel Bryant forscht in Shanghai, Beijing, Hong Kong, Taipei und Tokyo. [BryD]
- 1986-1987 Daniel Bryant ist Direktor des Centre for Pacific and Oriental Studies der University of Victoria, British Columbia. [BryD]
- 1987-1989 Daniel Bryant ist Vorsteher des Department of Pacific and Asian Studies der University of Victoria, British Columbia. [BryD]
- 1991-1992 Daniel Bryant ist Visiting Scholar am Centre for Chinese Studies in Taipei. [BryD]
- 1993 Daniel Bryant forscht in Kyoto, Beijing, Xinyang (Henan) und Xi'an (Shaanxi). [BryD]
- 1993-1996 Daniel Bryant ist Mitglied des Executive Committee der Western Branch der American Oriental Society. [BryD]
- 1994 Daniel Bryant forscht im Sommer in Tokyo und Taipei. [BryD]
- 1995 Daniel Bryant forscht im Sommer in Taipei. [BryD]
- 1997- Daniel Bryant ist Professor of Chinese am Department of Pacific and Asian Studies der University of Victoria, British Columbia. [BryD]
- 2000 Daniel Bryant ist für zwei Monate Visiting Scholar an der Faculty of Letters der Kyoto-Universität. [BryD]
- 2000-2001 Daniel Bryant ist Visiting Scholar am Institute of History and Philology der Academia Sinica in Taipei. [BryD]

### *Bibliographie : Autor*

- 1977 Bryant, Daniel Joseph. *The high T'ang poet Meng Hao-jan : studies in biography and textual history*. (Vancouver : University of British Columbia, 1977). Diss. Univ. of British Columbia, 1977. [Meng Haoran]. [WC]
- 1982 Bryant, Daniel. *Lyric poets of the Southern T'ang : Feng Yen-ssu, 903-960*. (Vancouver : University of British Columbia Press, 1982). [Feng, Yansi. *Yang chun ji* ; Li, Jing. *Nan Tang er zhu ci* ; Li Yu]. [WC]
- 1996 Zhang, Kangkang. *The invisible companion*. Transl. by Daniel Bryant. (Beijing : New World Press, 1996). Übersetzung von Zhang, Kangkang. *Yin xing ban lü*. (Beijing : Zuo jia chu ban she, 1986). 隐形伴侣 [WC]
- 1997 Bryant, Daniel. *He Jingming cong kao*. (Taipei : Xue sheng shu ju, 1997). 何景明叢考 [BryD]

### **Bryant, Samuel H.** (um 1983)

#### *Bibliographie : Autor*

- 1973 Galbraith, John Kenneth. *A China passage*. Illustrated with photos by Marc Riboud, and endpaper map by Samuel H. Bryant. (Boston : Houghton Mifflin, 1973). [Bericht seiner Reise 1972 auf Einladung der Chinesischen Akademie der Wissenschaften, Hong Kong, Beijing, Nanjing, Shanghai, Hangzhou]. [LOC]

### **Bryer, Jackson R.** (um 1992) : Professor of English, University of Maryland

*Bibliographie : Autor*

- 2008 Wilder, Thornton. *The selected letters of Thornton Wilder*. Ed. by Robin G. Wilder and Jackson R. Bryer ; foreword by Scott Donaldson. (New York, N.Y. : HarperCollins, 2008). [ZB]

**Bryson, Bill** = Bryson William McGuire (Des Moines, Iowa 1951-) : Schriftsteller, Journalist

*Bibliographie : Autor*

- 1999 [Bryson, Bill]. *Ha ! Xiao Buliedian*. Bi'er Bulaisen zhu ; Zhang Yan yi. (Taibei : Huang guan wen hua chu ban she, 1999). (Huang guan cong shu ; 2908. Qiao hu zi guang shi jie ; 1). Übersetzung von Bryson, Bill. *Notes from a small island*. (New York, N.Y. : Morrow, 1995). 哈！小不列顛 [WC]
- 1999 [Bryson, Bill]. *Ou zhou zai fa xiao*. Bier Bulaisen zhu ; Peng Qianwen yi. (Taibei : Huang guan wen hua chu ban she, 1999). (Huang guan cong shu ; 2909. Qiao hu zi guang shi jie ; 2). Übersetzung von Bryson, Bill. *Neither here nor there : travels in Europe*. (New York, N.Y. : Morrow, 1992). 歐洲在發酵 [WC]
- 1999 [Bryson, Bill]. *Yi jiao cai jin xiao mei guo*. Bier Bulaisen zhu ; Zhang Huiying yi. (Taibei : Huang guan, 1999). (Huang guan con shu ; 2952. Qiao hu zi guang shi jie ; 3). Übersetzung von Bryson, Bill. *The lost continent : travels in small-town America*. (New York, N.Y. : Harper & Row, 1989). 一腳踩進小美國 [WC]
- 2000 [Bryson, Bill]. *Bie gen shan guo bu qu*. Bier Bulaisen zhu ; Lin Jinghua, Peng Qianwen yi. (Taibei : Huang guan, 2000). (Huang guan cong shu ; 2990). *A walk in the woods*. (New York, N.Y. : HarperCollins, 1998). 別跟山過不去 [WC]

**Bryson, Mary Isabella** (1855-1904) : Englische Missionarin in Tianjin

*Bibliographie : Autor*

- 1885 Bryson, Mary Isabella. *Child life in Chinese homes*. (London : Religious Tract Society, 1885). <http://library.umac.mo/ebooks/b21561655.pdf>. [WC]
- 1891 Bryson, Mary Isabella. *John Kenneth Mackenzie, medical missionary to China*. (New York, N.Y. : Revell, 1891). <https://archive.org/details/johnkennethmacke00brys>. [WC]
- 1894 Bryson, Mary Isabella. *James Gilmour and John Horden : the story of their lives*. (London : Sunday School Union, 1894). <http://catalog.hathitrust.org/Record/100767554>. [WC]
- 1894 Bryson, Mary Isabella. *James Gilmour and the Mongol Mission*. (London : National Sunday School Union, 1894). <http://umaclib3.umac.mo/record=b2547137>. [WC]
- 1895 Bryson, Mary Isabella. *Fred. C. Roberts of Tientsin : or, for Christ and China*. (London : H.R. Allenson, 1895). [Frederick Charles Roberts]. <https://archive.org/details/fredcrobertsofti00brysoft/page/n6>. [WC]
- 1900 Bryson, Mary Isabella. *Child life in China*. (London : Religious Tract Society, 1900). <https://archive.org/details/childlifeinchin00brysgoog>. [WC]

**Bu, Ning** (um 1999)*Bibliographie : Autor*

- 1999 [Goethe, Johann Wolfgang von]. *Shao nian Weite zhi fan nao*. Gede zhu ; Bu Ning yi. (Beijing : Da zhong wen yi chu ban she, 1999). (Shi jie wen xue ming zhu bai bu).  
Übersetzung von Goethe, Johann Wolfgang von. *Die Leiden des jungen Werther*. (Leipzig : Weyand, 1774).  
少年维特之烦恼 [WC]

**Bu, Ren** (um 1975)*Bibliographie : Autor*

- 1975 [Toynbee, Arnold Joseph]. *Wen ming wei ji yu shi jie qian tu : xi fang yu shi jie*. Tangenbi zhuan ; Bu Ren yi. (Taibei : Lu shan chu ban she yin xing, 1975). (Lu shan wen ku ; 5).  
Übersetzung von Toynbee, Arnold Joseph. *The world and the West*. (London : Oxford University Press, 1953).  
文明危機與世界前途 : 西方與世界  
[Enthält] : [WC]

**Bu, Wancang** (Anhui 1903-1974) : Filmregisseur, Kameramann, Produzent*Biographie*

- 1926 Film : *Chan hui* = 忏悔 [Repentance] unter der Regie von Bu Wancang nach Tolstoy, Leo. *Voskresenie*. (Purleigh, Maldon : V. Tchertkoff, 1899). [Film,WC]
- 1931 Stummfilm von *Yi jian mei* = A spray of plum blossom = 一剪梅 = Adaptation von *The two gentlemen of Verona* von William Shakespeare unter der Regie von Bu Wancang. [Film,Shak36:S. 242]
- 1958 Film : *Yi ye feng liu* = 一夜风流 [The unforgettable night] unter der Regie von Bu Wancang nach Tolstoy, Leo. *Voskresenie*. (Purleigh, Maldon : V. Tchertkoff, 1899). [Film,WC]

**Bu, Zhao** (um 1966)*Bibliographie : Autor*

- 1966 [Steinbeck, John]. *Piao liang nü ren*. Shitanpeike deng tong zhuan ; Bu Zhao yi zhe. (Taibei : Shui niu chu ban she, 1966). (Shui niu xin kan ; 13). [Übersetzung von Short stories von Steinbeck].  
漂亮女人 [WC]
- 1968 [Cather, Willa]. *Kai ken de ren*. Kaisai zhuan ; Bu Zhao yi zhe. (Taibei : Zheng wen, 1968). (Gao shui zhu de du wu cong shu ; 36). Übersetzung von Cather, Willa. *O pioneers!* (Boston : H. Mifflin, 1913).  
開墾的人 [WC]
- 1977 [Dostoyevsky, Fyodor]. *Shu nü*. Dusituoyefusiji zhuan ; Bu Zhao yi zhe. (Taibei : Yuan xing chu ban she, 1977). (Xiao can cong kann ; 22). Übersetzung von Dostoyevsky, Fyodor. *Krotkaia*. In : *Dnevnik pisatelia (1876)*. = *Krotkaia*. (Paris : E. Plon, Nourrit et Cie, 1886). = *A gentle spirit*. Transl. by Constance Garnett. In : *The short stories of Dostoevsky*. (New York, N.Y. : The Dial Press, 1946).  
淑女 [WC]

**Bu, Zhengli** (um 1993)

*Bibliographie : Autor*

- 1993 [Austen, Jane]. *Aima*. Zhen Aositing zhu ; Bu Zhengli bian ji. (Tainan : Han feng chu ban she, 1993). (Shi jie wen xue ming zhu ; 67). Übersetzung von Austen, Jane. *Emma : a novel*. Vol. 1-3. (London : Printed for John Murray, 1816).  
愛瑪 [WC]

**Bu, Zhi** (um 1976)*Bibliographie : Autor*

- 1976 [Chekhov, Anton Pavlovich]. *Qihefu xi ju ji*. Qihefu zhuan ; Bu Zhi yi zhe. (Taibei : Wan nian qing, 1976). (Wan nian qing cong shu ; Y13). [Übersetzung von Dramen von Chekhov].  
契訶夫戲劇集 [WC]

**Bu, Zhu** (um 1980)*Bibliographie : Autor*

- 1957 [Dickens, Charles]. *Ku hai gu chu*. Diegengsi zhuan ; Bu Zhu yi zhe. (Taibei : Xin lu, 1957). (Xin yi shi jie wen xue ming zhu). Übersetzung von Dickens, Charles. *Oliver Twist ; or the Parish boy's progress*. Vol. 1-3. (London : Richard Bentley, 1838).  
苦海孤雛 [WC]
- 1957 [Dickens, Charles]. *Shuang cheng ji*. Diegengsi zhuan ; Bu Zhu yi zhe. (Taibei : Xin lu, 1957). (Xin yi shi jie wen xue ming zhu). Übersetzung von Dickens, Charles. *A tale of two cities*. With illustrations by H.K. Browne. (London : Chapman and Hall, 1859). [Weekly 30 April-26 Nov. 1859].  
雙城記 [WC]
- 1957 [Eliot, George]. *Mo fang*. Ailite zhuan ; Bu Zhu yi zhe. (Taibei : Xin lu, 1957). (Xin yi shi jie wen xue ming zhu). Übersetzung von Eliot, George. *The mill on the floss*. Vol. 1-3. (Edinburgh ; London : W. Blackwood and Sons, 1860).  
磨坊 [WC]
- 1957 [Hope, Anthony]. *Gu bao cang long*. Huobo zhuan ; Bu Zhu yi zhe. (Taibei : Xin lu, 1957). (Xin yi shi jie wen xue ming zhu). Übersetzung von Hope, Anthony. *The prisoner of Zenda*. (Bristol : J.W. Arrowsmith, 1894).  
古堡藏龍 [WC]
- 1958 [Anderson, Sherwood]. *Andesen xuan ji*. Andesen zhuan ; Bu Zhu yi zhe. (Taibei : Xin lu, 1958). [Selected stories of Sherwood Anderson].  
安德森選集 [WC]
- 1965 *Shi jie ming zhu xuan du*. Bu Zhu yi zhe. (Tainan : Biao zhu, 1965).  
世界名著選讀  
[Enthält].  
[Hemingway, Ernest]. *Lao ren yu hai*. Übersetzung von Hemingway, Ernest. *The old man and the sea*. (New York, N.Y. : Scribner, 1952).  
老人與海  
[Storm, Theodor]. *Yin meng hu*. Übersetzung von Storm, Theodor. *Immensee*. In : Volksbuch für Schleswig, Holstein und Lauenburg auf das Jahr 1850. = (Berlin : Duncker, 1851). 茵夢湖  
[Goethe, Johann Wolfgang von]. *Shao nian wei te zhi fan nao*. Übersetzung von Goethe, Johann Wolfgang von. *Die Leiden des jungen Werther*. (Leipzig : Weyand, 1774).  
少年維特之煩惱 [WC]
- 1965 [Shakespeare, William]. *Zhi hui de deng*. Shashibiya deng zhuan ; Bu Zhu yi zhe. (Tainan : Dong hai zong jing xiao, 1965). [Übersetzung der Zitate von Shakespeare].  
智慧的燈 [WC]

- 1967 [London, Jack]. *Jieke Lundun xuan ji*. Lundun zhuan ; Bu Zhu yi zhe. (Tainan : Kai shan, 1967). (Kai shan wen xue cong shu ; 4). [Übersetzung ausgewählter Werke von London]. 傑克倫敦選集 [WC]
- 1968 [Dostoyevsky, Fyodor]. *Zui yu fa*. Duosituoyefusiji zhuan ; Bu Zhu yi zhe. (Taipei : Jiang nan, 1968). Übersetzung von Dostoyevsky, Fjodor Michailowitch. *Prestuplenie i nakazanie : roman v shesti chasty'a'kh s epilogom*. In : Russki westnik ; no 1-12, Jan.-Dez. (1866). = Vol. 1-2. (S. Peterburg : Izd. A. Bazunova, 1867). = *Le crime et le châtement*. (Paris : Plon, 1884). = *Crime and punishment*. Transl. from the Russian by Constance Garnett. (London : W. Heinemann, 1914). = *Raskolnikow, oder, Schuld und Sühne*. (Leipzig : W. Friedrich, 1882). 罪與罰 [WC]
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**Buat, Edmond** = Buat, Edmond Alphonse Léon (Châolons-sur-Marne 1868-1923) : General*Bibliographie : Autor*

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興登堡成敗鑑 [KVK,Lin1]

**Buber, Martin** (Wien 1878-1965 Jerusalem) : Religionsforscher, Philosoph,  
Honorarprofessor für Religionswissenschaft, Universität Frankfurt a.M., Professor für  
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*Biographie*

- 1897 Mit der deutschen Besetzung von Qingdao und Jiaozhou beginnt sich Martin Buber für China zu interessieren. [Bub10]
- 1910 Tschuang-tse [Zhuangzi]. *Reden und Gleichnisse des Tschuang-tse*. Deutsche Auswahl von Martin Buber [ID D11978].  
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Maurice Friedman : The influence of taoism came relatively early in Buber's thought, and unlike the Vedānta persisted in his mature thought. While on the one hand Buber seemed to reject some aspects of taoism that he had earlier espoused, on the other this dialogue with Taoism remained of central importance to him throughout his life. Buber's long essay on *The teaching of the tao* had a great impact on the German Youth movement. Buber was one of the idols of German youth, not because of what he wrote on Hasidism, but because of his publication of Zhuangzi and his essay *The teaching of the tao*. In this essay Buber was not concerned so much with metaphysical thought as with being as embodied in what he calls the 'central man'. In this connection he dealt with Laozi, whose path he saw as pointing to the 'perfected' or 'completed' man - an image of the human which cannot be spelled out or analyzed. He compared this way many times to the Heraclitean Logos, to Heraclitus whose sense of the opposites was close to the 'yin' and 'yang' of the tao. Each thing reveals the tao through its unity of existence, he declared. Thus the tao is found only in the manifoldness of all things. Here we have unmistakably the mysticism of the particular and the concrete... In *The teaching of the tao* Buber spends a good deal of time contrasting two types of action, the one which interferes in the web of things, and the other which, instead of interfering, rests in the work of the inner deed, but is an affecting of the whole, where things happen as you will them, and yet you seem to be doing nothing, where you rule people and yet they do not know that they are ruled. He relates this to the will, the willing person. There is no longer any division between him and what is willed. What is willed becomes being. The perfected man does not interfere in the life of things, he does not impose himself on them, but helps all beings to their freedom. Through his unity he leads them to the unity, he liberates their nature and their destiny, he releases Tao in them. In the life together of human beings, the ruler rules in the same way. He guards and unfolds the natural life of the kingdom. To do this he does not use violence ; he just makes a gesture with his hand. What he wants to happen happens, and yet the people think that they are ruling themselves. [HeJo1,FrieM1]

1910.1

Buber, Martin. *Die Lehre vom Tao* [ID D11978].

1

Über den Theorien von Rassen und Kulturen ist in unserer Zeit das alte Wissen vernachlässigt worden, daß der Orient eine natürliche, in seinen Werten und Werken geäußerte Einheit bildet: daß über seinen Volksgliedern sich eine Gemeinsamkeit erhebt, die ihn von Schicksal und Schöpfung des Abendlandes in unbedingter Klarheit sondert. Die genetische Erklärung dafür, die hier nicht darzulegen ist, hat ihre Begründung natürlicherweise an den verschiedenen Bedingungen nicht bloß im Raum, sondern auch in der Zeit, da ja die im Geistigen bestimmende Epoche des Orients einem andern Menschheitsmoment zugehört als die des Abendlandes.

Hier ist die Einheit des Orients nur andeutend zu erweisen an einer Erscheinung, die freilich unter allen die wesentliche ist: an der Erscheinung der Lehre.

In seinem Urzustande ist der morgenländische Geist, was aller Menschegeist im Urzustände ist: Magie. Das ist sein Wesen, daß er der mit tausendfältiger Drohung einstürmenden Ungebundenheit der Natur mit seiner Gebundenheit entgegentritt, der bindende, das ist magische Gewalt innewohnt. Geregelt Wort, geordnete Bewegung, Zauberspruch und Zaubergeste zwingen das dämonische Element in Regel und Ordnung. Alle primitive Technik und alle primitive Organisation sind Magie; Werkzeug und Wehr, Sprache und Spiel, Brauch und Bund entspringen magischer Absicht und dienen in ihrer Urzeit magischem Sinn, aus dem sich ihr Eigenleben erst allmählich herauslöst und verselbständigt. Diese Herauslösung und Verselbständigung vollzieht sich im Orient sehr viel langsamer als im Abendlande. Im Abendlande hat das Magische nur in der Volksreligiosität, in der sich die undifferenzierte Ganzheit des Lebens bewahrt hat, lebendige Dauer; auf allen andern Gebieten ist die Lösung schnell und vollständig. Im Orient ist sie langsam und unvollständig: an den Produkten der Scheidung haftet noch lange der magische Charakter. So verharret zum Beispiel die Kunst des Orients vielfach auch nach Erlangung der bildnerischen Freiheit und Macht noch in der magischen Intention, wogegen ihr im Abendlande die Erreichung dieser Höhe das Eigenrecht und den Eigenzweck verleiht.

Unter den drei Grundmächten, in denen sich der weisende Geist des Morgenlandes (von dem gestaltenden Geist sehe ich hier ab) aufbaut und von denen der Okzident nur zwei - sie seien Wissenschaft und Gesetz genannt - schöpferisch besitzt, ist es die dritte - sie sei die Lehre genannt —, die sich vom magischen Urboden am vollständigsten zu lösen vermag.

Es scheint mir zum Verständnis des Orients nötig, diese Grundmächte in aller Deutlichkeit voneinander abzuheben. Die »Wissenschaft« umfaßt alle Kunde von einem Sein, irdischem und himmlischem, die niemals und nirgends voneinander geschieden sind, sondern sich zur Welt des Seins zusammenschließen, die der Gegenstand der Wissenschaft ist.

Das »Gesetz« umfaßt alles Gebot eines Sollens, menschlichen und göttlichen, die niemals und nirgends voneinander geschieden sind, sondern sich zur Welt des Sollens zusammenschließen, die der Gegenstand des Gesetzes ist.

Wissenschaft und Gesetz gehören stets zueinander, so daß das Sein sich am Sollen bewährt, das Sollen am Sein sich begründet. Der wachsende Zwiespalt zwischen Sein und Sollen, Wissenschaft und Gesetz, der die Seelengeschichte des Okzidents charakterisiert, ist dem Orient fremd.

Zu Wissenschaft und Gesetz tritt als die dritte Grundmacht des morgenländischen Geistes die Lehre.

Die Lehre umfaßt keine Gegenstände, sie hat nur einen Gegenstand, sich selber: das Eine, das not tut. Sie steht jenseits von Sein und Sollen, von Kunde und Gebot; sie weiß nur eins zu sagen: das Notwendige, das verwirklicht wird im wahrhaften Leben. Das Notwendige ist keineswegs ein Sein und der Kunde zugänglich; es wird nicht vorgefunden, weder auf Erden noch im Himmel, sondern besessen und gelebt. Das wahrhafte Leben ist keineswegs ein Sollen und dem Gebote Untertan; es wird nicht übernommen, weder von Menschen noch von Gott, sondern es kann nur aus sich selbst erfüllt werden und ist ganz und gar nichts andres als Erfüllung. Wissenschaft steht auf der Zweiheit von Wirklichkeit und Erkenntnis; Gesetz steht auf der Zweiheit von Forderung und Tat; die Lehre steht ganz und gar auf der Einheit des Einen, das not tut. Man darf immerhin den Sinn, den die Worte Sein und Sollen in

Wissenschaft und Gesetz haben, von Grund aus umwandeln und das Notwendige als ein Sein bezeichnen, das keiner Kunde zugänglich ist, das wahrhafte Leben als ein Sollen, das keinem Gebote Untertan ist, und die Lehre sodann als eine Synthese von Sein und Sollen. Aber man darf, wenn man es tut, diese Rede, die für Wissenschaft und Gesetz ein Widersinn ist, nicht dadurch eitel und zunichte und präsentabel machen, daß man Kunde und Gebot durch eine »innere« Kunde, durch ein »inneres« Gebot ersetzt, mit denen die Lehre zu schaffen habe. Diese Phrasen einer hergebrachten gläubig-aufklärerischen Rhetorik sind nichts als wirrer Trug. Der dialektische Gegensatz von Innen und Außen kann nur zur symbolischen Verdeutlichung des Erlebnisses dienen, nicht aber dazu, die Lehre in ihrer Art von den andern Grundmächten des Geistes abzuheben. Nicht das ist das Eigentümliche der Lehre, daß sie sich mit der Innerlichkeit befaßt oder von ihr Maß und Recht empfangt; es wäre unsinnig, Wissenschaft und Gesetz um die gar nicht von der äußeren zu sondernde »innere Kunde«, um das gar nicht von dem äußeren zu sondernde »innere Gebot« schmälern zu wollen. Vielmehr ist dies das Eigentümliche der Lehre, daß sie nicht auf Vielfaches und Einzelnes, sondern auf das Eine geht und daß sie daher weder ein Glauben noch ein Handeln fordert, die beide in der Vielheit und Einzelheit wurzeln, daß sie überhaupt nichts fordert, sondern sich verkündet. Dieser wesenhafte Unterschied der Lehre von Wissenschaft und Gesetz dokumentiert sich auch im Historischen. Die Lehre bildet sich unabhängig von Wissenschaft und Gesetz, bis sie in einem zentralen Menschenleben ihre reine Erfüllung findet. Erst im Niedergang, der bald nach dieser Erfüllung beginnt, vermischt sich die Lehre mit Elementen der Wissenschaft und des Gesetzes. Aus solcher Vermischung entsteht eine Religion: ein Produkt der Kontamination, in dem Kunde, Gebot und das Notwendige zu einem widerspruchsvollen und wirksamen Ganzen verschweißt sind. Nun wird so Glauben wie Handeln gefordert: das Eine ist entschwunden.

Lehre und Religion, beide sind nicht Teilmächte, wie Wissenschaft und Gesetz, sondern repräsentieren die Ganzheit des Lebens. Aber in der Lehre sind alle Gegensätze der Ganzheit in dem Einen aufgehoben wie die sieben Farben im weißen Licht; in der Religion sind sie zur Gemeinschaft verbunden wie die sieben Farben im Regenbogen. Die Magie, die Wissenschaft und Gesetz umrandete, die Lehre aber nicht anrühren konnte, ergreift Besitz von der Religion. Ihre bindende Gewalt bindet die auseinanderstrebenden Elemente zum schillernden Zauberwirbel, der die Zeiten beherrscht.

Zwischen der Lehre und der Religion, von der einen zur andern führend, stehen Gleichnis und Mythos. Beide schließen sich an das zentrale Menschenleben, in dem die Lehre ihre reinste Erfüllung gefunden hat: das Gleichnis als das Wort dieses Menschen selber, der Mythos als der Niederschlag seines Lebens in dem Bewußtsein der Zeit. Demgemäß scheint das Gleichnis noch ganz auf der Seite der Lehre, der Mythos schon ganz auf der Seite der Religion zu stehen. Dennoch tragen beide die Vermittlung in sich. Dies ist aus dem Wesen der Lehre zu verstehen, wenn sie in ihrem Verhältnis zu den Menschen betrachtet wird. Die Lehre hat nur einen Gegenstand: das Notwendige. Es wird verwirklicht im wahrhaften Leben. Vom Menschen aus gesehen, bedeutet diese Verwirklichung nichts anderes als die Einheit. Das ist aber nicht, wie es scheinen mag, eine abstrakte Bestimmung, sondern die allerlebendigste. Denn die Einheit, die gemeint ist, ist ja nicht die zusammenfassende Einheit einer Welt oder einer Erkenntnis, nicht die gesetzte Einheit des Geistes oder des Seins oder irgendeines gedachten oder gefühlten oder gewollten Dinges, sondern sie ist die Einheit dieses Menschenlebens und dieser Menschenseele, die sich in sich selber erfüllt, deines Lebens und deiner Seele Einheit, du von der Lehre Ergriffener. Das wahrhafte Leben ist das geeinte Leben.

Es gibt aber, wie es zweierlei Güte und zweierlei "Weisheit gibt, elementare und gewonnene, so auch zweierlei Einheit im Menschen, an der sich die Lehre als deren Weihung bewähren und verwirklichen kann: die Einheit der Einfältigen und die Einheit der Eingewordenen. In der Zeit ihrer Bildung spricht die Lehre nur zu den Eingewordenen. Aber sowie der zentrale Mensch erscheint, dessen gewonnene Einheit die Reinheit und die schlichte Kraft der elementaren hat, muß er die Einfältigen suchen, seine armen Brüder im Geiste, daß ihre tiefe Einheit, die all ihre Sünden und Narrheiten im Schöße hegt, sich über Sünde und Narrheit heilige.

Und er spricht zu ihnen in der Sprache, die sie hören können: im Gleichnis. Und wenn er stirbt, ist ihnen sein Leben zum Gleichnis geworden. Ein Leben aber, das zum Gleichnis wurde, heißt Mythos.

Das Gleichnis ist die Einstellung des Absoluten in die Welt der Dinge. Der Mythos ist die Einstellung der Dinge in die Welt des Absoluten.

Auch schon solange die Lehre nur zu den Eingewordenen spricht, kann sie des Gleichnisses nicht entraten. Denn die nackte Einheit ist stumm. Nur aus den Dingen, Vorgängen und Beziehungen kann sie Sprache gewinnen: es gibt keine Menschensprache jenseits der Dinge, der Vorgänge und der Beziehungen. Sowie die Lehre zu den Dingen kommt, kommt sie zum Gleichnis. Solange jedoch die Lehre nur zu den Eingewordenen spricht, ist das Gleichnis nur ein Glas, durch das man das Licht von einem Farbensaum umrahmt schaut. Aber sobald die Lehre durch ihren zentralen Menschen zu den Einfältigen zu reden beginnt, wird das Gleichnis zum Prisma. So leitet die Erfüllung zur Aufhebung hinüber, und im Gleichnis des Meisters ruht schon keimend aller Riten Rausch und aller Dogmen Wahn.

Und hinwieder wird auch das Leben des zentralen Menschen nicht im Spiegelglas, sondern im Prisma aufgefangen: es wird mythisiert. Mythos heißt nicht: die Gestirne auf die Erde herabbringen und in Menschengestalt auf ihr wandeln lassen, sondern die beseligende Menschengestalt wird in ihm zum Himmel erhoben, und Mond und Sonne, Orion und die Plejaden dienen nur dazu, sie zu schmücken. Mythos ist auch nicht ein Ding von dort und ehemals, sondern eine Funktion von heute und allezeit, von dieser Stadt, in der ich schreibe, und allen Orten des Menschen. Eine ewige Funktion der Seele: die Einstellung des Erlebten in den bald mehr triebhaft, bald mehr gedankhaft, aber auch vom Dumpfsten noch irgendwie empfundenen Weltprozeß, in die Magie des Daseins. Je stärker die Spannung und Intensität des Erlebens, je größer die erlebte Gestalt, das erlebte Ereignis, desto zwingender die mythenbildende Gewalt. Wo die höchste Gestalt, der Held und Heiland, das erhabenste Ereignis, sein dargelebtes Leben, und die mächtigste Spannung, die der erschütterten Einfältigen, zusammentreffen, entsteht der Mythos, der die Zukunft bestimmt. So geht der Weg zur Aufhebung weiter; denn im Mythos des Heilands ruht schon keimend das Bekenntnis zum kleinen Wunder und der Mißbrauch der Wahrheit von Heil und Erlösung. Die Aufhebung vollzieht sich in der Religion, und sie vollendet sich in der perpetuierten Gewalttat, die sich Religion nennt und die Religiosität in Fesseln hält. Immer wieder erwacht in den Seelen der Religiösen die Inbrunst nach der Freiheit: nach der Lehre; immer wieder wird Reformation, wird Wiederbringung, Erneuerung der Lehre gewagt; immer wieder muß sie mißlingen, muß die glühende Bewegung statt in der Lehre in einer Mischung von Wissenschaft und Gesetz, der sogenannten geläuterten Religion münden. Denn die Lehre kann nicht wiedergebracht, nicht erneuert werden. Ewig die eine, muß sie doch ewig von neuem beginnen. In dieser Bahn vollzieht sich die Geschichte der höchsten Erscheinung morgenländischen Geistes.

2

Daß aber die Lehre ewig von neuem beginnt, das ist keineswegs etwa so zu verstehen, als ob sie ein Inhalt wäre, der verschiedene Formen annimmt, wie die es meinen, die die Wege der Lehre durchforschen und vergleichen, um das Gemeinsame zu ermitteln. Der Gegensatz von Inhalt und Form erscheint uns vielmehr als ein dialektischer Gegensatz, der die Geschichte nicht klärt, sondern trübt, gradeso wie er die Kunstanschauung nicht klärt, sondern trübt. Der Logos des Johannesevangeliums, das bedeutsamerweise der sprachlichen Welt entnommene Symbol des Urdaseins, ist wie ein Wahrzeichen gegen die Übergriffe dieser Dialektik aufgerichtet. »Das Wort« ist »im Anfang«, weil es die Einheit ist, die dialektisch zerlegt wird. Eben deswegen ist es der Mittler: weil es zu den Produkten der Zerlegung, etwa zu Gottheit und Menschheit oder, anders betrachtet, zu »Gott Vater« und dem »Heiligen Geist«, die Einheit stellt, die sie verbindet, die ursprüngliche, zerschiedene und fleischgeworden die Elemente wieder versöhnende Einheit. »Das Wort« ist damit der Genosse jedes echten Menschenwortes, das ja auch nicht ein Inhalt ist, der eine Form angenommen hat, sondern eine Einheit, die in Inhalt und Form zerlegt wird - eine Zerlegung, die die Geschichte des Menschenwortes und die Geschichte jedes einzelnen Menschenwortes nicht klärt, sondern trübt, und deren Recht daher nicht über den Bezirk der begrifflichen Einordnung hinauslangen darf. Ebenso verhält es sich mit der Lehre.

Die Lehre verkündet, was sie ist: die Einheit als das Notwendige. Dies ist aber keineswegs ein Inhalt, der verschiedene Formen annimmt. Wenn wir jeden Weg der Lehre in Inhalt und Form zerlegen, erhalten wir als den »Inhalt« nicht die Einheit, sondern die Rede von dem Himmelreich und der Gotteskindschaft, oder die Rede von der Leidenserlösung und dem heiligen Pfad, oder die Rede von Tao und dem Nichttun. Das kann nicht anders sein; denn die Einheit war eben mehr als der Inhalt Jesu oder Buddhas oder Lao-Tses, mehr als das, was sie aussprechen wollten, sie war der Sinn und der Grund dieser Menschen. Sie war mehr als der Inhalt ihres Wortes, sie war dieses Wortes Leben und dieses Wort selbst in seiner Einheit. Daher ist das Grundverhältnis, mit dem wir es hier zu tun haben, nicht das von Inhalt und Form, sondern, wie noch darzulegen sein wird, das von Lehre und Gleichnis. Man hat versucht, die Einheit nun doch wieder zu einem Inhalt, zu einem »gemeinsamen« Inhalt zu machen, indem man sie aus der Einheit des wahrhaften Lebens zur Einheit Gottes oder des Geistes oder des Seins machte, die den Wegen der Lehre gemeinsam sei - etwa nach der Analogie des modernen Monismus, der eine in irgendeiner Weise beschaffene »Einheit des Seins« statuiert. Es ist aber der Lehre durchaus nicht wesentlich, sich um das Wesen Gottes als eines Seienden zu bekümmern. Bei Buddha ist dies ja ganz offenbar; aber auch schon in den Upanischaden ist doch nicht das die Bedeutung der Lehre vom Atman, daß damit eine Aussage über die Einheit des Seins gemacht würde, sondern daß, was man Sein nennt, nichts anderes ist als die Einheit des Selbst und daß also dem Geeinten die Welt als Sein, als Einheit, als sein Selbst entgegentritt. Ebenso ist es dem Urchristentum nicht um die Einheit Gottes zu tun, sondern um die Wesensgleichheit des geeinten Menschen mit Gott; auch hier ist das Seiende gewissermaßen nur um des Notwendigen willen da. Und das gleiche gilt von der Tao-Lehre, wo alles, was von der »Bahn« der Welt gesagt wird, auf die Bahn des Vollendeten hinweist und in ihr seine Bewährung und Erfüllung erhält.

Es muß einem heutigen Abendländer freilich schwer werden, dies ganz zu realisieren, insbesondere dem philosophisch Geschulten, dem das Notwendige etwa das sub specie aeterni gesehene Sein, die Einheit etwa der Akt des Zusammensehens in der Erkenntnis ist. Der heutige Abendländer subsumiert, was nicht zu subsumieren ist. Die Lehre bekümmert sich um das Sein ebensowenig, wie sie sich um das Sollen bekümmert, sondern allein um die Wirklichkeit des wahrhaften Lebens, die primär und unsubsumierbar ist. Es ist ihr daher auch nicht von der Scheidung zwischen Subjekt und Objekt aus beizukommen, so daß man die Einheit wohl nicht mehr ins Objekt, dafür aber ins Subjekt verlegte; sondern diese Scheidung ist für den Menschen der Lehre entweder überhaupt nicht da, oder sie ist ihm nur die reine Formel für jenen vielgestaltigen dialektischen Gegensatz, auf dessen Aufhebung die Lehre errichtet ist.

3

Der Weg der Lehre ist demgemäß nicht der zur Ausbildung einer Erkenntnis, sondern der zur reinen Erfüllung in einem zentralen Menschenleben. Das ist an den drei Erscheinungen der Lehre, die uns in hinlänglicher Dokumentation überliefert sind, mit größerer oder geringerer Klarheit zu gewahren.

Diese drei Erscheinungen sind: die chinesische Tao-Lehre, die indische Erlösungslehre, die jüdisch-urchristliche Lehre vom Reiche Gottes. Auch dieser Erscheinungen Dokumentation reicht nicht hin, um ihren Weg ganz zu überschauen. So wissen wir von der werdenden jüdisch-urchristlichen Lehre einiges von den Lebensgemeinschaften, die sie trugen - von den Rechabiten (Jeremia 35) bis zu den Essäern, auf deren uralte Tradition trotz aller Übertreibungen wohl mit Recht hingewiesen wird -, aber sehr wenig von den Worten dieses sozusagen unterirdischen Judentums, die wir nur dürftig aus späten Quellen erschließen oder errahnen können. Hinwieder sind uns in den Schriften der Tao-Lehre Sprüche der »Alten« überliefert, die uns die lange Vorexistenz der Lehre verbürgen, und diese wird auch durch Äußerungen von gegnerischer Seite bestätigt; aber von den Lebensformen, in denen sie sich fortpflanzte, haben wir nur ganz unzulängliche Nachricht. Nicht einmal das indische Schrifttum, von allen das unvergleichlich größte, bietet eine vollständige Anschauung des Zusammenhangs. Immerhin genügt das Material, um zu zeigen, wie sich die Lehre unabhängig von Wissenschaft und Gesetz bildet und wie sie sich im zentralen Menschen erfüllt, der Wissenschaft und Gesetz ohne Kampf, lediglich durch die Lehre und das Leben überwindet. So überwindet Buddha die vedische Wissenschaft mit der Aufhebung der »Ansicht«, die dem Vollendeten nicht zustehe, im »Pfad«, und das brahmanische Gesetz mit der Aufhebung der Kasten im Orden. So überwindet Lao-Tse die offizielle Weisheit durch die Lehre vom »Nichtsein«, die offizielle Tugend durch die Lehre vom »Nichttun«.

Und auch dies können wir an den Erscheinungen der Lehre sehen, daß der zentrale Mensch der Lehre kein neues Element zubringt, sondern sie erfüllt. »Ich bin nicht gekommen, aufzulösen, sondern zu erfüllen.« So sagt auch Lao-Tse von sich, er habe nur das Unerkannte der Vorzeit, die Ahnung des Einen, die im Wort des Volkes ruht, zu erfüllen. Er führt etwa den Spruch an: »Gewalttätige erreichen nicht ihren natürlichen Tod«, und fügt hinzu: »Was die andern lehren, lehre ich auch: ich will daraus einen Vatergrund der Lehre machen.« Dies entspricht den Worten der Bergpredigt: »Ich aber sage euch«; denn Gewalt ist schon an sich für Lao-Tse das Tote, das Leblose in der Welt, weil sie das Taolose ist. Erfüllen bedeutet hier wie dort: ein Überliefertes aus dem Bedingten ins Unbedingte heben.

Der zentrale Mensch bringt der Lehre kein neues Element zu, sondern erfüllt sie; das heißt: er hebt sie zugleich aus dem Unerkannten ins Erkannte und aus dem Bedingten ins Unbedingte. In ihrer höchsten Wahrheit erweist sich diese Unbedingtheit des Erfüllenden, welche die Welt der Bedingten wider ihn setzt, erweist sich diese seine Kraft der Erfüllung in seinem Leben. In unvergleichbar höherem Maße noch als vom großen Herrscher, vom großen Künstler und vom großen Philosophen gilt von ihm, daß alles Zerstreute, Flüchtige und Fragmentarische in ihm zur Einheit zusammenwächst; sein Leben ist diese Einheit. Der Herrscher hat seine Völkergestaltung, der Künstler hat sein Werk, der Philosoph hat seinen Ideenbau; der Erfüllende hat nichts als sein Leben. Seine Worte sind Stücke dieses Lebens, jedes Vollstrecker und Urheber, jedes vom Schicksal angesprochen und vom Schicksal aufgefangen, das Heer der Stimmen durch diesen Menschenleib ins Endgültige wandelnd, die schwache Regung vieler Toten in ihm zur Macht gebunden, er das Kreuzesholz der Lehre, Erfüllung und Aufhebung, Heil und Untergang. Darum gibt es Logia, die kein Zweifel anzutasten vermag und die sich, durch die Geschlechter schreitend, auch ohne Schrift unvermischt erhalten kraft der Schicksalsprägung und der elementaren Einzigkeit der erfüllenden Rede. Denn der Erfüllende, der aus allem gebunden ist und doch aus dem Nichts kommt, ist der einzigste Mensch. Obgleich alles Suchen ihn begehrte und alle Einkehr ihn ahnte, wird er, wenn er erscheint, von wenigen erkannt, und diese wenigen sind wohl gar nicht von denen, die ihn ahnten und begehrten: so groß ist seine Einzigkeit — so unoriginell, so unscheinbar, so ganz und gar die letzte Echtheit des Menschentums. Am sichtbarsten ist dies an Jesus, an dem das Zeugnis, wie es scheint, durch den Tod, das einzige Absolute, das der Mensch herzugeben hat, vollendet worden ist. Ihm zunächst steht Buddha. Lao-Tses

Leben bietet sich am wenigsten dar. Das liegt daran, daß es eben das Leben seiner Lehre, ein verborgenes Leben war. In dem kargen Bericht des Geschichtsschreibers ist alles darüber gesagt; von seinem Leben: »Seine Lehre war die Verborgenheit des Selbst: namenlos zu werden war das, wonach er strebte«; und von seinem Tode: »Niemand weiß, wo er geendet hat: Lao-Tse war ein verborgener Weiser.«

4

Wie das Leben Lao-Tses, so ist auch seine Lehre die verborgenste, denn sie ist die gleichnisloseste.

Die nackte Einheit ist stumm. Sowie die Einheit aus Grund und Ziel eines ausgesonderten, in das wortlose Wunder versunkenen Menschentums zur Lehre wird, sowie sich in diesem Manne das Wort bewegt - in der Stunde der Stille, vor Tag, wo noch kein Du ist als das Ich, und die einsame Rede im Dunkel den Abgrund hinüber und herüber mißt —, ist die Einheit schon vom Gleichnis berührt. Der Mensch redet seine Worte, wie der Logos die Menschen redet: sie sind nicht mehr reine Einheit - es ist schon die Vielheit, das Gleichnis darin. Aber wie die Vielheit der Menschen, solange sie Kinder sind, noch an die Einheit gebunden ist und das Gleichnis nur so auf ihnen ruht wie das Lächeln auf ihren Lippen, so ist die Rede des Ausgesonderten in der Stunde der Stille nur erst vom Gleichnis berührt wie von einem Lächeln. Und wie die Vielheit der Menschen, wenn sie erwachsen und selber Kinder zeugen sollen, sich von der Einheit löst und das Gleichnis so in ihnen strömt wie das Blut in ihren Adern, so ist die Rede des Erfüllenden, wenn er zu den Menschen geht, vom Gleichnis durchflossen wie vom Blute.

Wie aber zwischen Kindheit und Mannheit die Zeit der Jugend steht, das ist die Tragödie, die sich unmerklich versöhnt, bis sie verschwunden ist, so steht zwischen Einsamkeit und Predigt die Zeit des Übergangs, die sich freilich nicht unmerklich versöhnt, sondern sich entscheidet. Buddha nennt sie die Zeit der Versuchung. Er spricht zum Versucher: »Nicht eher werde ich, o Böser, ins Nirwana eingehen, bis nicht dieser mein unsträflicher Wandel gediehen sein wird und zur Blüte gekommen, weithin verbreitet, bei vielen zu finden, reich entfaltet, so daß er von den Menschen schön geoffenbart ist.« In dieser Zeit ist das Gleichnis nicht mehr das Lächeln, noch nicht das Blut: es ist noch auf dem Geiste, schon in dem Geiste — wie der Traum. Wie die Jugend im Traum steht, so steht der Übergang im Traum. Darum ist das Wort der Einsamkeit der Schrei, und das Wort der Predigt die Erzählung; aber das Wort des Übergangs ist das Bild.

Es gibt jedoch ein Leben, in dem der Übergang nicht von der Einsamkeit zur Predigt führt, sondern von der Einsamkeit der Frage zur Einsamkeit der Fülle, von der Einsamkeit des Abgrunds zur Einsamkeit des Meeres. Das ist das verborgene Leben. Ich glaube, daß dieser Mensch wie die andern versucht wird. Und wie die andern geht er nicht ins Nirwana ein, aber er geht auch nicht zu den Menschen; er geht in die Verborgenheit. Die Verborgenheit soll ihm seine Kinder gebären. »Der seine Helle kennt, sich in sein Dunkel hüllt«, so nennt ihn Lao-Tse [Victor von Strauss]. Was ist diesem Menschen die Predigt? »Der Himmel redet nicht und weiß doch Antwort zu finden.« Was ist ihm die Mannheit?

»Der seine Mannheit liebt, an seiner Weibheit hält, der ist das Strombett aller Welt.« Dieser Mensch redet nicht zu sich und nicht zu den Menschen, sondern in die Verborgenheit. Wiewohl er selbst nicht auf dem Wege zu den Menschen ist, so ist doch sein Wort notwendigerweise auf dem Wege zum Gleichnis; er ist nicht im Übergang; aber sein Wort ist das Wort des Übergangs geblieben: das Bild. Seine Rede ist nicht eine volle Gleichnisrede wie die Buddhas oder Jesu, sondern eine Bilderrede. Sie gleicht einem Jüngling, der sich noch nicht von der Einheit zum Gleichnis gelöst hat wie der Mann, der nicht mehr an die Einheit gebunden ist wie das Kind. Aber das wäre ein Jüngling, wie wir ihn etwa in Hölderlins Gedichten ahnen: der nicht das über sich Hinausstrebende des Traums und der Tragödie hat, sondern nur die seherische Fülle der Jugend, ins Unbedingte und Ewige gekehrt, wo der Traum zur Mantik und die Tragödie zum Mysterium geworden ist. Verborgenheit ist die Geschichte von Lao-Tses Rede. Mag die Predigt von Benares, mag die Bergpredigt noch so mythisiert sein — daß dem Mythos eine große Wahrheit zugrunde lag, ist unverkennbar. In Lao-Tses Leben ist nichts, was diesem entspräche. Seiner Rede, dem Buche, merkt man überall an, daß es gar nicht das war, was wir Rede nennen, sondern nur wie das Rauschen des Meeres aus seiner Fülle, wenn ein leichter Wind es berührt. In dem kargen Bericht des Geschichtsschreibers ist auch dies mitgeteilt oder dargestellt. Lao-Tse geht in seine letzte Verborgenheit; er verläßt das Land, in dem er gewohnt hat. Er erreicht den Grenzpaß. Der Befehlshaber des Grenzpasses spricht zu ihm: »Ich sehe, daß Ihr in die Verborgenheit geht. Wollet doch ein Buch für mich schreiben, ehe Ihr geht.« Darauf schreibt Lao-Tse ein Buch in

zwei Abteilungen, das ist das Buch von Tao und der Tugend, in fünftausend und etlichen Worten. Sodann geht er. Und unmittelbar daran schließt sich in dem Bericht, was ich früher anführte: »Niemand weiß, wo er geendet hat.« Nachricht oder Sinnbild, gleichviel: dies ist die Wahrheit über Lao-Tses Rede. »Die es wissen, reden es nicht; die es reden, wissen es nicht«, heißt es in seinem Buche. Seine Rede ist nur wie das Rauschen des Meeres aus seiner Fülle. Die Lehre Lao-Tses ist bildhaft, aber gleichnislos, wofern wir an das vollständige Gleichnis denken, das vom Bilde zur Erzählung wurde. So übergab er sie der Zeit. Hunderte von Jahren vergingen darüber, da kam die Lehre an einen, der - sicherlich, wie alle großen Dichter, vieles Volksgleichnis in sich sammelnd - ihr Gleichnis dichtete. Dieser hieß Tschuang-Tse. Nicht also wie in der Lehre Jesu und Buddhas ist das Gleichnis in der Tao-Lehre das unmittelbare, im zentralen Menschen erwachsene Wort der Erfüllung, sondern es ist die Dichtung eines, dem die Lehre schon in ihrer Erfüllung übergeben war. Zerfallen ist die Erscheinung der Tao-Lehre in das erste Wort, das der nackten Einheit so nahe steht wie kein anderes Wort der Menschenwelt, und in das zweite Wort, in dem die Einheit so reiche und zärtliche Gewandung trägt wie in keinem andern Wort der Lehre, sondern allein in den großen Gedichten der Menschenwelt.

Beide aber zusammen erst geben uns die vollkommene Gestalt der Lehre in ihrer reinsten Erscheinung: wie sie Tao, »die Bahn«, Grund und Sinn des geeinten Lebens, als den Allgrund und Allsinn verkündet.

5

Tschuang-Tse lebte in der zweiten Hälfte des vierten und in der ersten des dritten Jahrhunderts v. Chr., also etwa 250 Jahre nach Lao-Tse (Ich vermag der neuerdings sich geltend machenden Spätattribution Lao-Tses nicht zuzustimmen). Während aber jener andere Apostel, der seinen Meister nicht leiblich kannte, Paulus, dessen Lehre von der Einheit des wahrhaften Lebens zersetzte und in einen ewigen Gegensatz von Geist und Natur - den man nicht aufheben, dem man nur entweichen könne - verkehrte, war Tschuang-Tse in Wahrheit ein Sendbote seiner Lehre: ihr Sendbote zu den Dingen der Welt. Denn daß er ihr Gleichnis dichtete, das ist ja nicht so zu verstehen, als hätte er sie an den Dingen »erklärt« oder auf die Dinge »angewendet«. Vielmehr trägt das Gleichnis die Einheit der Lehre in alle Welt hinein, so daß, wie sie es zuvor in sich umhagte, nun das All ihrer voll erscheint, und kein Ding ist so gering, daß sie sich weigerte, es zu füllen. Wer solcherart die Lehre nicht eifernd verbreitet, sondern sie in dem Wesen offenbart, der gewährt jedem, die Lehre nun auch in sich zu entdecken und zu beleben. Solch ein Apostolat ist still und einsam, wie die Meisterschaft, der es dient, still und einsam war. Es wohnt nicht mehr wie jene in der Verborgenheit, aber es ist durch keine Pflicht und durch keinen Zweck mit den Menschen verbunden. Der Geschichtsschreiber teilt uns fast nichts anderes aus Tschuang-Tses Leben mit als dies, daß er arm war und die Ämter, die ihm angeboten wurden, mit den Worten ablehnte: »Ich werde nie ein Amt annehmen. So werde ich frei bleiben, mir selbst zu folgen.« Dasselbe geht aus den in seinen Büchern verstreuten, offenbar von Schülerhand herrührenden Lebensnachrichten hervor. Und nichts anderes besagt der Bericht über sein Sterben. Er verbietet, ihm ein Begräbnis zu geben: »Erde und Himmel mir Sarg und Gruft, Sonne und Mond mir die zwei runden Heilsbilder, die Sterne mein Geschmeide, die unendlichen Dinge mein Trauergeleit — ist nicht alles beisammen? Was könntet ihr noch dazufügen?« Es ist nicht verwunderlich, daß die Welt der Bedingten sich wider ihn erhob. Seine Zeit, die unter der Herrschaft der konfuzianischen Weisheit von der sittlichen Einrichtung des Lebens nach Pflicht und Zweck stand, nannte Tschuang-Tse einen Nutzlosen. In Gleichnissen wie das vom nutzlosen Baum hat er der Zeit seine Antwort gegeben. Die Menschen kennen den Nutzen des Nutzlosen nicht. Den sie den Zwecklosen nennen, ist Taos Zweck. Er trat der öffentlichen Meinung, die das Gesetz seiner Zeit war, entgegen, nicht in Hinsicht auf irgendeinen Inhalt, sondern grundsätzlich. Wer seinem Fürsten oder seinen Eltern schmeichelt, sagte er, wer ihnen blind zustimmt und sie grundlos preist, wird von der Menge unkindlich und treulos genannt; nicht aber, wer der Menge selbst schmeichelt, ihr blind zustimmt, sie grundlos preist, wer seine Haltung und seinen Ausdruck darauf richtet, ihre Gunst zu gewinnen. Er aber kannte die Leerheit der Menge und sprach sie aus; er wußte, daß nur der sie gewinnt, der sich ihr auferlegt, und sagte es: »Ein Mann stiehlt einen Beutel und wird bestraft. Ein anderer stiehlt einen Staat und wird ein Fürst.« Und auch das wußte er, daß die Lehre vom Tao sich der Menge nicht auferlegen kann. Denn die Lehre bringt ja nichts an die Menschen heran, sondern sie sagt einem jeden, daß er die Einheit habe, wenn er sie in sich entdeckt und belebt. Es ist aber mit den Menschen so: »Alle streben zu ergreifen, was sie noch nicht wissen, keiner strebt zu ergreifen, was er weiß.« Das Große ist der Menge unzugänglich, weil es das Einfache ist. Große Musik, sagt Tschuang-Tse, empfängt die Menge nicht, über Gassenhauer jubelt sie; so werden vollkommene Worte nicht gehört, dieweil gemeine Worte die Herrschaft haben; zwei tönernerne Schellen töten den Glockenklang. »So ist die Welt verirrt; ich weiß den rechten Pfad; aber wie kann ich sie leiten?«

Und so erschöpft sich das Apostolat im Gleichnis, das nicht eifert, sondern in sich verharrt, sichtbar und doch verborgen. Die Welt, sagt Tschuang-Tse, steht wider die Bahn, und die Bahn steht wider die Welt; die Bahn kann die Welt nicht anerkennen, und die Welt kann die Bahn nicht anerkennen; »darum ist die Tugend der Weisen verborgen, mögen sie auch nicht in den Bergen und in den Wäldern hausen; verborgen, auch wenn sie nichts verbergen«. So fand das Apostolat Tschuang-Tses seine Mündung darin, worin die Meisterschaft Lao-Tses ihren Lauf gehabt hatte: in der Verborgenheit.

6

Das Wort »Tao« bedeutet den Weg, die Bahn; da es aber auch den Sinn von »Rede« hat, ist es zuweilen mit »Logos« wiedergegeben worden. Es ist bei Lao-Tse und seinen Jüngern, wo immer es metaphorisch entwickelt wird, an die erste dieser Bedeutungen geknüpft. Doch ist seine sprachliche Atmosphäre der des heraklitischen Logos in der Tat verwandt, schon darin, daß beide ein dynamisches Prinzip des Menschenlebens ins Transzendente versetzen, aber im Grunde nichts anderes meinen als das Menschenleben selber, das aller Transzendenz Träger ist. Von Tao will ich das hier darlegen (Die Zitate ohne besondere Bezeichnung sind Tschuang-Tse, die mit (L) bezeichneten Lato-Tse entnommen).

Man hat Tao im Abendlande zumeist als einen Versuch der Welterklärung aufgefaßt; bemerkenswerterweise fiel die Welterklärung, die man darin erblickte, stets mit den Neigungen der jeweiligen Zeitphilosophie zusammen; so galt Tao erst als die Natur, sodann als die Vernunft, und neuerdings soll es gar die Energie sein. Diesen Deutungen gegenüber muß darauf hingewiesen werden, daß Tao überhaupt keine Welterklärung meint, sondern dies, daß der ganze Sinn des Seins in der Einheit des wahrhaften Lebens ruht, nur in ihr erfahren wird, daß er eben diese Einheit, als das Absolute gefaßt, ist. Will man von der Einheit des wahrhaften Lebens absehen und das betrachten, was ihr »zugrunde liegt«, so bleibt nichts übrig als das Unerkennbare, von dem nichts weiter auszusagen ist, als daß es das Unerkennbare ist. Die Einheit ist der einzige Weg, es zu verwirklichen und in solcher Wirklichkeit zu erleben. Das Unerkennbare ist natürlicherweise weder die Natur noch die Vernunft noch die Energie, sondern eben das Unerkennbare, dem kein Bild zureicht, weil »in ihm die Bilder sind«. Das Erlebte aber ist wieder weder die Natur noch die Vernunft noch die Energie, sondern die Einheit der Bahn, die Einheit des wahrhaften Menschenwegs, die der Geeinte in der Welt und in jedem Ding wiederfindet: die Bahn als die Einheit der Welt, als die Einheit jedes Dinges.

Es darf aber die Unerkennbarkeit des Tao nicht so auf gefaßt werden, wie man von der Unerkennbarkeit irgendeines Prinzips religiöser oder philosophischer Welterklärung redet, um dann doch darüber auszusagen. Auch das, was der Name »Tao« aussagt, wird nicht von dem Unerkennbaren ausgesagt; »der Name, der genannt werden kann, ist nicht der ewige Name« (L). Will man Tao nicht als das Notwendige betrachten, dessen Wirklichkeit im geeinten Leben erfahren wird, sondern als ein an sich Seiendes, so findet man nichts zum Betrachten: »Tao kann kein Dasein haben.« Es kann nicht erforscht, nicht dargelegt werden. Nicht bloß kann keine Wahrheit darüber ausgesagt werden, sondern es kann überhaupt nicht Gegenstand einer Aussage sein. Was darüber ausgesagt wird, ist weder wahr noch falsch. »Wie kann Tao so verdunkelt sein, daß etwas >Wahres oder etwas >Falsches daran erscheint?... Tao ist verdunkelt, weil wir es nicht fassen können.« Wenn es also scheint, Tao sei in irgendeiner Zeit mehr da als in irgendeiner andern, so ist dies keine Wirklichkeit, sondern nur wie das Sinken und Steigen der Töne in der Musik, »es gehört zum Spiel«. Wir können es in keinem Sein auffinden. Wenn wir es in Himmel und Erde, im Raum und in der Zeit suchen, so ist es nicht da, sondern Himmel und Erde, Raum und Zeit sind in ihm allein begründet. Und dennoch »kann es durch das Suchen gefunden werden« (L): im geeinten Leben. Da wird es nicht erkannt und gewußt, sondern besessen, gelebt und getan. »Nur wer mit Schweigen es erlangt und mit dem Wesen es vollendet, der hat es«, heißt es in den Büchern des Lieh-Tse. Und er hat es nicht als sein eigen, sondern als den Sinn der Welt. Aus seiner Einheit schaut er die Einheit in der Welt: die Einheit des männlichen und des weiblichen Elements, die nicht für sich, sondern nur aneinander bestehen, die Einheit der Gegensätze, die nicht für sich, sondern nur durcheinander bestehen, die Einheit der Dinge, die nicht für sich, sondern nur miteinander bestehen. Diese Einheit ist das Tao in der Welt. Wenn in einem von Tschuang-Tse erzählten Gespräche Lao-Tse zu Khung-Tse sagt: »Daß der Himmel hoch ist, daß die Erde breit ist, daß Sonne und Mond kreisen, daß die Dinge gedeihen, das ist ihr Tao«, so wird dieser Ausspruch erst durch einen alten Vers, den Lao-Tse in seinem Buche anführt, ganz verständlich. Er lautet:

Himmel kriegte Einheit, damit Glast, Erde Einheit, damit Ruh und Rast, Geister Einheit, damit den Verstand, Bäche Einheit, damit vollen Rand, Alle Wesen Einheit, damit Leben, Fürst und König Einheit, um der Welt das rechte Maß zu geben.

So macht die Einheit jedes Dinges in sich selbst die Art und das Wesen dieses Dinges aus, das ist das Tao dieses Dinges, dieses Dinges Bahn und Ganzheit. »Kein Ding kann Tao erzeugen, und doch hat jedes Ding Tao in sich und erzeugt es ewig von neuem.« Das bedeutet: jedes Ding offenbart Tao durch den Weg seines Daseins, durch sein Leben; denn Tao ist die Einheit in der Wandlung, die Einheit, die sich, wie an der Vielheit der Dinge, so an der Vielheit der aufeinanderfolgenden Momente im Leben jedes Dinges bewährt. Darum ist nicht der Mensch, dessen Weg ohne Wandlungen verläuft, die vollkommene Offenbarung Taos, sondern der Mensch, der mit der stärksten Wandlung die reinste Einheit vereint. Es gibt zwei Arten von Leben. Das eine ist das bloße Hinleben, die Abnutzung bis zum Verlöschen; das andere ist die ewige Wandlung und deren Einheit im Geist. Wer in seinem Leben sich nicht verzehren läßt, sondern sich unablässig erneuert und gerade dadurch, in der Wandlung und durch sie, sein Selbst behauptet - das ja nicht ein starres Sein, sondern eben Weg, Tao ist —, der gewinnt die ewige Wandlung und Selbstbehauptung. Denn, hier wie immer in der Tao-Lehre: Bewußtsein wirkt Sein, Geist wirkt Wirklichkeit. Und wie im Zusammenhang der Lebensmomente eines Dinges, so bewährt sich Tao im Zusammenhang der Lebensmomente der Welt, im Kommen und Gehen aller Dinge, in der Einheit der ewigen Allwandlung. So heißt es in den Büchern des Lieh-Tse: »Was keinen Urquell hat und beständig zeugt, ist Tao. Aus Leben zu Leben deshalb, obgleich endend, nicht verderbend, das ist Ewigkeit... Was einen Urquell hat und beständig stirbt, ist ebenfalls Tao. Aus Tod zu Tod deshalb, obgleich nie endend, doch sich selbst verderbend, auch das ist Ewigkeit.« Tod ist Losbindung, ist Übergang zu neuer Gestalt, ist ein Augenblick des Schlafs und der Einkehr zwischen zwei Weltenleben. Alles ist Werden und Wandlung in dem »großen Haus« der Ewigkeit. Wie in dem Dasein des Dinges Scheidung und Sammlung, Wandlung und Einheit aufeinanderfolgen, so folgen im Dasein der Welt Leben und Tod aufeinander, zusammen erst Tao, als die Einheit in der Wandlung, bewährend. Dieses ewige Tao, das die Verneinung alles scheinhaften Seins ist, wird auch das Nichtsein genannt. Geburt ist nicht Anfang, Tod ist nicht Ende, Dasein in Raum und Zeit ist ohne Schranke und Stillstand; Geburt und Tod sind nur Eingang und Ausgang durch »das unsichtbare Tor des Himmels, welches Nichtsein heißt. Dieses ist der Wohnsitz des Vollendeten«.

Auch hier wird der Vollendete, der Geeinte, als der bezeichnet, der Tao unmittelbar erlebt und erfährt. Er schaut die Einheit in der Welt. Das ist aber nicht so zu verstehen, als wäre die Welt ein geschlossenes Ding außer ihm, dessen Einheit er durchdringe. Vielmehr ist die Einheit der Welt nur eine Spiegelung seiner Einheit; denn die Welt ist nichts Fremdes, sondern eins mit dem Geeinten. »Himmel und Erde und ich kamen zusammen ins Dasein, und ich und alle Dinge sind eins.« Da aber die Einheit der Welt nur für den Vollendeten besteht, so ist es in Wahrheit seine Einheit, die Einheit in die Welt setzt. Das geht auch aus dem Wesen Taos hervor, wie es in den Dingen erscheint. Tao ist die Bahn der Dinge, ihre Art, ihre eigentümliche Ordnung, ihre Einheit; aber als solche existiert es in den Dingen nur potentiell; wirkend wird es erst in ihrer Berührung mit andern: »Wären Metall und Sein ohne Tao, sie würden keinen Schall geben. Sie haben die Gewalt des Schalls, aber er kommt aus ihnen nicht, wenn sie nicht geschlagen werden. So ist es mit allen Dingen.« Dabei ist das Bewußtsein immer nicht auf der Seite des Empfangenden, sondern auf der Seite des Gebenden; »Tao wird übermittelt, aber nicht empfangen«. Und wie das Tao der Dinge erst durch ihre Berührung mit andern Dingen lebendig und offenbar wird, so wird das Tao der Welt erst durch ihre unbewußte Berührung mit dem bewußten Sein des Geeinten lebendig und offenbar. Dies wird von Tschuang-Tse so ausgedrückt, daß der Vollendete die beiden Urelemente der Natur, das positive und das negative, Yang und Yin, die die Ureinheit des Seins zerscheiden, versöhnt und in Einklang bringt. Und in einem späten taoistischen Traktat, der in diesem Punkte auf einer - allzu beschränkt gefaßten — Überlieferung zu fußen scheint, dem »Buch von der Reinheit und der Ruhe«, heißt es: »Wenn der Mensch in der Reinheit und der Ruhe verharrt, kehren Himmel und Erde zurück«, das ist: zur Einheit, zum ungeschiedenen Dasein, zu Tao. Auch in dem späten entarteten Schrifttum wird also der Geeinte noch als der Gebende aufgefaßt. Wir dürfen sagen: der Geeinte ist für die Tao-Lehre der Schaffende; denn alles Schaffen bedeutet, von dieser Lehre aus angesehen, nichts anderes als: das Tao der Welt, das Tao der Dinge hervorrufen, die ruhende Einheit lebendig und

offenbar machen. Es sei zusammenzufassen versucht:

Tao in sich ist das Unerkennbare, das Unwißbare. »Das wahre Tao erklärt sich nicht.« Es ist nicht vorzustellen; es ist nicht zu denken, es hat kein Bild, kein Wort, kein Maß. »Taos Richtmaß ist sein Selbst« (L).

Tao erscheint im Werden der Welt als die ursprüngliche Ungeschiedenheit, als das Urdasein, dem alle Elemente entsprangen, als »aller Wesen Mutter« (L), als der »Talgeist«, der alles trägt. »Der Talgeist ist unsterblich; er heißt das tiefe Weibliche. Des tiefen Weiblichen Pforte, die heißt Himmels und der Erde Wurzel« (L). Tao erscheint im Sein der Welt als die konstante Ungeschiedenheit: als der einheitliche Wandel der Welt, als ihre Ordnung. »Es hat seine Bewegung und seine Wahrheit, aber es hat weder Handlung noch Gestalt.« Es ist »ewig ohne Tun und doch ohne Nichttun« (L). Es »beharrt und wandelt sich nicht« (L). Tao erscheint in den Dingen als die persönliche Ungeschiedenheit: als die eigentümliche Art und Kraft der Dinge. Es gibt kein Ding, in dem nicht das ganze Tao wäre, als dieses Dinges Selbst. Aber auch hier ist Tao ewig ohne Tun und doch ohne Nichttun. Das Selbst der Dinge hat sein Leben in der Weise, in der die Dinge den Dingen antworten.

Tao erscheint im Menschen als die zielhafte Ungeschiedenheit: als das Einigende, das alle Abirrung vom Lebensgrunde überwindet, als das Ganzmachende, das alle Zersonderung und Brüchigkeit heilt, als das Entsühnende, das von aller Entzweiung erlöst. »Wer in der Sünde ist, Tao vermag ihn zu entsühnen« (L). Als die zielhafte Ungeschiedenheit hat Tao seine eigene Erfüllung zum Ziel. Es will sich verwirklichen. Im Menschen kann Tao so reine Einheit werden, wie es in der Welt, in den Dingen nicht werden kann. Der Mensch, in dem Tao reine Einheit wird, ist der Vollendete. In ihm erscheint Tao nicht mehr, sondern ist. Der Vollendete ist in sich beschlossen, allgesichert, aus Tao geeinigt, die Welt einigend, ein Schaffender, »Gottes Genosse«: der Genosse der allschöpferischen Ewigkeit, Der Vollendete hat Ewigkeit. Nur der Vollendete hat Ewigkeit. Der Geist wandert durch die Dinge, bis er im Vollendeten zur Ewigkeit aufblüht. Dies bedeutet das Wort Lao-Tses: »Ersteige die Höhe der Entäußerung, umfange den Urgrund der Ruhe. Die unzählbaren Wesen erheben sich alle. Daran erkenne ich ihre Rückkehr. Wenn die Wesen sich entfaltet haben, in der Entfaltung kehrt jedes zu seiner Wurzel zurück. Zur Wurzel zurückgekehrt sein, heißt ruhen. Ruhen heißt, die Bestimmung erfüllt haben. Die Bestimmung erfüllt haben, heißt ewig sein.« Tao verwirklicht sich im wahrhaften Leben des Vollendeten. In seiner reinen Einheit wird es aus Erscheinung zu unmittelbarer Wirklichkeit. Das unerkennbare und das geeinte Menschenleben, das Erste und das Letzte berühren sich. Im Vollendeten kehrt Tao von seiner Weltwanderung durch die Erscheinung zu sich selber zurück. Es wird Erfüllung.

7

Was aber ist das geeinte Menschenleben in seinem Verhältnis zu den Dingen? Wie lebt der Vollendete in der Welt? Welche Gestalt nimmt bei ihm das Erkennen an, das Kommen der Dinge zum Menschen? Welche das Tun, das Kommen des Menschen zu den Dingen? Die Tao-Lehre antwortet darauf mit einer großen Verneinung alles dessen, was von den Menschen Erkennen und Tun genannt wird. Was von den Menschen Erkennen genannt wird, beruht auf der Zerschiedenheit der Sinne und der Geisteskräfte. Was von den Menschen Tun genannt wird, beruht auf der Zerschiedenheit der Absichten und der Handlungen. Jeder Sinn nimmt anderes auf, jede Geisteskraft bearbeitet es anders, alle taumeln sie durcheinander in der Unendlichkeit: das nennen die Menschen Erkennen. Jede Absicht zerrt am Gefüge, jede Handlung greift in die Ordnung ein, alle wirren sie durcheinander in die Unendlichkeit: das nennen die Menschen Tun.

Was von den Menschen Erkennen genannt wird, ist kein Erkennen. Um dies zu erweisen, hat Tschuang-Tse schier alle die Gründe vereinigt, die je der Menscheng Geist ersann, um sich selber in Frage zu stellen.

Es gibt keine Wahrnehmung, weil die Dinge sich unablässig ändern.

Es gibt keine Erkenntnis im Raum, weil uns nicht absolute, sondern nur relative Ausdehnung zugänglich ist. Alle Größe besteht nur im Verhältnis; »unterm Himmel ist nichts, was größer wäre als die Spitze eines Grashalms«. Wir können uns unserem Maße nicht entschwingen; die Grille versteht den Flug des Riesenvogels nicht.

Es gibt keine Erkenntnis in der Zeit, weil für uns auch die Dauer nur als Verhältniswert besteht. »Kein Wesen erreicht ein höheres Alter als ein Kind, das in der Wiege starb.« Wir können uns unserem Maße nicht entschwingen; ein Morgenpilz kennt den Wechsel von Tag und Nacht nicht, eine Schmetterlingspuppe kennt den Wechsel von Frühling und Herbst nicht. Es gibt keine Gewißheit des Lebens; denn wir haben kein Kriterium, an dem wir entscheiden könnten, welches das eigentliche und bestimmende Leben ist, das Wachen oder der Traum. Jeder Zustand hält sich für den eigentlichen.

Es gibt keine Gewißheit der Werte; denn wir haben kein Richtmaß, an dem wir entscheiden könnten, was schön und was häßlich, was gut und was böse ist. Jedes Wesen nennt sich gut und sein Gegenteil böse.

Es gibt keine Wahrheit der Begriffe; denn alle Sprache ist unzulänglich.

All dies bedeutet für Tschuang-Tse nur eins: daß das, was von den Menschen Erkennen genannt wird, kein Erkennen ist. In der Geschiedenheit gibt es kein Erkennen. Nur der Ungeschiedene erkennt; denn nur in wem keine Scheidung ist, der ist von der Welt nicht geschieden, und nur wer von der Welt nicht geschieden ist, kann sie erkennen. Nicht im Gegenüberstehen, in der Dialektik von Subjekt und Objekt: nur in der Einheit mit dem All gibt es Erkenntnis. Die Einheit ist die Erkenntnis.

Diese Erkenntnis wird durch nichts in Frage gestellt; denn sie umfaßt das Ganze: sie überwindet die Relation in der Unbedingtheit des Allumfanges. Sie nimmt jedes Gegensatzpaar als eine Polarität an, ohne die Gegensätze festlegen zu wollen, und sie schließt alle Polaritäten in ihrer Einheit ein; sie »versöhnt das Ja mit dem Nein im Lichte«.

Diese Erkenntnis ist ohne Sucht und ohne Suchen. Sie ist bei sich selbst. »Nicht ausgehend zur Tür, kennt man die Welt; nicht ausblickend durchs Fenster, sieht man des Himmels Weg« (L). Sie ist ohne Wissenswahn. Sie hat die Dinge, sie weiß sie nicht. Sie vollzieht sich nicht durch Sinne und Geisteskräfte, sondern durch die Ganzheit des Wesens. Sie läßt die Sinne gewähren, aber nur wie spielende Kinder; denn alles, was sie ihr zutragen, ist nur eine bunte, spielende, Ungewisse Spiegelung ihrer eigenen Wahrheit. Sie läßt die Geisteskräfte gewähren, aber nur wie Tänzer, die ihre Musik zum Bilde machen, ungetreu und unsted und gestaltenreich nach Tänzerart. Das »Orgelspiel des Himmels«, das Spielen der Einheit auf der Vielheit unserer Natur (»wie der Wind auf den Öffnungen der Bäume spielt«), ist hier zum Orgelspiel der Seele geworden.

Diese Erkenntnis ist nicht Wissen, sondern Sein. Weil sie die Dinge in ihrer Einheit besitzt, steht sie ihnen niemals gegenüber; und wenn sie sie betrachtet, betrachtet sie sie von ihnen aus, jedes Ding von ihm aus; aber nicht aus seiner Erscheinung, sondern aus dem Wesen dieses Dinges, aus der Einheit dieses Dinges, die sie in ihrer Einheit besitzt. Diese Erkenntnis

ist jedes Ding, das sie betrachtet; und so hebt sie jedes Ding, das sie betrachtet, aus der Erscheinung zum Sein.

Diese Erkenntnis umfängt alle Dinge in ihrem Sein, das ist in ihrer Liebe. Sie ist die allumfassende Liebe, die alle Gegensätze aufhebt.

Diese Erkenntnis ist die Tat - Die Tat ist das ewige Richtmaß, das ewige Kriterium, das Unbedingte, das Sprachlose, das Unwandelbare. Die Erkenntnis des Vollendeten ist nicht in seinem Denken, sondern in seinem Tun.

Was von den Menschen Tun genannt wird, ist kein Tun. Es ist nicht ein Wirken des ganzen Wesens, sondern ein Hineintappen einzelner Absichten in Taos Gewebe, das Eingreifen einzelner Handlungen in Art und Ordnung der Dinge. Es ist in den Zwecken verstrickt. Insofern sie es billigen, wird es von den Menschen Tugend genannt. Was von den Menschen Tugend genannt wird, ist keine Tugend. Es erschöpft sich in »Menschenliebe« und »Gerechtigkeit«. Was von den Menschen Menschenliebe und Gerechtigkeit genannt wird, hat nichts gemein mit der Liebe des Vollendeten. Es ist verkehrt, weil es als Sollen auftritt, als Gegenstand der Forderung. Liebe aber kann nicht geboten werden. Geforderte Liebe wirkt nur Übel und Kummer; sie steht im Widerstreit mit der natürlichen Güte des Menschenherzens, sie trübt seine Reinheit und verstört seine Unmittelbarkeit. Darum verbringen, die so predigen, ihre Tage damit, über die Bosheit der Welt zu klagen. Sie verletzen die Ganzheit und Wahrhaftigkeit der Dinge und wecken den Zweifel und die Entzweiung. Absichtliche Menschenliebe und absichtliche Gerechtigkeit sind nicht in der Natur des Menschen begründet; sie sind überflüssig und lästig wie überzählige Finger oder andere Auswüchse. Darum spricht Lao-Tse zu Khung-Tse: »Wie Stechfliegen einen die ganze Nacht wach halten, so plagt mich dieses Gerede von Menschenliebe und Gerechtigkeit. Strebe danach, die Welt zu ihrer ursprünglichen Einfalt zurückzubringen.«

Aber noch in einem andern Sinn haben »Menschenliebe und Gerechtigkeit« nichts gemein mit der Liebe des Vollendeten. Sie beruhen darauf, daß der Mensch den andern Menschen gegenüberstehe und sie nun »liebepoll« und »gerecht« behandle. Die Liebe des Vollendeten aber, der jeder Mensch nachstreben kann, beruht auf der Einheit mit allen Dingen. Darum spricht Lao-Tse zu Khung-Tse: »Für die vollkommenen Männer der Urzeit war Menschenliebe nur ein Durchgangsplatz und Gerechtigkeit nur eine Nachtherberge auf dem Wege ins Reich der Ungeschiedenheit, wo sie sich von den Gefilden des Gleichmuts nährten und in den Gärten der Pflichtlosigkeit wohnten.«

Wie das wahre Erkennen von Lao-Tse, der es von der Menschensprache aus ansieht, »Nichterkennen« genannt wird (»Wer lichte in Tao, ist wie voll Nacht«), so wird das wahre Tun des Vollendeten, von ihm »Nichttun« genannt. »Der Vollendete tut das Nichttun« (L). »Die Ruhe des Weisen ist nicht, was die Welt Ruhe nennt: sie ist das Werk seiner inneren Tat.« Dieses Tun, das »Nichttun«, ist ein Wirken des ganzen Wesens. In das Leben der Dinge eingreifen heißt sie und sich schädigen. Ruhig sein heißt wirken, die eigne Seele reinigen heißt die Welt reinigen, sich in sich sammeln heißt hilfreich sein, sich Tao ergeben heißt die Schöpfung erneuern. Der sich auferlegt, hat die kleine, offenbare Macht; der sich nicht auferlegt, hat die große, heimliche Macht. Der nicht »tut«, wirkt. Der in vollkommener Eintracht ist, den umgibt die empfangende Liebe der Welt. »Er ist unbewegt wie ein Leichnam, dieweil seine Drachengewalt sich ringsum offenbart, in tiefem Schweigen, dieweil seine Donnerstimme erschallt, und die Mächte des Himmels antworten jeder Regung seines Willens, und unter dem nachgiebigen Einfluß des Nichttuns reifen und gedeihen alle Dinge.« Dieses Tun, das »Nichttun«, ist ein Wirken aus gesammelter Einheit. In immer neuem Gleichnis sagt es Tschuang-Tse, daß jeder das Rechte tut, der sich in seinem Tun zur Einheit sammelt. Wer auf eines gesammelt ist, dessen Wille wird reines Können, reines Wirken; denn wenn im Wollenden keine Scheidung ist, ist zwischen ihm und dem Gewollten — dem Sein — keine Scheidung mehr; das Gewollte wird Sein. Der Adel der Wesen liegt in ihrer Fähigkeit, sich auf eines zu sammeln. Um dieser Einheit willen heißt es bei Lao-Tse: »Wer in sich hat der Tugend Fülle, gleicht dem neugeborenen Kinde.« Der Geeinte ist wie ein Kind, das den ganzen Tag schreit und nicht heiser wird, aus Einklang der Kräfte, den ganzen Tag die Faust geschlossen hält, aus gesammelter Tugend, den ganzen Tag ein Ding anstarrt, aus unzerschiedener Aufmerksamkeit, das sich bewegt, ruht, sich anpaßt, ohne es zu wissen, und

jenseits aller Trübung in einem himmlischen Lichte lebt.

Dieses Tun, das »Nichttun«, steht im Einklang mit dem Wesen und der Bestimmung aller Dinge, das ist mit Tao. »Der Vollendete hat, wie Himmel und Erde, keine Menschenliebe.« Er steht den Wesen nicht gegenüber, sondern umfaßt sie. Darum ist seine Liebe ganz frei und unbeschränkt, hängt nicht vom Gebaren der Menschen ab und kennt keine Wahl; sie ist die unbedingte Liebe. »Gute - ich behandle sie gut, Nichtgute - auch sie behandle ich gut: die Tugend ist gut. Getreue - ich behandle sie getreu, Nichtgetreue — auch sie behandle ich getreu: die Tugend ist treu« (L). Und weil er keine »Menschenliebe« hat, greift der Vollendete nicht in das Leben der Wesen ein, er erlegt ihnen nichts auf, sondern er »verhilft allen Wesen zu ihrer Freiheit« (L): er führt durch seine Einheit auch sie zur Einheit, er macht ihr Wesen und ihre Bestimmung frei, er erlöst Tao in ihnen.

Wie die natürliche Tugend, die Tugend jedes Dinges, in seinem »Nichtsein« besteht: darin, daß es in seinen Grenzen, in seiner Urbeschaffenheit ruht, so besteht die höchste Tugend, die Tugend des Vollendeten in seinem »Nichttun«: in seinem Wirken aus ungeschiedener, gegensatzloser, umfriedeter Einheit. »Seine Ausgänge schließt er, versperrt seine Pforten, er bricht seine Schärfe, streut aus seine Fülle, macht milde sein Glänzen, wird eins seinem Staube. Das heißt tiefes Einswerden« (L).

8

Einheit allein ist wahre Macht. Darum ist der Geeinte der wahre Herrscher. Das Verhältnis des Herrschers zum Reich ist Taos höchste Kundgebung im Zusammenleben der Wesen. Das Reich, die Gemeinschaft der Wesen, ist nicht etwas Künstliches und "Willkürliches, sondern etwas Eingeborenes und Selbstbestimmtes. »Das Reich ist ein geistiges Gefäß und kann nicht gemacht werden. Wer es macht, zerstört es« (L). Darum ist das, was von den Menschen Regieren genannt wird, kein Regieren, sondern ein Zerstören. Wer in das natürliche Leben des Reiches eingreift, wer es von außen lenken, meistern und bestimmen will, der vernichtet es, der verliert es. Wer das natürliche Leben des Reiches behütet und entfaltet, wer ihm nicht Befehl und Zwang auferlegt, sondern sich darein versenkt, seiner heimlichen Botschaft lauscht und sie ans Licht und ans Werk bringt, der beherrscht es in Wahrheit. Er tut das Nichttun: er greift nicht ein, sondern behütet und entfaltet, was werden will. In des Reiches Not und Trieb offenbart sich ihm Taos Wille. Er schließt seinen Willen daran, er wird Taos Werkzeug, und alle Dinge ändern sich von selbst. Er kennt keine Gewalt, und doch folgen alle Wesen dem Winke seiner Hand. Er übt weder Lohn noch Strafe, und doch geschieht, was er geschehen machen will. »Ich bin ohne Tun«, spricht der Vollendete, »und das Volk ändert sich von selber; ich liebe die Ruhe, und das Volk wird von selber rechtschaffen; ich bin ohne Geschäftigkeit, und das Volk wird von selber reich; ich bin ohne Begierden, und das Volk wird von selber einfach« (L).

Regieren heißt sich der natürlichen Ordnung der Erscheinungen einfügen. Das kann aber nur, wer die Einheit gefunden hat und aus ihr die Einheit jedes Dinges in sich selbst und die Einheit der Dinge miteinander schaut. Wer die Unterschiede loswird und sich dem Unendlichen verbindet, wer die Dinge wie sich dem Ur-dasein wiedergibt, beides, sich und die Welt, zusammen entläßt, zur Reinheit bringt, aus der Knechtschaft der Gewalt und des Getriebes erlöst, der regiert die Welt.

Das Reich ist entartet; es ist der Gewalttat der Obrigkeit verfallen. Es muß aus ihr befreit werden. Dies ist das Ziel des wahren Herrschers.

Was ist die Gewalttat der Obrigkeit? Der Zwang der falschen Macht. »Je mehr Verbote und Beschränkungen das Reich hat, desto mehr verarmt das Volk; je mehr Waffen das Volk hat, desto mehr wird das Land beunruhigt; je mehr Künstlichkeit und List das Volk hat, desto ungeheuerlichere Dinge kommen auf; je mehr Gesetze und Verordnungen kundgemacht werden, desto mehr Räuber und Diebe gibt es« (L). Die Obrigkeit ist der Parasit, der dem Volk die Lebenskraft entzieht. »Das Volk hungert, weil seine Obrigkeit zuviel Abgaben verzehrt. Deshalb hungert es. Das Volk ist schwer zu regieren, weil seine Obrigkeit allzu geschäftig ist. Deshalb ist es schwer zu regieren. Das Volk achtet den Tod gering, weil es umsonst nach Lebensfülle verlangt. Deshalb achtet es den Tod gering« (L). Der wahre Herrscher befreit das Volk von der Gewalttat der Obrigkeit, indem er statt der Macht das »Nichttun« walten läßt. Er übt seinen umgestaltenden Einfluß auf alle Wesen, und doch weiß keines davon; denn er beeinflusst sie in Übereinstimmung mit ihrer Urbeschaffenheit. Er macht, daß Menschen und Dinge sich aus sich selber freuen. Er nimmt all ihr Leid auf sich. »Tragen des Landes Not und Pein, das heißt des Reiches König sein« (L).

In dem entarteten Reich ist es so, daß es keinem gewährt ist, seine Angelegenheiten nach eigener Einsicht zu führen, sondern jeder steht unter der Botmäßigkeit der Vielheit. Der wahre Herrscher befreit den Einzelnen von dieser Botmäßigkeit: er entmennt die Menge und läßt jeden frei das Seine verwalten und die Gemeinschaft das Gemeinsame. All dies aber tut er in der Weise des Nichttuns, und das Volk merkt nicht, daß es einen Herrscher hat; es spricht: »Wir sind von selbst so geworden.« Der wahre Herrscher steht als der Vollendete jenseits von Menschenliebe und Gerechtigkeit. Wohl ist der weise Fürst zu loben, der jedem das Seine gibt und gerecht ist; noch höher ist der tugendreiche zu schätzen, der in Gemeinschaft mit allen steht und Liebe übt; aber das Reich, das geistige Gefäß, auf Erden zu erfüllen vermag nur der geistige Fürst, der die Vollendung schafft: Einheit mit Himmel und Erde, Freiheit von allen Bindungen, die Tao widerstreiten, Erlösung der Dinge zu ihrer Urbeschaffenheit, zu ihrer Tugend.

Der wahre Herrscher ist Taos Vollstrecker auf Erden. Darum heißt es: »Tao ist groß, der Himmel ist groß, die Erde ist groß, auch der König ist groß« (L).

9

Ich habe die Tao-Lehre nicht in einer »Entwicklung«, sondern in ihrer Einheit betrachtet. Die Lehre entwickelt sich nicht, sie kann sich nicht entwickeln, nachdem sie in dem zentralen Menschenleben ihre Erfüllung gefunden hat; sondern sie wird Regel, wie die Lehre Buddhas: wenn der apostolische Mensch, der sie (niemals unmittelbar) aus den Händen des Erfüllenden übernimmt, ein Organisator wie Asoka ist; oder sie wird Dialektik, wie die Lehre Jesu: wenn dieser Mensch ein Gewalttäter wie Paulus ist; oder sie wird Poesie, wie die Tao-Lehre: wenn er ein Dichter wie Tschuang-Tse ist. Tschuang-Tse war ein Dichter. Er hat die Lehre, wie sie uns in den Worten Lao-Tses gegeben ist, nicht »weitergebildet«, aber er hat sie zur Dichtung ausgestaltet. Und zur Philosophie; denn er war ein Dichter der Idee, wie Platon. Tschuang-Tse hat auch sonst mancherlei Verwandtschaft mit griechischen Philosophen. Man hat ihn mit Heraklit verglichen; und in der Tat sind heraklitische Worte, wie die vom unerkennbaren, aber in allem wirkenden Logos, von der Einheit, die namenlos und benannt zugleich ist, von ihrer Kundgebung als der ewigen Ordnung in der Welt, von der ewigen Wandlung aus Allheit zur Einheit und aus Einheit zur Allheit, von der Harmonie der Gegensätze, von dem Verhältnis zwischen Wachen und Traum im Dasein des Einzelnen, von dem zwischen Leben und Sterben im Dasein der Welt, nichts anderem mit gleichem Recht zu gesellen wie der Tao-Lehre. Aber darüber hinaus darf Tschuang-Tse vielleicht mit der Gesamtgestalt der griechischen Philosophie verglichen werden, die das vollkommen tat, was bei ihm nur angelegt ist: die die Lehre aus der Sphäre des wahrhaften Lebens in die Sphäre der Welterklärung, der Wißbarkeit und des ideologischen Aufbaus übertrug und damit freilich etwas ganz Eigenes und ganz in sich Gewaltiges schuf.

Es ist recht verlockend, Tschuang-Tse auch mit abendländischer Dichtung zu vergleichen, wozu sich sogar einzelne Motive in einer fast seltsamen Weise darbieten. Man schreite etwa von äußerlicher bis zu immer innerlicherer Affinität vor: man beginne damit, die Erzählung vom Totenschädel neben Hamlets Kirchhofsrede zu stellen, tue dann »Schweigen« und die Erzählung der Fioretti von der Begegnung des Bruders Aegidius mit Ludwig von Frankreich zusammen, um zuletzt in dem Gespräch vom ewigen Sterben die selige Sehnsucht des »Stirb und werde« im herberen, einsameren, gedankenhafteren Gegenbild wiederzufinden. Aber all dies darf nur Durchgang sein zu einer Aufnahme, in der man Tschuang-Tse nicht mehr einzureihen versucht, sondern ihn in seiner ganzen Wesenhaftigkeit ohne Vergleich und Zuordnung empfängt; ihn, das ist: sein Werk, das Gleichnis. [Bub2:S. 1022-1051]

1910.2

Buber, Martin. *Die Lehre vom Tao* [ID D11978].

Irene Eber : The taoist concepts that Buber sought to explain are the meaning of Tao and those which he considered associated with Tao : non-acting, wu-wei, the One (unity or oneness), and knowledge (understanding. In Buber's view an inherent interrelationship exists between the four concepts. He recognized philosophical taoism's claim that at the basis of genuine existence is an unknowable of which nothing can be predicated. Tao cannot be named and it cannot be investigated for it has no attributes. The presence of Tao in the phenomenal world, stated Buber, is as oneness where it is neither recognized nor known ; Tao is lived, Tao is acting ; Tao manifests itself in the genuine existence of the sage. Knowledge consists in being, not in the knowledge of external matters or objects. But knowledge is also acting. It is the deed. Yet genuine acting is non-acting because it originates in 'a gathered unity', or oneness. To experience Tao directly means being one with Tao and means also being unified within oneself.

Tao is relationship to the human being is what interested Buber, not Tao as an abstract idea, and it is, no doubt, for this reason that he chose to discuss the interrelationship of these particular concepts. For this reason he also apparently ignored the cosmogonic implications of the One, expressed, for example, in chapter 42 of the *Dao de jing*.

Knowledge and non-acting were assigned an important place in the essay because it is, after all, the living person who knows and acts. Acquiring and storing knowledge is, however, not the goal, nor is it the 'emptying' stressed by the *Dao de jing*. Buber argued that knowledge acquired in non-acting – knowledge that is not in knowing but in being – leads to a different way of existing, the way of the 'perfected person'. Buber did not differentiate between the *Dao de jing* and the Chuangzi's ideas here. Both texts give different names and attributes to this kind of person. In the former, he is the sage, who still exercises his calling toward practical ends, though he is like the newborn child, unsullied by the dross and artificiality of civilization. In the latter, he is the genuine person, to whom practical ends are a matter of indifference. He is someone who has shed all learned and acquired preconceptions, who regards his individual existence as having merged with everything there is, who is one with cosmic being. [Bub10]

1911

P'u, Sung-ling. *Chinesische Geister- und Liebesgeschichten* [ID D3083].

Martin Buber schreibt : "Etwas zog mich an ihnen an, was Erzählungen dieser Gattung bei keinem Volk im gleichen Masse besitzen : die Atmosphäre von Vertrautheit und Übereinstimmung."

Eine reichhaltige Auswahl gab Herbert A. Giles heraus (Strange stories from a Chinese studio, neue Auflage London 1909) ; leider hat er nach englischer Art alle Stellen, die ihm anstößig schienen, weggelassen oder paraphrasiert. Ich habe mit Hilfe des Herrn Wang [Chingtao] mehrere in Giles' Buch enthaltene Geschichten vollständig und getreu wiedergegeben, und ebenso einige bisher unübersetzte. Ausgewählt habe ich, ausser etlichen, die ich aus anderen Gründen nicht vermissen wollte, die schönsten und merkwürdigsten Erzählungen von der Liebe zwischen Menschen und Dämonen.

Hartmut Walravens : Sechs Erzählungen sind von Wang Chingtao neu übersetzt worden, die übrigen beruhen auf der Version von Giles. Im Nachlass von Buber haben sich Manuskripte mehrerer Erzählungen erhalten. Im Artikel enthalten sind einige Briefe von Wang Chingtao an Buber von 1909. Darin schreibt Wang z.B. über die Übersetzung *Öl-Händler* "Haben Sie die Übersetzung schon in die Hand bekommen ? Wie finden Sie sie ? Wir haben fast sehr wörtlich aus dem Chinesischen übersetzt."

Irene Eber : Martin Buber's interest in P'u Sung-ling's stories was similarly related to his preoccupation with Hasidism. In these stories he saw the meeting of the divine and the human in mundane existence which he defined as the unity of oneness (Einheit), obvious in Taoism as well as in Hasidism. Although, in his studies on Hasidism, Buber dwelled on the religious motif and the nearness of God, he seems to have perceived something not altogether dissimilar in the easy co-existence of spirits and humans in the *Liao-chai chi-i*. It is indeed remarkable that Buber in his encounter with Chinese literature nearly a century ago and without the benefit of a critical apparatus to point the way, realized that these stories contain a philosophical substratum as well as important aspects of the Chinese worldview. [Kaf2:S. 55,Bub10,WalH1]

- 1912 Alfred Döblin schreibt an Martin Buber : Ich sitze an einem chinesischen Roman und sammle mir alles irgendwie Erreichbare (besonders Sektenwesen, Taoismus). Er bittet Buber, ihn über Bücher betreffend chinesischer Religion oder Philosophie und Verwandtes zu unterrichten. In einem späteren Brief bittet er um Aufklärung über die daoistische "Wuwei-Sekte". Döblin erhält von ihm viele Informationen über China. [Döb2:S. 23-25,LiuW1:S. 93]
- 1912 Hesse, Hermann. *Literarische Wanderung*. In : Neue Zürcher Zeitung ; März 25 (1912). Lobende Rezension von Martin Bubers Übersetzung von P'u, Sung-ling. *Chinesische Geister- und Liebesgeschichten* [ID D3083]. [Bub10]
- 1920 Tschuang-tse [Zhuangzi]. *Reden und Gleichnisse des Tschuang-tse*. Deutsche Auswahl von Martin Buber. 2. Aufl. [ID D11978]  
 Han Ruixin : Martin Buber macht im Nachwort einen religiös-mystischen Versuch über die Lehre des Tao. Nach Buber ist die Lehre eine der drei Grundmächte, in denen sich der 'weisende' Geist des Orients aufbaut und von denen das Abendland nur zwei, nämlich Wissenschaft und Gesetz besitzt. Das Eigentümliche an der Lehre ist, dass sie auf das Eine geht. Sie hat nur einen Gegenstand : das Notwendige. Es wird verwirklicht im wahrhaften Leben und diese Verwirklichung bedeutet nichts anderes als die Einheit des Menschenlebens und der Menschenseele. Der Weg der Lehre ist der zur reinen Erfüllung in einem zentralen Menschenleben. Der chinesische Taoismus ist als eine solche Lehre zu betrachten. Buber versteht unter Dao den Grund und Sinn des eeinten Lebens, der seine eigene Erfüllung zum Ziele hat. Der Mensch, in dem Dao reine Einheit wird, ist der Vollendete. Im Einklang mit dem Dao stehend tut der Vollendete, was sein Verhältnis zur Welt betrifft, das Nichttun, denn jedes Eingreifen in das Leben der Dinge heisst sie und sich schädigen. [HanR1:S. 106-107]

1924

Buber, Martin. *Besprechungen mit Martin Buber in Ascona*.

Quelle : Lao-tse. *Tao te king* von Victor von Strauss [ID D4587].

Im Nachlass von Martin Buber befindet sich das Manuskript *Besprechungen mit Martin Buber in Ascona* über Laozis *Dao de jing* ; sowie Taoismus-Materialien unter dem Titel *Die Lehre*.

Irene Eber : The talks consisted in a chapter by chapter exposition of the *Dao de jing*, and he discussed altogether thirty-three chapters of the book. Broader religious and philosophical issues were also raised in conjunction with the text either or the participants. Buber's lectures are not preserved among his manuscripts, but their contents was recorded by one (or several) participant(s). The lectures reveal a new understanding of the concepts of the *Dao de jing*. They also established a wider philosophical context for the text comparing its ideas with Jewish, Christian, and Confucian thought. In these talks, Buber created for the *Dao de jing* a place in his philosophical and religious discourse, and his explanations of the various chapters, now far less mystically interpreted, can be considered an attempt at a commentary on the *Dao de jing*. Non-acting was no longer accorded a central position, and he was also not overly concerned with the role of the sage. On the other hand, issues related to society and the political state received more attention, and the Tao in the world (not as mystic oneness) was exhaustively discussed.

The talks indicates that Buber accepted most of von Strauss's notions, building his interpretations in many parts on these. Buber too, viewed the *Dao de jing* as a religious text which, he apparently believed, must be interpreted in a religious spirit. Although he never explicitly described Tao as synonymous with God, he attributed to Tao the quality of the divine (das Göttliche).

Buber's comments on chapters one and nineteen ascribe an ontology to the *Dao de jing*. By stipulating both an eternal Tao and one that is manifested in the world, Laozi established an ontological fact. Tao, therefore, is not a law of nature, not abstraction, but being or substance. Two indivisible parts of the divine exist ; one transcendent and unknowable, the other immanent and personal. Because the human being interacts with the immanent part, it can be termed the personal aspect of the divine. Buber argued that the ineffable, the transcendent Tao, is not the beginning of existence, stipulating a difference between origin (Ursprung) and cause (Ursache). The origin which makes possible creation is the transcendent Tao and the cause that sets the process in motion is the immanent Tao. Buber's comments to chapter seven stress two additional points : First, Laozi was not interested in otherworldliness, his ideals deal with reality itself, and second, Tao manifests itself in multiplicity. But the idea of Tao must not be taken to mean that the One is real and the many an illusion.

In spite of stipulating transcendence and immanence, Buber did not want to suggest a dichotomizing of Tao. Hence his comments to chapter ten and twenty-two reiterated once more the Tao's oneness. But oneness that had been so important to him more than a decade earlier now had somewhat different implications. It was no longer only a mystic and difficult to explain concept. Oneness now signified to Buber completeness and he related it to the person who participates in the divine, who stands in proximity to God, who exists in a higher sphere of undividedness, or who has sought the divine and been united with it. When such a person acts, the difference between acting in the name of man or in the name of God disappears. It is one and the same. Man is a religious being, he asserted in his comments for chapters fifty-five and sixty-two. He possesses creative powers, spontaneously, without willing. He creates. Such a person is holy when he enters the sphere of completeness. Holiness is, therefore, not primarily and attribute of God alone, but of the human being as well. For this reason, Buber apparently did not hesitate using von Strauss's the 'holy one' for sage, to describe such a person's wholeness and godliness.

Perhaps, because Buber now interpreted the *Dao de jing* as a this-worldly rather than a mystic text, he devoted considerable attention to those portions (chapters 29, 30, 57, 61, 78, 53) which deal with society and the state. The state to him meant community (Gemeinschaft). But not community as the sum total of individuals, rather community as a spiritual joining and acting together. Such a community resists domination by anyone person, for it is constituted by the relationship its members have to the person in the center. Buber argued that Laozi

considered the political state both a state of human beings and a state of God. "To Laozi the state consists of the community and legitimate authority", by which he meant the lawful, religious rule of the person who is central to the community. Buber, however, did not develop the ideas of the political state and authority, or to what extent the sage was the ruler. He pointed to messianism in chapter forty-nine, stating that the *Dao de jing's* messianism concerns the sage, but that all messianisms are, in the final analysis, the yearning for a king. His definition of the sage or the holy one in chapter seventy-eight is more in keeping with his own views than the *Dao de jing's*, when he assigns to him the position of intermediary between God and the world who assumes responsibilities as well as guilt, who steps into the gap that has been created between God and the world. [Bub10]

1928

Buber, Martin. *China und wir* [ID D19334].

Es geschieht von Zeit zu Zeit, daß vom Osten aus der Ruf zu Europa kommt, gemeinsame Sache mit Asien zu machen. Ich erinnere mich an ein Wort Tagores. Er sagte ungefähr: »Ja, wozu macht ihr das alles hier in Europa? Wozu habt ihr all dieses Getriebe, all diese Industrialisierung, all diesen Ballast? Das alles ist doch eigentlich gar nicht nötig. Werft das alles ab und laßt uns gemeinsam, Westen und Osten, das Wesenhafte erkennen!« Das war in herzeinnehmender Weise gesagt. Aber es schien mir der Wirklichkeit der Stunde, die wir leben, abgerückt. Ich stellte mir einen Mann vor, der sich vorgenommen hätte, auf einem noch nicht betretenen Berggipfel ein großes Symbol aufzurichten, und der mit diesem beladen den Berg hinaufklimmt. Wenn ihm nun jemand zurief: »Wozu die Mühe? Wirf doch das schwere Zeug ab, dann wirst du viel leichter hinaufkommen!«, würde der Mann berechtigterweise antworten: »Ich habe vor, entweder mit dem da hinaufzukommen oder mit ihm abzustürzen.« Diese Last des Abendlandes ist das, was ihm zu bewältigen obliegt. Von ihrer wirklichen Bewältigung hängt es ab, ob diese Epoche ihren Sinn erfüllt oder nicht. Diese Last abstreifend, hinter alle diese Industrialisierung und Technisierung und Mechanisierung zurücktretend, würden wir den Weg überhaupt nicht mehr gehen, hätten wir überhaupt keinen Weg. Es ist also nicht so, als ob wir uns all dessen begeben könnten, um nun mit dem Orientalen zusammen das Gemeinsame zu suchen und zu betrachten. Sondern zusammenkommen können wir nur so, daß wir mit dieser unserer Aufgabe gehen, mit dieser Problematik, mit dieser Auflösung, die wir heute erfahren und von der wir nichts reduzieren können; so wie sie ist, müssen wir sie auf uns nehmen, sie austragen, sie überwinden. Kommen wir so hindurch, dann dürfen wir hoffen, einem uns entgegenkommenden Asien zu begegnen. Möchte ihm unser Weg erspart bleiben ! Aber, wenn ich die Entwicklung Japans, ja sogar die Entwicklung Indiens erwäge, zweifle ich daran, ob er ihm erspart bleiben kann. Kann uns aber in diese Problematik hinein dennoch die Berührung mit Asien etwas bedeuten? Haben wir etwas davon anzunehmen, aufzunehmen? Aber, verstehen Sie mich recht: nicht in intellektueller Weise, nicht so, wie es etwa im 18. Jahrhundert üblich war, daß man irgendwelche äußeren Ergebnisse chinesischer Kunst oder Weisheit flächenhaft aufnahm; indem man etwa das Geheimnis chinesischer Linienkunst in zum Teil sehr reizvollen Chinoiserien verarbeitete; oder indem man konfuzianische Weisheit ergriff, aber nicht ihrem konkreten Urgehalt nach, sondern nur eben als etwas universalistisch Edles und Wertvolles; ohne zu ahnen, daß solche Aufnahme Sünde am Geist ist, daß wirkliche Aufnahme nur als die Aufnahme eines Lebendigen mit den Kräften des eigenen Lebens geschehen kann. So ist es nicht gemeint. Sondern die Frage ist: Können wir von der chinesischen Lebendigkeit, von den wirklichen Lebensmächten dieser Sitte, dieser Bildung, dieser Kultur, etwas aufnehmen und etwa was? Es scheint mir nun nicht, daß wir in diesem Sinn hier von den großen Kräften des Zusammenhangs, also von der chinesischen Kultur im eigentlichen Sinn, von der konfuzianischen Kultur, etwas zu übernehmen haben.

Ich will von den Gründen meines Zweifels nur zwei anführen. Der eine betrifft die wichtigste Grundlage dieser Kultur: den Ahnenkult. Unter diesem Begriff werden sehr verschiedenartige Dinge zusammengefaßt. Es gibt einen Ahnenkult bei den sogenannten Primitiven, aus Furcht vor der dauernden, grauenhaften, verhängnisvollen Präsenz des Toten, den man versöhnen muß. Es gibt einen anderen Ahnenkult, wo die Ahnen in eine gehobene Sphäre des Daseins überwandern, zu Dämonen, Heroen, Göttern werden, von den Wechselfällen irdischen Lebens abgehoben und unberührbar, aber eben damit für die nachlebenden Menschengeschlechter nur noch ein Gegenstand der Verehrung, nicht der lebendigen Verbindung. Der chinesische Ahnenkult ist von ganz anderer Art. Er bedeutet ja das empfangende Prinzip, er bedeutet, daß das nachlebende Geschlecht von den Toten empfängt. Es ist also dieser Ahnenkult nur in einer Kultur möglich, wo Vertrautheit mit den Toten herrscht. Ich meine Vertrautheit, also nicht Grauen und nicht abgerückte Ehrfurcht, sondern natürlicher Verkehr, wie ihn das chinesische Märchen immer wieder zu erzählen weiß, ohne alle Unheimlichkeit, am deutlichsten in den Geschichten von Liebesbeziehungen mit den Toten. Hier ist nichts von dem Grauen des mittelalterlichen Incubus, sondern wie auf einer Ebene verkehrt man mit den Geistern der Toten, die in unser Leben eintreten. Diese Unbefangenheit des Verkehrs mit den Toten hängt mit der chinesischen Art des Ahnenkults

zusammen. Das nachlebende Geschlecht empfängt von den Geschlechtern, die wir die gewesenen nennen. Und darum senkt sich immer wieder der Same der Sitte, der Gestaltung, in die nachwachsenden Geschlechter ein, nicht als etwas, was nur festgehalten, nur fortgesetzt, nur erhalten wird, sondern als etwas, was zeugt und dessen Gezeugtes vom neuen Geschlecht neu geboren wird, scheinbar dieselbe Sitte und doch neu gebildet, neu gewachsen. Das ist etwas, was dem Abendland wohl fremd bleiben muß. Die Grundlagen dieses Ahnenkults sind im Abendland nicht gegeben. Ich weiß, es gibt in der Antike, es gibt auch in der germanischen Vorzeit sagenhaft aufzeigbare Spuren verwandter Elemente. Ich erinnere etwa an die *ferventia numina* der Tanaquil-Sage; es gibt auch in den Sagen von Thors Fahrten eine merkwürdige Geschichte ähnlicher Art. Aber das sind versprengte Motive. Eine organische Beziehung zwischen Toten und Lebenden wie in der chinesischen Kultur ist im Abendland nicht da und, wie mir scheint, nicht möglich. Und das ist der eine Grund, weshalb ich daran zweifle, daß ein solcher Zusammenhang der Geschlechter, ein solcher Glaube des Neuen an das Alte, das ihm eben nicht das Alte ist, hier wachsen könnte. Es möchte uns wohl not tun, denn wir sind in eine Krisis nicht bloß einzelner Institutionen, sondern des Institutionellen überhaupt eingetreten; aber ich sehe nicht, wie wir das, was sich hier darbietet, aufzunehmen vermögen.

Der zweite Grund ist der, daß Bildung immer zusammenhängt mit einem Bilde, und zwar mit einem allgemeingültigen Bilde. Es gibt nämlich nicht bloß, wie die Philosophie lehrt, allgemeingültige Begriffe, sondern auch allgemeingültige Bilder. Die Zeiten, die Bildung haben, sind Zeiten, wo ein allgemeingültiges Menschenbild über den Köpfen der Menschen steht. Das Aufschauen zu diesen unsichtbaren und doch in der Einbildung aller Einzelnen lebendigen Bildern macht das Leben der Bildung aus; ihr Nachbilden aus der Materie der Person ist das Bilden, das Menschen-bilden. Nun aber unterscheidet sich das ostasiatische Bild von dem abendländischen gattungsmäßig. Das allgemeingültige Menschenbild in China ist der ursprüngliche Mensch, der »reine Mensch des Altertums«. Vom Ahnenkult Chinas aufgerichtet, ist dieses Bild ein Denkmal des Vertrauens zum Urzustand, zu dem, was eben nur immer wieder neu geboren, neu gebildet werden muß. Dieses Vertrauen zum Ursein geht dem abendländischen Menschen ab und ist von ihm wohl nicht zu gewinnen. Auch das Christentum, das ja die orientalische Lehre vom paradisischen Urzustand der Menschheit dem Abendland übermitteln hat, hat daran nichts zu ändern vermocht. Von der biblischen Geschichte der ersten Menschen ist in der Wirklichkeit des persönlichen Lebens des christlichen abendländischen Menschen nur der Sündenfall, nicht das Leben vor dem Sündenfall, lebensmäßig gegenwärtig. Das Vertrauen zum ursprünglichen Sein der menschlichen Substanz fehlt, und ich glaube nicht, daß es auf den Wegen der historischen, von uns übersehbaren Kultur zu erringen ist. (Sie verstehen, daß ich von anderen Wegen nicht spreche. Wir reden von den Beziehungen der Kulturen zueinander; wir reden von dem Historischen, nicht von dem, was das Historische je und je zu sprengen und umzuwandeln vermag.) Dies sind zwei der Gründe, die mich zweifeln machen, ob wir von dem großen Zusammenhang Chinas, seiner Kontinuität, von der Verbürgung des Institutionellen, das die chinesische Kultur darstellt, etwas in unser Leben aufzunehmen vermögen.

Aber es gibt doch etwas, was wir aufzunehmen vermögen, und zwar vom Gang unserer Geschichte, von unseren Erfahrungen dieser Weltstunde aus. Das ist freilich nicht etwas von der großen Struktur der konfuzianischen Kultur; sondern es ist etwas Revolutionäres, Protesthaftes, freilich im Grunde Uraltes. Ich glaube, daß wir von China lebensmäßig etwas annehmen können von der taoistischen Lehre des Nichttuns, von der Lehre des Laotse. Und zwar deshalb, weil wir mit unserer Last, auf unserem Weg, nur eben negativ, sozusagen auf der umgekehrten Seite, etwas Analoges gelernt haben. Wir haben nämlich begonnen zu erfahren, daß es mit dem Erfolg nichts auf sich hat. Wir haben begonnen, an der Bedeutung des geschichtlichen Erfolges zu zweifeln, d.h. an der Gültigkeit des Menschen, der sich Zwecke setzt, diese Zwecke durchsetzt, der Machtmittel ansammelt und diese Machtmittel auswirkt - des typischen modernen abendländischen Menschen. Ich sage: wir beginnen an dem Existenzgehalt dieses Menschen zu zweifeln. Und da berühren wir uns mit etwas echt und tief Chinesischem, das freilich nicht konfuzianisch ist: mit der Lehre, daß das echte Wirken nicht das Eingreifen ist, nicht das Auspuffen der Macht, sondern das Insichverhalten,

das mächtige Dasein, das nicht den geschichtlichen Erfolg einbringt, d.h. den in dieser Epoche und in ihrer Sprache auswertbaren, registrierbaren Erfolg, sondern nur die zunächst unscheinbare, ja unsichtbare Wirkung, die in die Geschlechter hinüberdauert und dort jeweils, nicht etwa als solche wahrnehmbar wird, sondern selbstverständlicher Bestandteil des Lebens der Menschheit geworden ist, so selbstverständlich, daß man nach ihren historischen Ursachen kaum noch fragt. Wenn da, um ein Beispiel aus Asien zu nennen, etwa ein Mann, der heute das Prinzip des Nichttuns in die politische Sphäre übernommen hat, wenn Gandhi keinen »Erfolg« hat, so hängt das unlösbar damit zusammen, daß er das Werk am indischen Menschen tut, welches einmal so dasein wird, daß man gar nicht mehr wissen wird, wie es entstanden ist. Denn aller geschichtliche Erfolg ist Scheinerfolg, aller geschichtliche Erfolg bedeutet Verzicht auf die Verwirklichung. Im Kern jedes geschichtlichen Erfolgs steckt die Abkehr von dem, was dieser Täter eigentlich gemeint hat. Nicht die Realisierung, sondern die verkappte, die eben durch den Erfolg verhüllte oder maskierte Nichtrealisierung, das ist das Wesen des geschichtlichen Erfolgs. Dem steht gegenüber die Änderung des Menschen im Nichterfolg, die Änderung des Menschen dadurch, daß man wirkt, ohne einzugreifen. Dieses Tun ohne zu tun, Tun durch Nichttun, diese Mächtigkeit des Daseins, das ist, glaube ich, etwas, in dessen anhebender Erkenntnis wir uns mit der großen Weisheit Chinas berühren. Bei uns entsteht das nicht als Weisheit, sondern eher als Narrheit. Wir bekommen es auf die bitterste Weise zu schmecken, ja, auf eine geradezu närrische Weise. Aber da, wo wir stehen, oder da, wo wir bald stehen werden, da werden wir unmittelbar an die Wirklichkeit rühren, die Laotse vertritt.

Irene Eber : Buber briefly returned to thoughts on Tao and non-acting. The 'mystic phase', as he had called it, was behind him, and his preoccupation with the Bible, his concerns with God, the life of dialogue, and the world, led him to locate spiritual endeavors in the 'living reality of every-day'. Tao, he wrote, 'affirms the whole reality of the world'. In the world's separateness is embodied the working of Tao. Defining Chinese culture as Confucian culture, Buber doubted that the West would find in it much that was congenial. For one, said Buber, Chinese people have a fundamentally different relationship to their dead, neither abhorring nor dreading them. A Chinese continues to maintain contact with his ancestors through ancestor worship and, therefore, Chinese culture conceives of generational continuity in entirely different terms than the West. Secondly, Chinese have a profound trust in a person's fundamental 'being'. This trust does not exist in the West.

For this reason, Taoism, stated Buber, and specifically Taoist non-acting as non-interference, striving for success by non-aggressive means, has something to offer to the West. In a radical departure from his views of sixteen years earlier, Buber's comments did not relate non-acting to either cognition or a special person ; anyone can practice it, he implied, as long as the person realizes that short term success in the historic here and now is illusory. Non-acting is genuine acting, it has imperceptible effects, is long lasting, becoming 'a part of the life of mankind'. Non-acting in this sense is concrete and takes place in the world's arena. Wei wu-wei, act by non-acting, which Buber apparently had in mind here, occurs twice in the *Dao de jing* in chapters three and sixty-three. The latter especially recommends to the sage a way of life in this world where goals must be achieved, but where the means for achieving them are supremely important and must be carefully chosen. Buber's intellectual concerns had changed and, perhaps as a result, he had reached a more profound understanding of some of the *Dao de jing*'s ideas. [Bub10,AOI]

- 1942 Buber, Martin. *Lao Tzu al hashilton* [ID D19397].  
Irene Eber : Except for a brief note on the *Dao de jing* and Laozi, no other comments are attached to the translated text. Buber obviously did not use von Strauss's German text as the source for the Hebrew rendition, and one cannot tell whether he had an English or German original for preparing this translation. A remarkable feature of Buber's Hebrew version is its closeness to the Chinese text. All eight chapters have two themes in common, government and the condemnation of the use of force and instruments of war. The chapters refer not only to the horrors of war, they also suggest the means by which such horrors can be avoided. These *Dao de jing* chapters about society and the state were in many ways then, as others had been earlier, in accord with ideas which preoccupied Buber. [Bub10]

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### **Buch, Hans Christoph** (1944-) : Deutscher Schriftsteller, Journalist

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**Buchanan, Keith** = Buchanan, Keith McPherson (Dudley 1919-1997 Paraparaumu bei Wellington, Neuseeland) : Geograph, Sinologe, Professor of Geography, Victoria University of Wellington

*Biographie*

- 1937-1940 Keith Buchanan studiert Geographie an der University of Birmingham. [UB]
- 1940 Keith Buchanan erhält das First Class Degree in Geography der University of Birmingham. [Bucha8]
- 1946 Keith Buchanan unterrichtet am Natal University College in Südafrika. [Bucha8]
- 1947 ca.-1950 ca. Keith Buchanan ist Vorsteher des Geography Department der University of Ibadan, Nigeria. [Bucha8]
- 1951-1953 Keith Buchanan ist Professor an der London School of Economics. [Bucha6]
- 1953-1975 Keith Buchanan ist Professor of Geography an der Victoria University in Wellington, Neuseeland. Er ist Gastprofessor in Strassburg, an der University of Minnesota und an verschiedenen englischen Universitäten. [Bucha6]
- 1958 Keith Buchanan reist in China. [Bucha6]
- 1960 Keith Buchanan ist Herausgeber und Mitbegründer von *Pacific viewpoint = Asia Pacific viewpoint* am Geography Department der Victoria University in Wellington. [Bucha6]
- 1961 Keith Buchanan erhält den Murchison Award der Royal Geographical Society. [Bucha6]
- 1964 Keith Buchanan reist in China. [Bucha6]
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**Bucharin, Nikolaj Ivanovich** (Moskau 1888-1938 Moskau) : Politiker, Wirtschaftstheoretiker

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### **Buck, Gertrude** (Kalamazoo, Mich. 1871-1922) : Professorin Vassar College

#### *Bibliographie : Autor*

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### **Buck, John Lossing** (Pleasant Valley, N.Y. 1890-1975 Poughkeepsie, N.Y.) : Agrarwissenschaftler, Professor für Landwirtschaft Nanjing Universität, Missionar Presbyterian Board of Foreign Missions, erster Ehemann von Pearl S. Buck

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- 1914 Heirat von Pearl S. Buck und John Lossing Buck. [ANB]
- 1914 John Lossing Buck erhält den B.S. der Cornell University. [Hoo]
- 1915 John Lossing Buck kommt in Shanghai an. [Conn]

- 1917-1920 Pearl S. Buck und John Lossing Buck halten sich in Nanxuzhou (Anhui) auf. John Lossing Buck unterrichtet für die Presbyterian Mission Board amerikanische Landwirtschaftsmethoden. [ANB,Conn]
- 1920-1922 John Lossing Buck ist Dekan der Nanjing Universität. [Hoo]
- 1920-1925 John Lossing Buck ist Professor für Landwirtschaft und Pearl S. Buck unterrichtet englische und amerikanische Literatur an der Nanjing Universität. [Hoo]
- 1925-1926 Pearl S. Buck studiert Englisch und John Lossing Buck studiert Landwirtschaft an der Cornell University. [Hoo,ANB]
- 1926 John Lossing Buck erhält den M.S. für Landwirtschaft und Pearl S. Buck den M.A. in Englisch der Cornell University. [Hoo]
- 1926-1927 John Lossing Buck und Pearl S. Buck halten sich in Nanjing auf. John Lossing Buck ist Professor für Landwirtschaft an der Nanjing Universität. [ANB,Buck2]
- 1927-1928 Pearl S. Buck und John Lossing Buck fliehen nach Japan und halten sich in Unzen auf. [Buck2]
- 1928-1934 Pearl S. Buck und John Lossing Buck halten sich in Nanjing auf. John Lossing Buck ist Professor für Landwirtschaft an der Nanjing Universität. 1929 und 1932 haben sie Heimurlaub in Amerika. [Hoo,Conn]
- 1933 John Lossing Buck promoviert in Landwirtschaft an der Cornell University. [Hoo]
- 1934-1939 John Lossing Buck arbeitet am U.S. Treasury Department, Washington D.C. und ist Finanzberater in Washington D.C. und in China. [Hoo]
- 1935 Scheidung von Pearl S. Buck und John Lossing Buck. Heirat von Pearl S. Buck und Richard J. Walsh. [Conn]
- 1939-1940 John Lossing Buck ist Finanzminister in Chongqing (Sichuan). [Hoo]
- 1940-1944 John Lossing Buck ist Professor für Landwirtschaft an der Nanjing Univesität. [Hoo]
- 1944-1946 John Lossing Buck ist Leiter der National Agricultural Engineering Corporation in Chongqing (Sichuan). [Hoo]
- 1945-1946 John Lossing Buck ist technischer Ratgeber des U.S. Department of Agriculture. [Hoo]
- 1946 John Lossing Buck ist Mitglied der China-U.S. Agricultural Mission. [Hoo]
- 1947-1954 John Lossing Buck ist Leiter der United Nations Food and Agriculture Organization in Washington D.C. und Leiter der Land and Water Use Branch in Rom. [Hoo]
- 1954-1957 John Lossing Buck ist Direktor des Council on Economic and Cultural Affairs, New York, N.Y. [Hoo]
- 1964 John Lossing Buck ist als Beauftragter des U.S. Department of State in Taiwan, Hong Kong, Korea und Japan. [Hoo]

### *Bibliographie : Autor*

- 1923-1924 Buck, John Lossing. *An economic and social survey of 102 farms near Wuhu, Anhwei, China*. Vol. 1-2. (Nanjing : College of Agriculture and Forestry, 1923-1924). (Agriculture and forestry series ; vol. 1, no 7). [Anhui].
- 1924 Buck, John Lossing. *Farm ownership and tenancy in China*. (Shanghai : Committee on Christianizing the Economic Order, National Christian Council, 1924).

- 1930 Buck, John Lossing. *Chinese farm economy : a study of 2866 farms in seventeen localities and seven provinces in China*. (Chicago, Ill. : University of Chicago, 1930). Diss. Cornell Univ., 1933.
- 1936 [Buck, John Lossing]. *Zhongguo nong jia jing ji : Zhongguo qi sheng shi qi xian 2866 tian chang zhi yan jiu*. Bukai zhu ; Zhang Lüluan yi. (Shanghai : Shang wu yin shu guan, 1936). Übersetzung von Buck, John Lossing. *Chinese farm economy : a study of 2866 farms in seventeen localities and seven provinces in China*. (Chicago, Ill. : University of Chicago, 1930). Diss. Cornell Univ., 1933.
- 1937 Buck, John Lossing. *Land utilization in China : a study of 16'786 farms in 168 localities, and 38'256 farm families in 22 provinces in China, 1929-1933*. (Nanking : University of Nanking ; Chicago : University of Chicago Press, 1937).
- 1937 Buck, John Lossing. *Zhongguo tu di li yong*. Vol. 1-3. (Nanjing : Jingling da xue, 1937). Übersetzung von Buck, John Lossing. *Land utilization in China : a study of 16'786 farms in 168 localities, and 38'256 farm families in 22 provinces in China, 1929-1933*. (Nanking : University of Nanking ; Chicago : University of Chicago Press, 1937).
- 1943 Buck, John Lossing. *An agricultural survey of Szechwan province, China : a summary and interpretation*. (Chungking : The Farmer's Bank of China, 1943). [Sichuan].
- 1947 Buck, John Lossing. *Some basic agricultural problems in China*. (New York, N.Y. : Institute of Pacific Relations, 1947).
- 1966 Buck, John Lossing ; Dawson, Owen L. ; Wu, Yuanli. *Food and agriculture in Communist China*. (New York, N.Y. : Praeger, 1966).
- 1980 Buck, John Lossing. *Three essays on Chinese farm economy*. (New York, N.Y. : Garland, 1980).

**Buck, Pearl S.** = Buck Sydenstricker, Pearl (Hillsboro, Va. 1892-1973 Danby, Vt.) : Schriftstellerin

### *Biographie*

- 1892-1900 Pearl S. Buck wohnt mit ihren Eltern in Zhenjiang (Jiangsu), wird zuerst von ihrer Mutter, dann von einem chinesischen Lehrer und in einer Missionsschule unterrichtet. [Buck1,ANB]
- 1900 Pearl S. Buck geht mit ihren Eltern des Boxer-Aufstandes wegen nach Shanghai und dann nach Amerika. [Buck1]
- 1909 Pearl S. Buck ist Schülerin der Miss Jewell's School in Shanghai. [ANB]
- 1910-1914 Pearl S. Buck studiert am Randolph-Macon College in Lynchburg, Va. [ANB]
- 1914 Pearl S. Buck erhält den B.A. des Randolph-Macon College in Lynchburg, Va. [ANB]
- 1914 Heirat von Pearl S. Buck und John Lossing Buck. [ANB]
- 1914-1917 Pearl S. Buck kehrt nach China zurück um ihre kranke Mutter zu pflegen und gibt Englisch-Unterricht. [ANB]
- 1917-1920 Pearl S. Buck und John Lossing Buck halten sich in Nanxuzhou (Anhui) auf. John Lossing Buck unterrichtet für die Presbyterian Mission Board amerikanische Landwirtschaftsmethoden. [ANB,Conn]
- 1920-1925 John Lossing Buck ist Professor für Landwirtschaft und Pearl S. Buck unterrichtet englische und amerikanische Literatur an der Nanjing Universität. [Hoo]
- 1921-1931 Absalom Sydenstricker lebt bei Pearl S. Buck in Nanjing. [Lodw1]

- 1926 John Lossing Buck erhält den M.S. für Landwirtschaft und Pearl S. Buck den M.A. in Englisch der Cornell University. [Hoo]
- 1926-1927 John Lossing Buck und Pearl S. Buck halten sich in Nanjing auf. John Lossing Buck ist Professor für Landwirtschaft an der Nanjing Universität. [ANB,Buck2]
- 1927-1928 Pearl S. Buck und John Lossing Buck fliehen nach Japan und halten sich in Unzen auf. [Buck2]
- 1928-1934 Pearl S. Buck und John Lossing Buck halten sich in Nanjing auf. John Lossing Buck ist Professor für Landwirtschaft an der Nanjing Universität. 1929 und 1932 haben sie Heimurlaub in Amerika. [Hoo,Conn]
- 1932 Pearl S. Buck erhält den Pulitzer Preis für *The good earth*. [Conn,ANB]
- 1933 Pearl S. Buck trifft Richard J. Walsh in Nanjing. [Conn]
- 1934 Richard J. Walsh wird Herausgeber von *Asia*. Pearl S. Buck und Richard Walsh kehren nach Amerika zurück. [Conn]
- 1935 Scheidung von Pearl S. Buck und John Lossing Buck. Heirat von Pearl S. Buck und Richard J. Walsh. [Conn]
- 1936 Pearl S. Buck wird Mitglied des National Institute of Arts and Letters in New York, N.Y. [Buck2]
- 1938 Pearl S. Buck erhält den Nobel-Preis. [Conn]
- 1941 Pearl S. Buck gründet die East-West Association, eine Vereinigung für die Verständigung zwischen Asien und Amerika. [ANB]
- 1951 Pearl S. Buck wird Mitglied der American Academy of Arts and Letters. [Buck2]
- 1954 Film : *Da di* = 大地 [The good earth] unter der Regie von Li Chenfeng nach Buck, Pearl S. *The good earth*. (New York, N.Y. : John Day, 1931). [Film,WC]
- 1964 Pearl S. Buck gründet die Pearl S. Buck Foundation für nichtadoptierte Kinder aus asiatisch-amerikanischen Mischehen. [Buck1]

### *Bibliographie : Autor*

- 1912 Buck, Pearl S. *Fighting angel : portrait of a soul*. (New York, N.Y. : Reynal & Hitchcock, 1936). [Betr. Abasalom Sydenstricker].  
=  
Buck, Pearl S. *Der Engel mit dem Schwert : Roman*. Übersetzung von Richard Hoffmann. (Hamburg : Zsolnay, 1938).
- 1930 Buck, Pearl S. *East wind, west wind*. (New York, N.Y. : John Day, 1930).  
=  
Buck, Pearl S. *Ostwind – Westwind : eine Chinesin spricht*. Deutsch von Richard Hoffmann und Annie Polzer. (Hamburg : Rowohlt, 1951).
- 1931 Buck, Pearl S. *The good earth*. (New York, N.Y. : John Day, 1931).
- 1932 Buck, Pearl S. *East and West and the novel : sources of the early Chinese novel : addresses before the convocation of the North China Union Languages School, february 1932*. (Peiping : North China Union Language School ; California College in China, 1932).
- 1932 [Buck, Pearl S.]. *Er zi men : Fu di zhi xu bian*. Sai Zhenzhu zhu ; Wu Lifu yi. (Shanghai : Li ming shu ju, 1932). Übersetzung von Buck, Pearl S. *Sons*. (New York, N.Y. : John Day, 1932).  
兒子們：福地之續編

- 1933 *All men are brothers = Shui hu zhuan*. Translated from the Chinese by Pearl S. Buck. Vol. 1-2. (New York, N.Y. : John Day, 1933).
- 1935 Buck, Pearl S. *A house divided*. (New York, N.Y. : John Day, 1935).
- 1935 [Buck, Pearl S.] *Jie fa qi*. Saizhenzhu zhu ; Chang Yinqiu yi. (Shanghai : Shang wu yin shu guan, 1935). (Shi jie wen xue ming zhu). Übersetzung von Buck, Pearl S. *The first wife and other stories*. (New York, N.Y. : John Day, 1933).  
結髮妻
- 1936 Buck, Pearl S. *The exile*. (New York, N.Y. : Reynal & Hitchcock, 1936).  
=  
Buck, Pearl S. *Die Frau des Missionars : Roman*. Übers. von Richard Hoffmann. (Wien : Zsolnay, 1951).
- 1937 [Buck, Pearl S.] *Ta di*. Saizhenzhu zhu ; You Zhiwu yi. (Shanghai : Qi ming shu ji, 1937). (Shi jie wen xue ming zhu). Übersetzung von Buck, Pearl S. *The good earth*. (New York, N.Y. : John Day, 1931). [Erste Übersetzung, es folgen viele andere].  
大地
- 1939 Buck, Pearl S. *The Chinese novel : Nobel lecture delivered before the Swedish Academy at Stockholm, december 12, 1938*. (New York, N.Y. : John Day, 1939).
- 1941 Buck, Pearl S. *Today and forever : stories of China*. (New York, N.Y. : John Day, 1941).
- 1943 Buck, Pearl S. *The promise*. (New York, N.Y. : John Day, 1943). [Aus Vorwort : Mit furchtbaren Schrecknissen ist der Krieg über das Land China hereingebrochen und hat ungezählte Hoffnungen zunichte gemacht].  
=  
Buck, Pearl S. *Das Gelöbnis : Roman*. Übertr. aus dem Amerikanischen von Ursula von Wiese. (Bern : Scherz, 1945). [WC]
- 1945 *China in black and white : an album of woodcuts by contemporary Chinese artists*. With commentary by Pearl S. Buck. (New York, N.Y. : John Day, 1945).
- 1945 Buck, Pearl S. *Tell the people : talks with James Yen about the mass education movement*. (New York, N.Y. : John Day, 1945).
- 1946 Buck, Pearl S. *Pavilion of women*. (New York, N.Y. : John Day, 1946).  
=  
Buck, Pearl S. *Die Frauen des Hauses Wu : Roman*. (Frankfurt : Bertelsmann-Lesering, 1955). [WC]
- 1947 Buck, Pearl S. *Far and near : stories of Japan, China, and America*. (New York, N.Y. : John Day, 1947).  
=  
Buck, Pearl S. *Zurück in den Himmel : Erzählungen aus China, Japan und Amerika*. (Hamburg : Freunde der Weltliteratur, 1954).
- 1947 Buck, Pearl S. *Yu Lan : flying boy of China*. (London : Methuen, 1947).  
=  
Buck, Pearl. *Yu Lan : fliegender Junge in China*. (Wien : Desch, 1959). [WC]
- 1948 Buck, Pearl S. *Peony*. (New York, N.Y. : John Day, 1948).
- 1948 [Buck, Pearl S.] *Fen jia*. Saizhenzhu zhu ; Tang Changru yi. (Shanghai : Gu jin shu dian, 1948). (Shi jie wen xue ming zhu). Übersetzung von Buck, Pearl S. *A house divided*. (New York, N.Y. : John Day, 1935).  
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- 1954 Buck, Pearl S. *Dong feng xi feng*. (Xianggang : Xianggang qi ming shu ju fa xing, 1954). Übersetzung von Buck, Pearl S. *East wind, west wind*. (New York, N.Y. : John Day, 1930).

- 1954 Buck, Pearl S. *My several worlds : a personal record*. (New York, N.Y. : John Day, 1954).  
=  
Buck, Pearl S. *Mein Leben meine Welten : eine Autobiographie*. (Wien : Desch, 1954).
- 1956 Buck, Pearl S. *Imperial woman : a novel*. (New York, N.Y. : John Day, 1956). [Betr. Cixi].
- 1957 Buck, Pearl S. *Letter from Peking : a novel*. (New York, N.Y. : John Day, 1957).
- 1962 Buck, Pearl S. *The devil never sleeps = Satan never sleeps*. (London : Pan Books, 1962).  
=  
Buck, Pearl S. *Das Mädchen von Kwangtung*. Übertr. von Maria Meinert. (Bern : Scherz-Verlag, 1962). [WC]
- 1964 [Buck, Pearl S.]. *Ai guo zhe*. Sai Zhenzhu zhu ; Qian Gongxia yi. (Taipei : Qi min shu ju, 1964). Übersetzung von Buck, Pearl S. *The patriot*. (New York, N.Y. : John Day, 1939).  
愛國者 [WC]
- 1983-1984 *Nuobei'er wen xue jiang quan ji*. Chen Yingzhen zhu bian. (Taipei : Yuan jing chu ban shi ye gong si, 1983-1984).  
諾貝爾文學獎全集  
[Enthält] :  
Vol. 9 : Romain Rolland.  
Vol. 12 : Knut Hamsun.  
Vol. 23 : Pearl S. Buck.  
Vol. 26 : André Gide.  
Vol. 28 : William Faulkner.  
Vol. 32 : Ernest Hemingway.  
Vol. 34 : Albert Camus.  
Vol. 35 : Boris Pasternak. [WC]

### *Bibliographie : erwähnt in*

- 1962 Siska, Heinz W. *China-Story (Satan never sleeps) ; Presse-Informationen über einen Cinemascope-Farbfilm im Verleih der Deutschen Fox*. (Frankfurt a.M. : Centfox-Film, 1962).  
[Roman von Pearl S. Buck, Direktor Thomas Leo McCarey]. [WC]
- 1996 Conn, Peter. *Pearl S. Buck : a cultural biography*. (Cambridge : Cambridge University Press, 1996). [ZB]
- 2005 Lye, Colleen. *One world : Pearl S. Buck, Edgar Snow, and John Steinbeck on Asian American character*. In : Lye, Colleen. *America's Asia : racial form and American literature, 1893-1945*. (Princeton, N.J. : Princeton University Press, 2005). [ZB]
- 2006 Pearl S. Buck (1892-1973) : <http://www.kirjasto.sci.fi/pearlbuc.htm>.
- 2006 Pearl Sydenstricker Buck, 1892-1973 :  
<http://www.english.upenn.edu/Projects/Buck/biography.html>.

**Buckingham, James Silk** (Flushing bei Falmouth, Cornwall 1786-1855 London) :  
Forschungsreisender, Schriftsteller

### *Bibliographie : Autor*

- 1829 Buckingham, James Silk. *A copious report of Mr. Buckingham's lectures on the Eastern world, including remarks on the East India Company's monopoly, renewal of the charter, effects of a free trade to India and China. Delivered in Liverpool on the 5th, 7th, 9th, & 10th January, 1829*. (Liverpool : E. Smith, 1829). [WC]

- 1829 Buckingham, James Silk. *Report of the proceedings at Liverpool, connected with Mr. Buckingham's lectures on the trade to India and China*. Compiled for the Oriental Herald. (London : W. Lewer, 1829). [WC]
- 1830 Buckingham, James Silk. *Sketch of a plan, for effecting a voyage round the globe, by the route of, India, China, Japan, and the Pacific Isles, for the purpose of discovery, civilization, and commerce, combined : to be performed under the direction and command of J. S. Buckingham*. (London : Bradbury and Evans, ca. 1830). <https://catalog.hathitrust.org/Record/005855523>. [WC]

### **Buckley, Michael** (1950-) : Kanadier

#### *Bibliographie : Autor*

- 1988 Buckley, Michael. *Cycling to Xian and other excursions : travels by bicycle throught China & Tibet*. (Vancouver : Crazyhorse Press, 1988). [Bericht seiner Reise 1983, Shanghai, Jiangsu, Suzhou, Wuxi, Yixing, Dingshu ; 1985 Suzhou, Nanjing, Zhengzhou, Luoyang, Xi'an, Chengdu, Potala, Dege, Quamdo, Rawu, Bawi, Lhasa, Gyanze, Xegar, Kathmandu]. [Cla]

### **Buckley, Tom** (um 1970)

#### *Bibliographie : Autor*

- 1973 [Williams, Tennessee]. *Tiannaxi Weiliansi xi ju xuan (1)*. Chen Sijie, Lan Ma yi. (Taipei : You shi wen yi che, 1973). (You shi qi kan cong shu ; 210). 田納西威廉斯戲劇選(1)  
[Enthält] :  
[Williams, Tennessee]. *Yu wang jie che*. Chen Sijie yi. Übersetzung von William, Tennessee. *A streetcar named desire*. (New York, N.Y. : New Directions, 1947). [Uraufführung Ethel Barrymore Theatre, New York, 1947]. 慾望街車  
[Williams, Tennessee]. *Re tie pi wu ding shang de mao*. Lan Ma yi. Übersetzung von Williams, Tennessee. *Cat on a hot tin roof*. (New York, N.Y. : New Directions, 1955). [Erstaufführung Morosco Theatre, New York, N.Y., 1955]. 热铁皮屋顶上的猫  
Chen, Sijie. *Fu lu Tiannaxi Weiliansi ji qi Yu wang jie che*.  
[Buckley, Tom]. *Tiannaxi Weiliansi de su miao*. Übersetzung von Buckley, Tom. *Tennessee Williams survives*. In : Atlantic ; vol. 226, no 5 (Nov. 1970). [WC]

### **Buckman, Irene** (um 1963)

#### *Bibliographie : Autor*

- 1989 [Shakespeare, William]. *Shashibiya xi ju gu shi ji*. Yilini Bukeman [Buckman, Irene] zhu ; Fu Jijia yi. (Changsha : Hunan shao nian er tong chu ban she, 1989). Übersetzung von Buckley, Irene. *Twenty tales from Shakespeare*. (London : Methuen, 1963). 莎士比亚戏剧故事集 [WC]

### **Bucknell, Howard** (Philadelphia, Pa. 1899-1971 Athens, Georgia) : Diplomat

#### *Biographie*

- 1921 Howard Bucknell ist Vize-Konsul des amerikanischen Konsulats in Chongqing. [PoGra]
- 1922-1924 Howard Bucknell ist Vize-Konsul des amerikanischen Konsulats in Guangzhou. [PoGra]
- 1924-1925 Howard Bucknell ist Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

### **Bückner, Theodor** (1856-1912) : Deutscher Missionar Steyler Mission

*Biographie*

1883- Theodor Bückner ist Missionar der Steyler Mission in Süd-Shandong. [LeutM2:S. 556]

**Budberg-Boenninghausen, Roger** = Budberg-Boenninghausen, Rozher Aleksandrovich (1867-1926) : Russischer Arzt

*Biographie*

1910-1911 Roger Budberg-Boenninghausen arbeitet während der Lungen-Pest-Epidemie im Spital von Fujiadian in Harbin (Heilongjiang). Er gründet das Chinese Eastern Railway Sanitary Committee. [Gam4]

*Bibliographie : Autor*

1923 Budberg-Boenninghausen, Roger. *Bilder aus der Zeit der Lungenpest-Epidemien in der Mandschurei, 1910/1911 und 1921*. (Hamburg : Behre, 1923). [WC]

**Budich, Carl** (Reinfeld, Holstein 1904-1982 Lübeck) : Pädagoge, Schriftsteller

*Bibliographie : Autor*

1955 Budich, Carl. *Fernes China*. (Frankfurt a.M. : Hirschgraben-Verl., 1955). (Hirschgraben-Lesereihe ; Reihe 2, Bd. 5). [WC]

**Büidler, H.** (um 1989) : Deutscher Diplomat

*Biographie*

1887 H. Büidler ist Konsul des deutschen Konsulats in Guangzhou. [Qing1]

1888-1889 H. Büidler ist Konsul des deutschen Konsulats in Hong Kong. [Qing1]

**Buege, Gerda** (1908-2003 Hamburg) : Deutsche Missionarin

*Bibliographie : Autor*

1958 Buege, Gerda. *Ich liebe China, die schöne Erde : Ling-Seng erzählt*. (Berlin : Evangelische Verlags-Anstalt, 1958). [WC]

**Buek, Otto** (St. Petersburg 1873-1966 Altersheim bei Paris) : Deutscher Schriftsteller, Philosoph, Übersetzer

*Bibliographie : Autor*

1935 [Buek, Otto]. *Fu lu*. Lu Xun yi. In : Shi jie wen ku ; no 6 (1935). Übersetzung von Buek, Otto. Anhang zu *Die Abenteuer Tschitschikows oder Die toten Seelen*. In : *Sämtliche Werke*. (München : Kröner, 1914).  
附錄 [FiR5]

**Buell, Robert L.** = Buell, Robert Lewis (Rochester, N.Y. 1898-1966 Newport, R.I.) : Diplomat

*Biographie*

1932 Robert L. Buell ist Konsula des amerikanischen Konsulats in Tianjin. [PoGra]

**Bufano, Eniamino** = Bufano, Beniamino Benvenuto (San-Fele, Italien 1898-1970 San Francisco) : Plastiker

*Biographie*

- 1920-1921 Beniamino Bufano travels in China. He learned the Chinese porcelain glazing technique, which he applied to his terracotta sculpture. [Wik]
- 1937 Bufano, Beniamino : Skulptur von Sun Yatsen in Chinatown, San Francisco.  
 Inschrift :  
 Dr. Sun Yat Sen 1866-1925  
 Father of the Chinese Republic and First President  
 Founder of the Kuo Min Tang  
 Champion of Democracy  
 Lover of mankind: Proponent of friendship and peace among the nations, based on equality, justice and goodwill [Int]

**Buffetrille, Katia** (um 2002) : Ingénieur d'études Sciences religieuses, Ecole pratique des hautes études

*Bibliographie : Autor*

- 2002 *Le Tibet est-il chinois ? : réponses à cent questions chinoises.* Sous la direction de Anne-Marie Blondeau et Katia Buffetrille. (Paris : A. Michel, 2002). (Science des religions).

**Buffetti, Maria** (um 1978)

*Bibliographie : Autor*

- 1978 Buffetti, Maria. *Cina quotidiana : un'estate cinese.* (Roma : Trevi, 1978). (I doni : 8). [WC]

**Buffon, Georges-Louis Leclerd de** (Montbard 1707-1788 Paris) : Naturforscher

*Bibliographie : Autor*

- 1958 [Buffon, Georges Louis Leclerc]. *Bufeng wen chao.* Bufeng ; Ren Dian yi. (Beijing : Ren min wen xue chu ban she, 1958). [Übersetzung ausgewählter Werke von Buffon].  
 布封文钞 [WC]
- 1987 [Lamartine, Alphonse de ; Buffon, Georges Louis Leclerc]. *Faguo san wen xuan.* Lamading, Bufeng deng ; Cheng Yirong yi. (Changsha : Hunan ren min chu ban she, 1987). (San wen yi cong ; 2). [Übersetzung von Essays von Lamartine und Buffon].  
 法國散文選 [WC]

**Bugge, Sten** = Bugge, Joseph Laurentius Sten (Adal 1885-1977) : Norwegischer Missionar

*Biographie*

- 1910-1934 Sten Bugge ist als Missionar in China, arbeitet für den YMCA (Young Men's Christian Association) in Hankou, Changsha und Taohualun (Hunan). 1928-1934 ist er Lehrer des Lutheran Seminary in Shekou (Hankou). [Bug1]

*Bibliographie : Autor*

- 1915 Bugge, Sten. *Fra det unge Kina.* (Kristiania : Bjørnstad, 1915). [Aus dem jungen China]. [WC]

- 1923 Bugge, Sten. *Kina og den hvite fare*. (Kristiania : Olaf Norlis, 1923). [China und die weisse Gefahr]. [WC]
- 1925 Bugge, Sten. *Hvad nogen Motstandere sier om Kristendommen i Kina*. (Hankow : The Lutheran Board of Publication 1925). [Was einige Gegner über das Christentum in China sagen]. [WC]
- 1942 Bugge, Sten. *Konfusius*. (Oslo : Gyldendal, 1942). (Religionens stormenn). [Confucius]. [WC]

**Buglio, Lodovico** = Li Leisi = Zaike (Mineo, Sizilien 1606-1682 Beijing) : Jesuitenmissionar

### *Biographie*

- 1636 Lodovico Buglio kommt in Macao an. [Deh 1]
- 1639 Lodovico Buglio ist als Missionar in Jiang'an (Sichuan) tätig. [Deh 1]
- 1640 Lodovico Buglio und Gabriel de Magalhães gründen eine Missionsstation in Chengdu (Sichuan). [Deh 1]
- 1648 Lodovico Buglio kommt in Beijing in Gefangenschaft. [Deh]
- 1651 Lodovico Buglio wird aus dem Gefängnis entlassen. [Deh]
- 1651 Lodovico Buglio gründet die Missionsstation Dongtang in Beijing. [Deh 1]
- 1655 Lodovico Buglio und Gabriel Magalhães bauen die Kirche von Dongtang. [Deh 1]
- 1664 Lodovico Buglio kommt in Gefangenschaft. [Deh 1]
- 1664-1665 Christenverfolgung unter den vier Mandschuregenten und dem Initiator Yang Guangxian. Internierung der Jesuitenmissionare. Jesuiten, Franziskaner und Dominikaner werden nach Guangzhou (Guangdong) verbannt, wo sie den Aufenthalt nutzen, um über die chinesischen Riten und Fragen der Missionspraxis zu diskutieren, ohne einig zu werden. In Beijing bleiben der Hauptangeklagte Johann Adam Schall von Bell, Ferdinand Verbiest, Lodovico Buglio und Gabriel de Magalhães. [BBKL,Col]
- 1669 Lodovico Buglio wird aus der Gefangenschaft entlassen. [Deh 1]

**Bugnon, Didier** (Metz 1676-1736 Nancy) : Geograph, Ingenieur

### *Bibliographie : Autor*

- 1707 Bugnon, Didier. *Relation exacte concernant les caravanes ou corteges des marchands d'Asie*. (Nancy : R. Charlot & P. Deschamps, 1707).  
[https://books.google.ch/books?id=635UAAAACAAJ&pg=PA124&lpg=PA124&dq=didier+bugnon+relation+exacte&source=bl&ots=\\_aw1CBuqxA&sig=v0pIxSYp-nlfkHvrnVY0MJ-fGtQ&hl=de&sa=X&ved=0ahUKEwjA3szg2srPAhWCOxQKHVYDAAEQ6AEINDA E#v=onepage&q=didier%20bugnon%20relation%20exacte&f=false](https://books.google.ch/books?id=635UAAAACAAJ&pg=PA124&lpg=PA124&dq=didier+bugnon+relation+exacte&source=bl&ots=_aw1CBuqxA&sig=v0pIxSYp-nlfkHvrnVY0MJ-fGtQ&hl=de&sa=X&ved=0ahUKEwjA3szg2srPAhWCOxQKHVYDAAEQ6AEINDA E#v=onepage&q=didier%20bugnon%20relation%20exacte&f=false). [WC]

**Buhe** = Yun, Shuguang (Innere Mongolei 1926-2017) : Ungarischer Vize-Vorsitzender des National People's Congress

### *Biographie*

- 2000 Buhe besucht Rumänien auf Einladung des Chamber of Deputies of Romania. [ChiRom1]
- 2000 Buhe besucht Ungarn. [SHR]

**Buhle, Johann Gottlieb** = Buhle, Johann Gottlieb Gerhard (Braunschweig 1763-1821 Braunschweig) : Philosoph, Philologe, Professor für Philosophie Universität Göttingen, Moskau, Braunschweig

### *Biographie*

1796 Buhle, Johann Gottlieb Berhard. *Lehrbuch der Geschichte der Philosophie* [ID D16303]. Bd. 1 : Abschnitt über die Philosophie der Sinesen  
Es ist auffallend, dass die Sinesen ungeachtet ihres Verkehrs mit den europäischen Handelsnationen, und mit den benachbarten durch die Wissenschaften wenigstens bis zu einem gewissen Grade aufgeklärten Völkern, dennoch in der Kultur und Ausbildung der Vernunft solche Fortschritte nicht gethan haben, als wie man von ihnen hätte erwarten sollen ; sondern dass sie bei der Mittelmässigkeit stehengeblieben sind. [LiPos1:S. 27]

### *Bibliographie : Autor*

1796-1804 Buhle, Johann Gottlieb. *Lehrbuch der Geschichte der Philosophie und einer kritischen Literatur derselben*. Vol. 1-8 in 9. (Göttingen : Vandenhoeck und Ruprecht, 1796-1804). [Darin enthalten ist eine Bibliographie über chinesische Philosophie]. [WC]

**Bührmann, Albert** (um 1901)

### *Bibliographie : Autor*

1901 Bührmann, Albert ; Taylor, Hudson. *Im Dienst des Heilandes nach China*. (Potsdam : Siloah, 1901). [WC]

**Buissonnet, Eugène** (um 1871)

### *Biographie*

1872 Aufführung von Boulé, Auguste-Louis-Désiré ; Lustières, Théodore de. *Le bourreau des crânes : vaudeville en deux actes*. (Paris : C. Tresse, 1841) in Shanghai durch ein Amateur-Ensemble, mit Henri Cordier und Eugène Buissonnet. [BroG1:S. 215]

### *Bibliographie : Autor*

1871 Buissonnet, Eugène. *De Pékin à Shanghai : souvenirs de voyages*. (Paris : Amyot, 1871). [Bericht seiner Reise von Beijing nach Shanghai, 1869-1870].  
<https://archive.org/stream/depkinshanghais00buisgoog#page/n11/mode/2up>.

**Bujard, Marianne** (Lausanne 1958-) : Sinologin, Dozentin Ecole pratique des hautes études Paris, UFR d'Anthropologie Lyon

### *Biographie*

1981-1983 Marianne Bujard studiert Sinologie an der Université de Genève und der Beijing-Universität. [EFEO]  
1984-1994 Marianne Bujard studiert an der Ecole pratique des hautes études, Ve section. [EFEO]  
1986 Marianne Bujard erhält das Diplom der Faculté des lettres der Université de Lausanne. [EFEO]  
1994 Marianne Bujard promoviert in Sinologie an der Ecole pratique des hautes études, Ve section. [EFEO]

- 1995-1997 Marianne Bujard ist Vertreterin der Ecole française d'Extrême-Orient in Taipei, Taiwan. [EFEO]
- 1995-2002 Marianne Bujard ist Mitglied der Ecole française d'Extrême-Orient. [EFEO]
- 1999-2002 Marianne Bujard ist Leiterin des Centre de l'Ecole française d'Extrême-Orient in Beijing. [EFEO]
- 2003- Marianne Bujard ist Dozentin an der Ecole pratique des hautes études, Ve section und am UFR d'anthropologie in Lyon. [EFEO]

### *Bibliographie : Autor*

- 1992 Bujard, Marianne. *La vie de Dong Zhongshu : enigmes et hypothèses*. In : Journal asiatique ; t. 280, no 1-2 (1992). [EFEO]
- 1994 Marianne Bujard. *Recherche sur le sacrifice au ciel à l'époque des Han antérieurs*. (Paris : [s.n.], 1994). Diss. Ecole pratique des hautes études, 1994.
- 2000 Bujard, Marianne. *Le sacrifice au ciel dans la Chine ancienne : théorie et pratique sous les Han occidentaux*. (Paris : Ecole française d'Extrême-Orient, 2000). (Monographie / Ecole française d'Extrême-Orient ; no 187). Diss. Ecole pratique des hautes études, 1994.
- 2003 Qin, Jianming ; Lü, Min [Bujard, Marianne]. *Yao Shan sheng mu miao yu shen she = Culte de la dame du Yaoshan*. (Beijing : Zhonghua shu ju, 2003). (Shan Shan di qu shui zi yuan yu min jian she hui diao cha zi liao ji ; di 2 ji).  
堯山聖母廟與神社

### **Bujatti, Anna** (1937-) : Italienische Sinologin, Übersetzerin

#### *Bibliographie : Autor*

- 1974 *Le ciminiera di bambù : 99 poesie cinesi dal balzo in avanti a oggi*. Introd., trad. e note di Anna Bujatti. (Roma : Officina, 1974). (I libri di Officina ; 1). [WC]
- 1978 Lu, Xun. *Letteratura e sudore : scritti dal 1925 al 1936*. A cura di Anna Bujatti. (Milano : Mazzotta, 1978) (Miranda ; 496). [WC]
- 1981 Lu, Xun. *Poesie e scritti sulla poesia*. A cura e con introd. di Anna Bujatti. (Roma : Istituto della Enciclopedia italiana, 1981). (Bibliotheca biografica). [WC]
- 1986 Lu, Xun. *Fiori del mattino raccolti la sera, e, Soliloqui*. Trad. dal cinese et note a cura di Anna Bujatti. (Roma : Ed. e/o, 1986). Übersetzung von Lu, Xun. *Zhao hua xi shi*. (Beijing : Bei xin shu ju, 1927). Übersetzung von Lu, Xun. *Zi yan zi yu*. In : Guo min gong bao ; Teil 1-7 (19.8., 20.-21.8., 7.9., 9.9., 1919).  
朝花夕拾 / 自言自语 [WC]
- 1987 Guo, Moruo. *Le dee*. A cura di Anna Bujatti. (Pesaro : Ed. Flaminia, 1987). (L'Isola del tesoro ; 4). Übersetzung von Guo, Moruo. *Nü shen*. (Shanghai : Tai dong tu shu ju, 1921).  
女神 [WC]
- 1990 Ai, Qing. *Bandito e poeta : 25 poesie con testo cinese a fronte*. A cura di Anna Bujatti. (Milano : Scheiwiller, 1990). (Poesia ; no 34). [WC]
- 1995 Deng, Youmei. *Tabacchiere*. A cura di Anna Bujatti. (Milano : Scheiwiller, 1995). Übersetzung von Deng, Youmei. *Yan hu*. (Xianggang : Nan yue chu ban she, 1987).  
烟壺 [WC]
- 1999 Ai, Qing. *La mangiatoia*. Trad. e cura di Anna Bujatti. (Novara : Interlinea, 1999). (Nativitas ; 17). [WC]

1999 Ai, Qing. *Morte di un nazareno*. Trad. a cura di Anna Bujatti. (Novara : Interlinea, 1999). (Passio ; 18). [WC]

**Bukowski, Dietrich** (gest. 1911) : Österreichischer Diplomat

*Biographie*

1971 Dietrich Bukowski ist Botschafter der österreichischen Botschaft in Beijing. [Öster5]

1990-1996 Dietrich Bukowski ist Botschafter der österreichischen Botschaft in Beijing. [Öster5]

**Bulbeck, F. David** = Bulbeck, Francis Davis (um 1997) : Archäologe

*Bibliographie : Autor*

1996-1997 *Ancient Chinese and Southeast Asian bronze age cultures : the proceedings of a conference held at the Edith and Joy London Foundation property, Kioloa, NSW : 8-12 Febr. 1988*. Ed. by F. David Bulbeck ; ed. and transl. by Noël Barnard. Vol. 1-2. (Taipei : SMC Publ., 1996-1997). [WC]

**Bulfoni, Clara** (um 2003) : Professore Facoltà di scienze politiche, Dipartimento di lingue e culture contemporanee, Università degli studi di Milano

*Bibliographie : Autor*

2003 Nani, Leone. *Lost China : the photographs of Leone Nani*. Ed. by Clara Bulfoni and Anna Pozzi. (Milan : Skira, 2003). [WC]

**Bulgakov, Valentin Fyodorovich** (Kuznetsk, Russland 1886-1966 Vasnaya Polyana, Tula Oblast) : Sekretär und Biograph von Leo Tolstoy

*Bibliographie : Autor*

1984 [Bulgakov, Valentin]. *Chui mu zhi nian : Tuo'ersitai wan nian sheng huo ji shi*. Wa Fei Bu'erjiakefu zhu ; Chen Kang yi. (Huhehaote : Nei Menggu ren min chu ban she, 1984). Übersetzung von Bulgakow, Valentin. *U.L.N. Tolstogo v posliednii god ego zhizni*. (Moskva : Kn-vo I.D. Sytina, 1911). = Bulgakov, Valentin. *The last year of Leo Tolstoy*. (New York, N.Y. : Dial Press, 1971). 垂暮之年 托爾斯泰晚年生活紀事 [WC]

1987 [Bulgakov, Valentin]. *Tuo'ersitai de zui hou yi nian*. Buerjiakefu ; Sa Shi, Zhao Kunceng, Zong Yucai, Huang Xuezhen. (Beijing : Xin hua chu ban she, 1987). Übersetzung von Bulgakov, Valentin. *U.L.N. Tolstogo v posliednii god ego zhizni*. (Moskva : Kn-vo I.D. Sytina, 1911) = Bulgakov, Valentin. *The last year of Leo Tolstoy*. (New York, N.Y. : Dial Press, 1971). 托爾斯泰的最后一年 [WC]

1994 [Bulgakov, Valentin]. *Lie Tuo'ersitai yi sheng de zui hou yi nian*. Buerjiakefu ; Wang Gengnian yi. (Shanghai : Shanghai yi wen chu ban she, 1994). (Zuo jia huai yi lu). Übersetzung von Bulgakov, Valentin. *U.L.N. Tolstogo v posliednii god ego zhizni*. (Moskva : Kn-vo I.D. Sytina, 1911) = Bulgakov, Valentin. *The last year of Leo Tolstoy*. (New York, N.Y. : Dial Press, 1971). 列托爾斯泰一生的最后一年 [WC]

**Bull, Geoffrey T.** = Bull, Geoffrey Taylor (1921-1999) : Schottischer Missionar

*Bibliographie : Autor*

- 1948 Bull, Geoffrey T. *Tibetan diary : november, 1948*. (Kanting, Sikang : [s.n.], 1948).
- 1955 Bull, Geoffrey T. *When iron gates yield*. (London : Hodder & Stoughton, 1955). [Bericht seiner Reise von Shanghai in sein Missionsgebiet im chinesisch-tibetischen Grenzland].  
=  
Bull, Geoffrey T. *Am Tor der gelben Götter*. (Wuppertal : R. Brockhaus, 1916). [A German translation of the author's missionary work in Tibet and his imprisonment by the Chinese Communists]. [Cla]
- 1959 Bull, Geoffrey. *God hold the key : being a record of his meditations and reflections centring on the period of his imprisonment in China, october 1950 to december 1953*. (London : Hodder and Stoughton, 1959).
- 1967 Bull, Geoffrey T. *Forbidden land : a saga of Tibet*. (Chicago : Moody Press, 1967).
- 1969 Bull, Geoffrey T. *Tibetan tales*. (London : Hodder & Stoughton, 1969).
- 2005 Bull, Geoffrey T. *The sky is red*. (Chicago : Moody Press, 1966). Bericht über die Verfolgung der Missionen und den Kommunismus.

**Bull, Ole** = Bull, Ole Bornemann (Bergen 1810-1880 Lyso bei Bergen) : Norwegischer Komponist, Violinist

*Bibliographie : erwähnt in*

- 1957 [Bolton, Sarah Knowles]. *Ku er cheng ming ji*. Shala Baoerdeng zhu ; Zhong Yan yi. (Taipei : Shi jie shu ju, 1957). Übersetzung von Bolton, Sarah Knowles. *Lives of poor boys who become famous*. (New York, N.Y. : Crowell, 1962). [Betr. Benjamin Franklin, Samuel Johnson, James Watt, Wolfgang Amadeus Mozart, Michael Faraday, David Glasgow Farragut, William Lloyd Garrison, Giuseppe Garibaldi, Ezra Cornell, Abraham Lincoln, Ole Bull, Charles Dickens, John D. Rockefeller, Thomas Alva Edison, Pope Pius XI., The Mayo brothers, George Washington Carver, Edward Bok, Henry Ford, The Wright brothers, Calvin Coolidge, Will Rogers, Grant Wood].  
苦兒成名記 [WC]

**Bull, Ted** (Australien 1914-1997 Melbourne) : Sekretär Waterside Workers' Federation Victoria, Mitglied Australian Communist Party (

*Biographie*

- 1971 Reise der Australia China Society nach China unter Ted Bull. [StraL2:S. 279]

**Bulle, M.** (um 1932)

*Bibliographie : Autor*

- 1932 Bulle, M. *Leben und Kampf der chinesischen Arbeiterinnen und Bäuerinnen*. (Moskau : Verlagsgenossenschaft ausländischer Arbeiter in der UdSSR, 1932). [WC]

**Bulling, Anneliese** = Bulling, Anneliese Gutkind (Ellwarden 1900-) : Sinologin, Kunsthistorikerin

*Biographie*

- 1928-1935 Anneliese Bulling studiert Kunstgeschichte, Ostasiatische Kunstgeschichte und Sinologie an der Universität Berlin. [Wen]
- 1936 Anneliese Bulling emigriert nach England. [CU]

- 1936 Anneliese Bulling promoviert in Kunstgeschichte an der Friedrich Wilhelms Universität Berlin. [CU]
- 1946 Anneliese Bulling macht wissenschaftliche Forschungen am Universities China Committee in London. [Wen]
- 1947-1950 Anneliese Bulling macht wissenschaftliche Forschungen an der University of Cambridge. [Ker]
- 1950 Anneliese Bulling erhält den M.A. des Newham College, University of Cambridge. [CU]
- 1953-1954 Anneliese Bulling ist Lektorin an der University of London. [Ker]
- 1956 Anneliese Bulling emigriert nach Amerika. [Ker]
- 1969-1983 Anneliese Bulling ist als wissenschaftliche Mitarbeiterin für chinesische Kunst und Archäologie an der Columbia University tätig. [CU]

### *Bibliographie : Autor*

- 1936 Bulling, Anneliese. *Die chinesische Architektur von der Han-Zeit bis zum Ende der T'ang-Zeit.* (Lyon : A. Bulling, 1936). Diss. Univ. Berlin, 1935. [Wen]
- 1952 Bulling, Anneliese. *The meaning of China's most ancient art : an interpretation of pottery patterns from Kansu (Ma Ch'ang and Pan-shan) and their development in the Shang, Chou and Han periods.* (Leiden : E.J. Brill, 1952).
- 1960 Bulling, Anneliese. *The decoration of mirrors of the Han period : a chronology.* (Ascona : Artibus asiae, 1960). (Artibus asiae. Suppl. ; 20) [Wen]
- 1969 Bulling, Anneliese. *Chinese bronze mirrors : notes.* Vol. 1-3. (New York, N.Y. : Intercultural Arts Press, 1969).

### **Bullock, T.H.** (um 1840) : Captain

#### *Bibliographie : Autor*

- 1840 Bullock, T.H. *The Chinese vindicated, or, Another view of the opium question : being in reply to a pamphlet by Samuel Warren.* (London : Wm.H. Allen, 1840). [WC]

### **Bullock, Thomas Lowndes** = Bullock, T.L. (Radwinter, Essex 1845-1915 Woodlawn, Oxford) : Diplomat, Sinologe, Professor für Chinesisch University of Oxford

#### *Biographie*

- 1865 ca. Thomas Lowden Bullock erhält den M.A. des New College in Oxford. [Bul10]
- 1866 Thomas Lowndes Bullock kommt in Formosa an und bereist die Insel. [Bul10]
- 1869 Thomas Lowndes Bullock wird zum Dolmetscher in China ernannt. [Cor59]
- 1869-1876 Thomas Lowndes Bullock ist Assistent-Dolmetscher in Jiangzhou (Shanxi). [Cor59]
- 1877 Thomas Lowndes Bullock ist Dolmetscher in Qiongzhou, dem heutigen Qiongschan (Hainan). [Cor59]
- 1877-1878 Thomas Lowndes Bullock ist Dolmetscher in Beihai (Guangxi). [Cor59]
- 1879 Thomas Lowndes Bullock ist verantwortlich für das Konsulat in Hankow = Hankou = Wuhan (Hubei). [Cor59]
- 1879-1880 Thomas Lowndes Bullock ist verantwortlich für das Konsulat in Zhenjiang (Jiangsu). [Cor59]
- 1880-1881 Thomas Lowndes Bullock ist verantwortlich für das Konsulat in Wuhu (Anhui). [Cor59]

- 1881-1882 Thomas Lowndes Bullock ist verantwortlich für das Konsulat in Tianjin. [Cor59]  
 1886-1888 Thomas Lowndes Bullock ist Sekretär der Botschaft in Beijing. [Cor59]  
 1888-1900 Thomas Lowndes Bullock ist verantwortlich für das Konsulat in Tianjin. [Cor59]  
 1891-1892 Thomas Lowndes Bullock ist Konsul in Jiujiang (Jiangxi). [Cor59]  
 1892-1894 Thomas Lowndes Bullock ist Konsul in Niuzhuang (Shandong). [Cor59]  
 1894-1896 Thomas Lowndes Bullock ist Konsul und Richter-Assistent in Shanghai. [Cor59]  
 1896 Thomas Lowndes Bullock ist Konsul des britischen Konsulats in Yamtai. [Cor59]  
 1897 Thomas Lowndes Bullock ist Konsul und Richter-Assistent in Shanghai. Er kehrt nach England zurück. [Cor59]  
 1899-1915 Thomas Lowndes Bullock ist Professor für Chinesisch an der University of Oxford. [Bul10]

#### *Bibliographie : Autor*

- 1877 Bullock, T[homas] L[owndes]. *A trip into the interior of Formosa*. In : Proceedings of the Royal Geographical Society of London ; 21 (1877). Bericht seiner Expedition 1873. [Int]  
 1902 Bullock, T[homas] L[owndes]. *Progressive exercises in the Chinese written language*. (Shanghai : Kelly & Walsh, 1902). [3rd ed., rev. by H[erbert] A. Giles. (London : Lockwood, 1923).

#### *Bibliographie : erwähnt in*

- 1915 Cordier, Henri. *Thomas Lowndes Bullock*. In : T'oung pao ; vol. 16 (1915). [AOI]  
 2005 Stephenson, Samuel. *Thomas Lowden Bullock* : <http://academic.reed.edu/formosa/texts/bullocktbio.html>.

### **Bülow, Heinrich von** = Bülow, Heinrich August Ernst von (1856-1919)

#### *Bibliographie : Autor*

- 1904 Bülow, Heinrich von. *Chinas handelspolitische Stellung zur Außenwelt*. (Berlin Su#sserott, 1904). [WC]

### **Bumstead, Kenneth** (1908-1987) : Englischer Diplomat

#### *Biographie*

- 1950 Kenneth Bumstead ist Generalkonsul des britischen Generalkonsulats in Shanghai. [DBD1]

### **Bunce, Harry** (1888-1976) : Missionar London Missionary Society

#### *Biographie*

- 1920-1927 Harry Bunce ist Principal des Medhurst College in Shanghai. [Int]

### **Bunge, Alexander** = Bunge, Alexander Andrejewitsch = Bunge, Alexander von (Kiew 1803-1890 Kiltsi, Estland) : Deutsch-russischer Botaniker, Arzt, Reisender, Professor der Botanik Universität Dorpat

#### *Biographie*

- 1821-1825 Alexander Bunge studiert Medizin und Botanik an der Universität Dorpat = Tartu. [Wik]

- 1826-1829 Alexander Bunge wird Bezirksarzt in Barnaul, verbringt einige Zeit in Kolyvan und wird nach Zmeinogorsk versetzt. Er reist mit Carl Friedrich von Ledebour ins Altaigebirge bis Katun. [WH10,Wik]
- 1830 Alexander Bunge reist als Naturforscher mit der 11. Geistlichen Mission nach Beijing. Er studiert die Flora der Steppe Gobi und die Umgebung von Beijing. [WH10,Wik]
- 1831 Alexander Bunge verlässt mit der 10. Christlichen Mission Beijing und reist über Kjachta nach Russland zurück. [WH10]
- 1834 Alexander Bunge ist Professor der Botanik der Universität Dorpat und Direktor des Botanischen Gartens in Dorpat = Tartu. [Wik]
- 1933 Alexander Bunge wird korrespondierendes Mitglied der Akademie der Wissenschaften und Professor für Botanik der Universität Kasan.( [WH10]

### *Bibliographie : Autor*

- 1831 Bunge, Alexander. *Enumeratio plantarum quas in China boreali collegit*. (St. Petersburg : [s.n.], 1831). [Chinesische Botanik] [WC]
- 1835 Bunge, Alexander. *Opisanie novykh rodov i vidov kitajskich i mongolskic rastenij*. Desiatok pervyi. (Kasan : V univ. Tip., 1835). [Botanik der Mongolei]. [WC]

**Bünger, Karl** = Bünger, Karl Adolf (Coswig 1903-1997) : Jurist, Sinologe, Professor für Staat und Recht Ostasiens Universitäten Bonn und Tübingen

### *Biographie*

- 1924-1928 Karl Bünger studiert Rechtswissenschaften an den Universitäten Berlin, München und Tübingen. [Tüb]
- 1931 Karl Bünger promoviert in Rechtswissenschaften an der Universität Berlin. [Kür]
- 1934-1941 Karl Bünger ist am Kaiser Wilhelm Institut für ausländisches Recht tätig. [Kür]
- 1941-1944 Karl Bünger ist Professor an der Tong Woo Universität in Shanghai. [Kür]
- 1946-1948 Karl Bünger ist Professor an der Tongji Universität in Shanghai. [Kür]
- 1949 Karl Bünger promoviert in Sinologie an der Universität Tübingen. [Tüb]
- 1951 Karl Bünger habilitiert sich an der Universität Tübingen. [Kür]
- 1960-1968 Karl Bünger ist Botschafter in Seoul und Generalkonsul in Hong Kong. [Kür]
- 1969 Karl Bünger ist Professor an der Universität Bonn. [Kür]
- 1969-1970 Karl Bünger ist Professor an der University of Illinois. [Kür]
- 1971-1973 Karl Bünger ist Gastprofessor an der Universität Bochum. [Kür]

### *Bibliographie : Autor*

- 1931 Bünger, Karl. *Das Wirksamwerden der Willenserklärung nach deutschem und ausländischem Recht*. (Berlin : [s.n.], 1931). Diss. Univ. Berlin, 1931. [Eik]
- 1933 Bünger, Karl. *Alte chinesische Rechtsgedanken im modernen chinesischen Grundstücksrecht*. In : Sinica ; vol. 8 (1933). [WC]
- 1934 Bünger, Karl. *Zivil- und Handelsgesetzbuch, sowie Wechsel- und Scheckgesetz von China*. (Marburg : Elwert, 1934). (Arbeiten zum Handels-, Gewerbe- und Landwirtschaftsrecht ; Nr. 73).

- 1938 Büniger, Karl. *Beiträge zum chinesischen Privat- und Prozessrecht*. In : Mitteilungen des Seminars für Orientalische Sprachen, Berlin ; 41 (1938). [Eik]
- 1946 Büniger, Karl. *Quellen zur Rechtsgeschichte der T'ang-Zeit*. (Peiping : Catholic University, 1946). (Monumenta serica monograph series ; 9). [Neue, erw. Ausg. (Sankt Augustin : Institut Monumenta Serica ; Nettetal : Steyler, 1996)].
- 1949 Büniger, Karl. *Studien über Religion und Staat in China*. (Tübingen : [s.n.], 1949). Diss. Univ. Tübingen, 1949. [Eik]
- 1950 Büniger, Karl. *China : Ehegesetz der Volksrepublik China von 1950*. In : Rabels Zeitschrift für ausländisches und internationales Privatrecht ; Jg. 16, H. 1 (1951).  
[https://www.jstor.org/stable/27872958?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/27872958?seq=1#metadata_info_tab_contents). [WC]
- 1950 Büniger, Karl. *Die Rezeption des europäischen Rechts in China*. (Berlin : De Gruyter, 1950). [WC]
- 1952 *Religiöse Bindungen in frühen und in orientalischen Rechten*. Hrsg. von Karl Büniger und Hermann Trimborn. (Wiesbaden : Harrassowitz, 1952). [KVK]
- 1952 Büniger, Karl. *Die Rechtsidee In der chinesischen Geschichte*. In : Saeculum ; vol. 3, no 1 (1952).  
<https://www.degruyter.com/downloadpdf/j/saeculum.1952.3.issue-1/saeculum-1952-0110/saeculum-1952-0110.pdf>. [WC]

### *Bibliographie : erwähnt in*

- 1981 *State and law in East Asia : Festschrift Karl Büniger*. Ed. by Dieter Eikemeier and Herbert Franke. Wiesbaden : O. Harrassowitz, 1981). [AOI]

**Bunin, Ivan Alekseevich** = Bounine, Ivan (Voronezh, Russland 1870-1953 Paris) : Schriftsteller, Dichter, Nobelpreisträger

### *Bibliographie : Autor*

- 1930 *Jue wang nü*. Xu Xiacun yi. (Shanghai : Shen zhou guo guang she, 1930). [Anthologie von Novellen].  
绝望女  
[Enthält] : Pierre Louÿs, Anatole France, Ivan Alekseevich Bunin, Nikolai Vasil'evich Gogol, Anton Chekhov, Maksim Gorkij, Feodor Mikhailovich Dostoyevsky, Luigi Pirandello. [WC]
- 1933 [Andreyev, Leonid Nikolaevich]. *Fu huo de si ren*. Guo Xiang, Yi Ding yi. (Shanghai : Ji ming shu ju, 1933). (Shi jie ming zhu xiao shuo cong shu ; 1). Übersetzung von Andreyev, Leonid Nikolaevich. *Eleazar*. (Stuttgart : J.H.W. Dietz, 1906). = *Lazarus*. In : Judas Ischariot und die anderen. (Berlin : J. Ladyschnikow, 1909). = *Lazarus*. In : Best Russian short stories. (New York, N.Y. : Boni and Liveright, 1917).  
復活的死人  
[Enthält] : Bunin, Ivan Alekseevich. *Gospodin iz San-Frantsisko*. In : Slovo. (Moskva : Kn-vo, 1915). = (Paris : Impr. Union, 1920). = *The gentleman from San Francisco*. In : Best Russian short stories. (New York, N.Y. : Boni and Liveright, 1917). [WC]

- 1987 [Bunin, Ivan Alekseevich ; Pirandello, Luigi ; O'Neill, Eugene]. (Taibei : Yuan jing chu ban shi ye gong si, 1987). (Nuobei'er wen xue jiang quan ji ; 21).  
 [Enthält] :  
 [Bunin, Ivan Alekseevich]. *Xian cun*. Buning ; Wang Zhaohui yi.  
 [Bunin, Ivan Alekseevich]. *Jiu jin shan yi shen shi*. Wang Zhaohui yi.  
 [Pirandello, Luigi]. *Liu ge xun zhao zuo zhe de jiao se*. Pilandelou zhu ; Chen Huihua yi.  
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 伊凡布寧 : 1933 獲獎 = Ivan Bunin. 路伊吉皮藍德婁 : 1934 獲獎 = Luigi Pirandello. 尤金奧尼爾 : 1936 獲獎 = Eugene O'Neill. [WC]

### **Bunker, Frank F.** = Bunker, Frank Forest (1873-1944)

#### *Bibliographie : Autor*

- 1928 Bunker, Frank F.. *China and Japan*. (Philadelphia : J.B. Lippincott, 1928). (Lands and peoples). [WC]

### **Bunnin, Nicholas** (Um 2002) : Centre for Modern Chinese Studies, Direktor Philosophy Project, Institute for Chinese Studies, University of Oxford

#### *Bibliographie : Autor*

- 2002 *Contemporary Chinese philosophy*. Ed. by Chung-ying Cheng and Nicholas Bunnin. (Malden, Mass. : Blackwell, 2002). [WC]

### **Bunsen, E.H. de** (um 1926) : Englischer Diplomat

#### *Biographie*

- 1925-1926 E.H. de Bunsen ist Konsul des britischen Konsulats in Danshui. [Dans1]

### **Bunsen, Marie von** (London 1860-1941 Berlin) : Schriftstellerin, Aquarellmalerin, Reisende

#### *Bibliographie : Autor*

- 1934 Bunsen, Marie von. *Im fernen Osten : Eindrücke und Bilder aus Japan, Korea, China, Ceylon, Java, Sian, Kambodscha, Birma und Indien*. (Leipzig : Koehler & Amelang, 1934). [Besuch Sept.-Okt. 1911 von Beijing, Hangzhou und Ningbo]. [WC]

### **Bunton, Hedley Percival** (Devenport, Tasmanien 1908-1997 Sydney) : Missionar London Missionary Society

#### *Biographie*

- 1933-1942 Hedley Percival Bunton ist Missionar der London Missionary Society in Guangzhou (Guangdong). [Wik]

**Bunyan, John** = Benren, Yuehan (Elstow bei Bedford 1628-1688 London) : Schriftsteller, Baptistenprediger

### Biographie

1850-1864 The missionaries carried translations of *The pilgrim's progress* by John Bunyan all over Africa and Asia. It was translated into more than 200 languages, including Chinese. In the 1850s the Taiping rebellion mobilized millions of Chinese peasants and came near to overthrowing the Emperor. The favourite books of their leader were the *Bible* and *The pilgrim's progress*. If the Taiping had won, as they very nearly did, Bunyan's epic might have become China's little red book a century earlier. The Taiping must have read it very differently from the pious missionaries who had it translated. [Bun1:S. 15]

### Bibliographie : Autor

- 1853 Bunyan, John. *Thian lo lek theng : toe it pun... Ti E-mng Khek = Tian lu li cheng juan yi*. Translated into the Amoy dialect by J[ohn] V[an] N[est] Talmage and J[ohn] Macgowan. ([S.l.] : Ham-hong san ni, 1853). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired countrey*. (London : N. Ponder, 1678). Pt. 1.  
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- 1853 [Bunyan, John]. *Tian lu li cheng*. [Transl. by William Chalmers Burns]. (Xiamen : Hua qi guan yu chang ban, 1853). Übersetzung von Bunyan, John. *The pilgrim's progress from this world to that which is to come : delivered under the similitude of a dream, wherein is discovered the manner of his setting out, his dangerous journey, and safe arrival at the desired countrey*. (London : Printed for Nath. Ponder, 1678). = [Bunyan, John]. *Tian lu li cheng*. Transl. by William Chalmers Burns. (Shanghai : Mo hai shu guan, 1856). = [Bunyan, John]. *Tian lu li cheng guan hua*. Transl. by William Chalmers Burns. (Shanghai : Mei hua shu guan, 1869). [First translation ; first edition].  
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- 1870 [Bunyan, John]. *Tian lu li cheng*. (Guangzhou : Hui shi li tang, 1870). Übersetzung von Bunyan, John. *The pilgrim's progress from this world to that which is to come : delivered under the similitude of a dream, wherein is discovered the manner of his setting out, his dangerous journey, and safe arrival at the desired countrey*. (London : Printed for Nath. Ponder, 1678).  
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- 1870-1871 [Bunyan, John]. *Tian lu li cheng : zheng xu ji tu pian*. Vol. 1-3. (Yangcheng : Hui shi li tang, 1870-1871). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired countrey*. (London : N. Ponder, 1678).  
天路歷程：正續及圖篇 [WC]
- 1871 [Bunyan, John]. *Tian lu li cheng : tu hua*. (Yangcheng : Hui shi li tang, 1871). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired countrey*. (London : N. Ponder, 1678).  
天路歷程土話 [WC]

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- 1904 Bunyan, John. *Xu tian lu li cheng : guan hua*. (Shanghai : Mei hua shu guan, 1904). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired country*. (London : N. Ponder, 1678).  
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- 1907 Banyan, Yuehan [Bunyan, John]. *Tian lu li cheng*. Yuehan Banyang zhu ; Lin Shu yi. (Shanghai : Mei hua shu guan, 1907). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired country*. (London : N. Ponder, 1678).  
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- 1985 [Bunyan, John]. *Feng sheng de en dian*. Benren Yuehan zhu ; Zhao Zhonghui [Charles H. Chao] yi. (Taipei : Jidu jiao gai ge zong fan yi she, 1985). Übersetzung von Bunyan, John. *Grace abounding to the chief of sinners, or, A brief and faithful relation of the exceeding mercy of God in Christ, to his poor servant John Bvnyan : wherein is particularly shewed, the manner of his conversion, his fight and trouble for sin, his dreadful temptations, also how he despaired of Gods mercy, and how the Lord at length thorow [sic] Christ did deliver him from all the guilt and terrour that lay upon him : whereunto is added, a brief relation of his call to the work of the ministry, of his temptations therein, as also what he hath met with in prison : all which was written by his own hand there, and now published for the support of the weak and tempted people of God*. (London : Printed by George Larkin, 1666).  
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天路歷程 [WC]
- 1989 [Bunyan, John]. *Tian lu li cheng*. Benren Yuehan zhu ; Lin Yanzhu, Mou Shanying yi. (Taipei : Dao sheng chu ban, 1989). (Xin ling jing pin ; 9). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired countrey*. (London : N. Ponder, 1678).  
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- 1992 [Bunyan, John]. *Tian lu li cheng*. Banyang ; Luo Wanci yi zhu. (Tainan : Da xia, 1992). Übersetzung von Bunyan, John. *The pilgrim's progress from this world, to that which is to come : delivered under the similitude of a dream wherein is discovered, the manner of his setting out, his dangerous journey ; and safe arrival at the desired countrey*. (London : N. Ponder, 1678).  
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本仁約翰的信仰生活 [WC]

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- 1928 Jia, Liyan. *Benren san bai nian dan chen ji nian ce*. (Shanghai : Guang xue hui, 1928). [Abhandlung über John Bunyan].  
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- 1929 *Benren Yuehan xiao zhuan*. (Shanghai : Guang xue hui, 1929). [Biographie von John Bunyan].  
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- 1958 [May, William John]. *Benren Yuehan zhuan*. Mei Weilian zhu ; Yan Renjun yi. (Xianggang : Zheng dao chu ban she, 1958). Übersetzung von May, William J. *John Bunyan : the pilgrim preacher*. (London : Religious Tract Society, 1928).  
本仁約翰傳 [WC]
- 1989 [McPherson, Anna Talbott]. *Zhong sheng tu de shu ling mi jue*. Mai Anna. (Taipei : Gan lan ji jin hui = Olive Christian Foundation, 1989). (Gui zhong qi min cong shu ; 2). Übersetzung von McPherson, Anna Talbott. *Spiritual secrets of famous Christians*. (Grand Rapids, Mich. : Zondervan Publ. House, 1964). [Enthält John Bunyan].  
眾聖徒的屬靈秘訣 [WC]
- 1990 *John Bunyan and his England, 1628-88*. Ed. by Anne Laurence, W.R. Owens, and Stuart Sim. (London : Ronceverte, 1990). [ZB]

- 2000 Lai, Tsz-pang. *Tian lu li cheng Han yi yan jiu = A critical study of the Chinese translations of The Pilgrim's Progress*. M.Phil. University of Hong Kong (2000).  
天路歷程漢譯研究  
<http://hub.hku.hk/bitstream/10722/33626/1/FullText.pdf>. [WC]

**Buonanni, Filippo** = Buonanni, Philip (Rom 1638-1725 Rom) : Jesuiten Pater, Chemiker, Naturforscher

*Bibliographie : Autor*

- 1723 Buonanni, Filippo. *Traité des vernis, où, L'on donne la maniere d'en composer un qui ressemble parfaitement à celui de la Chine, & plusierus autres qui concernent la peinture, la dorure, la gravure à l'eau forte, &c.* (Paris : Laurent d'Houry, 1723). [WC]

**Buoye, Thomas M.** (um 2002) : Associate Professor, Department of History, University of Tulsa, Oklahoma

*Bibliographie : Autor*

- 2002 *China : adapting the past, confronting the future*. Ed. by Thomas Buoye, Kirk Denton, Bruce Dickson [et al.]. (Ann Arbor, Mich. : University of Michigan Press, Center for Chinese Studies, 2002). [AOI]

**Burchard, Otto** (1892-1965) : Deutscher Kunsthistoriker

*Bibliographie : Autor*

- 1922 Burchard, Otto. *Chinesische Kleinplastik*. (Berlin : E. Wasmuth, 1922). (Orbis pictus. Weltkunst-Bücherei ; Bd. 12).  
<https://archive.org/details/chinesischeklein00burcuoft/page/n4>. [WC]

*Bibliographie : erwähnt in*

- 1928 *Die Sammlung des Herrn Dr. Otto Burchard, Berlin : Versteigerung 22. Mai 1928*. Ed. By William Cohn. (Berlin : P. Cassirer and H. Helbing, 1928). [Katalog]. [WC]

**Burchett, Wilfred G.** = Burchett, Wilfred Graham (Melbourne 1911-1983 Sophia) : Journalist

*Biographie*

- 1941 Wilfred Burchett nimmt an einer Pressekonferenz von Zhou Enlai in Chongqing teil. [StraL2:S. 24]

*Bibliographie : Autor*

- 1952 Burchett, Wilfred G. *China verändert sich*. Übers. Anni Seipel, Gottfried Lessing. (Berlin : Volks und Welt, 1952). [KVK]
- 1975 Burchett, Wilfred G[raham] ; Alley, Rewi. *Zhongguo jian wen lu = China, the quality of life. Gong Niannian yi*. (Xiang gang : Nan Yue zhu ban she, 1975). Übersetzung von Burchett, Wilfred G. *China, the quality of life*. Wilfred G. Burchett with Rewi Alley. (Harmondsworth : Penguin Books, 1976).  
中國見聞錄
- 1976 Burchett, Wilfred G. *China, the quality of life*. Wilfred G. Burchett with Rewi Alley. (Harmondsworth : Penguin Books, 1976).

2006 Burchett, Wilfred G. *China's feet unbound*. (London : Lawrence & Wishart, 1952). Bericht seiner Reise 1951 für *L'humanité* in China.

**Bürck, August** = Bürck, Joseph August (1805-1863) : Deutscher Schriftsteller, Historiker

*Bibliographie : Autor*

1845 *Die Reisen des Venezianers Marco Polo im dreizehnten Jahrhundert*. Zum ersten Male vollständig nach den besten Ausgaben deutsch mit einem Kommentar von August Bürck. Nebst Zusätzen und Verbesserungen von Karl Friedrich Neumann. (Leipzig : B.G. Teubner, 1845).  
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**Burckhardt, Erwin** (Schweiz 1903-)

*Bibliographie : Autor*

1961 Burckhardt, Erwin. *Chinesische Steinabreibungen*. (München : Hirmer, 1961). [WC]

**Burd, John** (um 1845)

*Biographie*

1845 John Burd ist Konsul des dänischen Konsulats in Hong Kong. [BroK1]

**Burdett, Scott Langshaw** = Burdett, Scott (1897-1961) : Englischer Diplomat

*Biographie*

1920 Scott Langshaw Burdett wird Student Interpreter der britischen Botschaft in Beijing.. [BurdS1]  
 1925-1941 ca. Scott Langshaw Burdett ist Vize-Konsul, dann Konsul in Beijing, Guangzhou, Changsha, Yantai, Harbin und Shenyang. [BurdS1]  
 1942 Scott Langshaw Burdett wird April-August von Japanern inhaftiert. [BurdS1]  
 1946-1947 Scott Langshaw Burdett ist Generalkonsul der britischen Botschaft in Qingdao. [BurdS1]  
 1947-1950 Scott Langshaw Burdett ist Generalkonsul des britischen Konsulats in Tianjin. [BurdS1]  
 1950-1951 Scott Langshaw Burdett ist Generalkonsul der britischen Generalkonsulats in Shanghai. [BurdS1]

*Bibliographie : erwähnt in*

2017 Scott Langshaw Burdett : <https://www.bonhams.com/auctions/20108/lot/39/?category=list>.

**Burdon, John Shaw** (Achterarder, Perthshire 1826-1907 Kempston, Bedford) : Bischof, Missionar Church Missionary Society

*Biographie*

1853 John Shaw Burdon kann Shanghai der Taipings wegen nicht erreichen. [ODNB]  
 1854-1858 John Shaw Burdon muss sich in China als Missionar der Taipings wegen alleine durchschlagen. Er gründet neue Missionsstationen. [ODNB]  
 1859-1860 John Shaw Burdon ist als Missionar in Hangzhou (Zhejiang) tätig. [ODNB]

- 1860-1861 John Shaw Burdon ist als Missionar in Shaoxing (Zhejiang) tätig. [ODNB]
- 1861-1862 John Shaw Burdon ist als Missionar in Ningbo (Zhejiang) tätig. [ODNB]
- 1862-1864 John Shaw Burdon ist als Missionar in Beijing tätig. [ODNB]
- 1864 John Shaw Burdon wird beauftragt mit fünf chinesischen Gelehrten das Neue Testament in Mandarin zu übersetzen. [ODNB]
- 1864-1865 John Shaw Burdon hält sich in England auf. [ODNB]
- 1865-1872 John Shaw Burdon ist Kaplan des britischen Konsulats in Beijing. [ODNB]
- 1873-1874 John Shaw Burdon hält sich in England auf. Er wird zum Bischof von Victoria, Hong Kong ernannt. [ODNB]
- 1874-1897 John Shaw Burdon ist Bischof von Victoria, Hong Kong. [ODNB]
- 1891-1901 John Shaw Burdon ist Mitglied des Komitees zur Revision der chinesischen Bibel. [ODNB]
- 1901 John Shaw Burdon kehrt nach England zurück. [ODNB]

### *Bibliographie : Autor*

- 1872 *Jiao hui dao wen = The book of common prayer*. Translated into Mandarin by J[ohn] S[haw] Burdon and Samuel Isaac Joseph Schereschewsky. (Beijing : Mei hua, 1872).  
教會禱文
- 1886 *Matai fu yin*. Translated by John Shaw Burdon and Henry Blodget. (Beijing : Mei hua shu yuan, 1886). [Übersetzung des Matthäus Evangeliums, Neues Testament].  
馬太福音
- 1886 *Shi tu Baoluo de Gelinduo ren qian shu*. Translated by John Shaw Burdon and Henry Blodget. (Beijing : Mei hua shu yuan, 1886). Übersetzung der Korinterbriefe, Neues Testament.  
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- 1889 *Xin yue sheng jing*. Translated by Henry Blodget and John Shaw Burdon. (Fuzhou : Me hua shu ju ; Shanghai : American Bible Society, 1889). [Übersetzung der Evangelien, Neues Testament].  
新約聖經
- 1890 Burdon, John Shaw. "*Colloquial versions of the Chinese scriptures.*" : a paper to be read at the Shanghai Missionary Conference of May, 1890. (Hong Kong : Printed by Noronha & Co., 1890). [Bibel]. [WC]

**Bureau, Louis Edouard** (Nantes 1830-1918 Paris) : Arzt, Botaniker, Professor Muséum national d'histoire naturelle

### *Bibliographie : Autor*

Bureau, [Louis] Edouard ; Franchet, A[drien]. *Plantes nouvelles du Thibet et de la Chine occidentale : recueillies pendant le voyage de M. [Gabriel] Bonvalot et du Prince Henri d'Orléans en 1890*. (Paris : J. Mersch, 1891). (Extr. du Journal de botanique, 1891).  
<https://archive.org/details/plantesnouvelle00frangoog>. [WC]

**Buresch, Hans** (um 1938) : Deutscher Schriftsteller, Dramatiker

### *Bibliographie : Autor*

- 1937 Buresch, Hans. *Die Kaiserin von China : Schwank in 1 Aufzug*. (München : V. Höfling, 1937). [WC]

**Burford, Robert** (1791-1861 Camden, London) : Panorama Maler*Bibliographie : Autor*

- 1838 Burford, Robert. *Description of a view of Canton, the river Tigress, and the surrounding country ; now exhibiting at the Panorama, Leicester Square*. (London : T. Brettell, 1838). [Guangzhou].  
<https://catalog.hathitrust.org/Record/100580211>. [WC]
- 1840 Burford, Robert. *Description of a view of Macao in China*. (London : Geo Nicols, 1840).  
<https://catalog.hathitrust.org/Record/100580213>. [WC]
- 1844 Burford, Robert. *Description of a view of the island and bay of Hong Kong : now exhibiting at the Panorama, Leicester Square*. Painted by the proprietor, Robert Burford ; the figures by H.C. Selous ; from drawings taken by Lieut. F.J. White. (London : J. Mitchell and Co., 1844).  
[https://archive.org/details/descriptionofvie00burf\\_1](https://archive.org/details/descriptionofvie00burf_1). [WC]

**Bürger, Carl** (1913-2007) : Kaufmann*Biographie*

- 1938-1945 Carl Bürger ist Exportkaufmann der Firma Siemssen & Co. in Tianjin. [BürC1]
- 1945-1952 Carl Bürger ist Teilhaber, dann Inhaber der Firma Fuhrmeister & Co. in Shanghai. [BürC1]

*Bibliographie : erwähnt in*

- 2007 Bürger, Carl. *China diary : im Reich der Mitte zwischen 1938 und 1948* : Fotografien : Ausstellungen : Handelskammer Hamburg, 10. Mai-23 Juni 2006, IHK zu Kiel, 21. Febr.-16 März 2007. : <http://www.marcad.net/chinaDiary/cdbase.swf>. [Photos].

**Bürger, Gottfried August** (Molmerswende, Ostharz 1747-1794 Göttingen) : Dichter*Bibliographie : Autor*

- 2001 [Bürger, Gottfried August]. *Chui niu da wang li xian ji : Minxihaosheng nan jiao de zi shu*. Bierge zhu ; Wang Kecheng yi. (Shanghai : Shanghai yi wen chu ban she, 2001). (Yi wen tong shu, er tong wen xue). Übersetzung von Bürger, Gottfried August. *Wunderbare Reisen zu Wasser und Lande, Feldzüge und lustige Abenteuer des Freyherrn von Münchhausen, wie er dieselben bey der Flasche im Cirkel seiner Freunde selbst zu erzählen pflegt*. (London ; Göttingen : Johann Christian Dieterich, 1786). [2. Fassung 1788].  
吹牛大王歷險記 : 闵希豪生男爵的自述 [WC]

**Burger, Nathanael** = Burger, Johann Heinrich (Kulmain, Oberpfalz 1733-1780 Taiyuan, Shanxi) : (Kulmain, Oberpfalz 1733-1780 Taiyuan) : Franziskaner Missionar, Apostolischer Vikar Shanxi, Koadjutorbischof Nanjing

*Biographie*

- 1765-1777 Nathanael Burger ist Missionar in Shaanun Shenxi, besonders im Gebiet von Taiyuan und Pingyao, ab 1767 auch in Luanfu und ab 1776 in den Gebieten der Mongolei . [Wik]
- 1777 Nathanael Burger wird Apostolischer Vikar von Changzhi und Titularbischof von Dercos. [Wik]
- 1778-1780 Nathanael Burger ist Koadjutorbischof von Nanjing. [Wik]

*Bibliographie : erwähnt in*

- 2020 Pflaum, Georg Kilian. *Nathanael Burger und die Mission von Shansi und Shensi, 1765-1780*. (Landshut : Solan-Missions.Druckerei, 1954). Diss. Universität Rom, 1954. [Shaanxi, Shenxi]. [WC]

**Burgess, Alan** (Birmingham 1915-1998 England) : Schriftsteller, Biograph*Bibliographie : Autor*

- 1957 Burgess, Alan. *The small woman*. (London : Evans, 1957). [Betr. Gladys Aylward].  
=  
Burgess, Alan. *Eine unbegabte Frau : die Geschichte eines tapferen Lebens*. Übertr. von Ursula Löffler. (Stuttgart : Engelhornverlag, 1957). [WC]

**Burgess, Anthony** = Wilson, John Anthony Burgess (Manchester 1917-1993 London) : Schriftsteller, Komponist*Biographie*

- 1958 Burgess, Anthony. *The enemy in the blanket*. (London : Heinemann, 1958).  
[http://en.wikiquote.org/wiki/Anthony\\_Burgess](http://en.wikiquote.org/wiki/Anthony_Burgess).  
<https://burgessodyssey.wordpress.com/tag/the-enemy-in-the-blanket/>.  
[Enthält] :  
Father Laforgue, a priest who has spent most of his life in China and longs to return there but is prevented from doing so, having been banished by the Communist regime that came to power in Beijing a decade earlier  
Ah Wing, Crabbe's elderly Chinese cook who, it emerges, has been supplying the insurgents with provisions  
Mohinder Singh, a shopkeeper trying desperately, and failing, to compete with Chinese traders  
  
Translations of parts of the Confucian Analects, by James Legge (1861) and Anthony Burgess (1958)  
Book IV, Ch. 4  
Original: 苟志於仁矣無惡也  
Legge: 'If the will be set on virtue, there will be no practice of wickedness.'  
Burgess: 'If a man be really bent on human-heartedness then he cannot be wicked.'  
Book IX, Ch. 28  
Original: 知者不惑仁者不憂勇者不懼  
Legge: 'The wise are free from perplexities; the virtuous from anxiety; and the bold from fear.'  
Burgess: 'A wise man is not perplexed, nor is a human-hearted man unhappy, and a courageous man is never frightened.'  
  
The character Father Laforgue, a missionary 'who had been ten years in China, four of them in prison', is an admirer of the Analects. The character Hardman, who is preparing to convert to Islam, enters the priest's house. 'Hardman sat on one of the two hard chairs and saw on the table an open book which he knew to be the Analects of Confucius, row after falling row of ideograms preserving — outside phonetic change and above dialectal differences — that eminently seductive and dangerous common sense of old China.'

"In China he had spoken good Mandarin, and in ten years this had become his first tongue. Here he found himself with a parish of Hokkien and Cantonese speakers and a few English people whose language he could hardly talk. His French, severed from its sources of nourishment, grown coarse through lack of use, halted and wavered, searching for the right word which Mandarin was always ready to supply. And he was so sick for China that he wondered whether anything mattered now except his returning there."

- 1961 Burgess, Anthony. *One hand clapping*. (London : Peter Davies, 1961).  
The Chinese camphorwood chest.  
<http://www.anthonymburgess.org/?collections=the-chinese-camphorwood-chest>.  
One Hand Clapping was Burgess's first published novel as Joseph Kell, and is a comic satire on consumer culture. Not to spoil the story too much, at one point the protagonist Janet Shirley and her lover Redvers Glass find themselves in Paris with a dead body to dispose of. [Redvers Glass] said: 'That shop in Rue What's-its-name. Where they have the antiques and things. 'Yes?' 'They have a Chinese camphorwood chest. A nice big one. Camphor will preserve anything. A lovely smell, too. We'll go and buy that.'

### *Bibliographie : Autor*

- 1985 [Burgess, Anthony]. *Shashibiya zhuan*. Bojisi ; Wang Jialing, Wang Zhanmei yi. (Tianjin : Tianjin ren min chu ban she, 1985). Übersetzung von Burgess, Anthony. *Shakespeare*. (New York, N.Y. : Knopf, 1970).  
莎士比亚传 [WC]
- 1987 [Burgess, Anthony]. *Shashibiya zhuan*. Andongni Bojisi zhu ; Liu Guoyun yi. (Beijing : Beijing chu ban she, 1987). Übersetzung von Burgess, Anthony. *Shakespeare*. (New York, N.Y. : Knopf, 1970).  
莎士比亚传 [WC]
- 1991 [Burgess, Anthony]. *Dang dai zui jia ying wen xiao shuo : dao du*. Buerjisi yuan zhu ; Fei Yang, Xiong Haolan bian yi. (Taipei : Hong ma yi tu shu gong si, 1991). Übersetzung von Burgess, Anthony. *The novel now : a guide to contemporary fiction*. (New York, N.Y. : Norton, 1967).  
當代最佳英文小說：導讀 [WC]
- 1999 [Burgess, Anthony]. *Haimingwei*. Andongni Bojisi zhu ; Yu Guangzhao yi. (Taipei : Mao tou ying chu ban, 1999). (Zuo jia yu zuo pin xi lie ; 4). Übersetzung von Burgess, Anthony. *Ernest Hemingway*. (London : Thames and Hudson, 1978).  
海明威 [WC]
- 2000 [Burgess, Anthony]. *Fa tiao cheng*. Andongni Bojisi zhu ; Wang Zhiguang yi. (Nanjing : Yilin chu ban she, 2000). Übersetzung von Burgess, Anthony. *A clockwork orange*. (London : W. Heinemann, 1962).  
发条橙 [WC]

**Burghalter, Daniel** (Geneva, Ind. 1867-1947) : Missionar Reformed Church in the United States. Indiana, Professoror für Missionen, Universität Heidelberg

### *Bibliographie : Autor*

- 1923 Burghalter, Daniel. *Morgendämmerung und Wendezeit in Japan und China*. (Philadelphia : Board of Foreign Missions, Reformed Church in the United States, 1923).  
=  
Burghalter, Daniel. *The dawning and the turning in Japan and China*. (Philadelphia : Board of Foreign Missions, Reformed Church in the United States, 1923). [WC]

**Bürgin, Hans** (um 1965)

*Bibliographie : Autor*

1965 *Thomas Mann : eine Chronik seines Lebens*. Zusammengestellt von Hans Bürger und Hans-Otto Mayer. (Frankfurt a.M. : S. Fischer, 1965). [TMA]

**Buri, Paul von** = Buri, Paul Friedrich Christian von (Giessen 1860–1922 Seeheim) : Diplomat

*Biographie*

1906-1913 Paul von Buri ist Generalkonsul des deutschen Konsulats in Shanghai. [Schmi2:S. 74]

**Büring, Johann Gottfried** (Berlin oder Hamburg 1723-nach 1788) : Hofbaumeister in Preussen

*Biographie*

1755-1772 Schloss Sanssouci Potsdam.  
 Friedrich II. der Grosse erhält Anregungen für seine Gebäude der Chinoiserie aus den Büchern *Designs of Chinese buildings* [ID D1838] und *Plans, elevations* [ID D26935] von William Chambers.  
 Er lässt 1755-1764 das Chinesische Teehaus zur Ausschmückung seines Zier- und Nutzgartens südwestlich des Schlosses unter Johann Gottfried Büring, nach Skizzen des Königs, aus einer Mischung von ornamentalen Stilelementen des Rokokos und der Chinoiserie errichten. Da das Gebäude auch als exotische Kulisse für kleinere Festlichkeiten diente, wurde einige Meter südöstlich eine Chinesische Küche gebaut.  
 Das Potsdamer Teehaus transformiert einerseits nicht mehr naiv die exotische Welt des Fernen Ostens in ein Utopia des Rokoko, aber es strebt andererseits auch noch nicht die historische Authentizität des nur wenige Jahre älteren Hauses des Konfuzius in Kew Gardens an. Vielmehr reflektiert der Bau mit Witz und Ironie die Verschmelzung von östlicher Weisheit, westlicher Kultur und mystischer Erkenntnis als märchenhafte Inszenierung irdischer Glückseligkeit.  
 Chinesische figürliche Darstellungen schmücken mehrere Beleuchtungskörper. Im Zentrum sitzt ein Chinese mit Sonnenschirm und ein Phönix. In der Wohnung des Prinzen Heinrich gibt es einen Kronleuchter mit Chinesenfiguren und Pagodendächern. In der kleinen Blumenlaube sitzen vier verschiedene Chinesen.  
 Neues Palais. Untere Rote Kammern enthält Wandmalereien im chinesischem Stil und Wandleuchter mit je einer Chinesenfigur. In der Wohnung des Prinzen Heinrich entstanden beim Schreibtisch Leuchter mit einer männlichen und einer weiblichen Chinesenfigur. Im Schreibkabinett der Königswohnung gibt es einen Lichtschirm geschmückt mit einem Drachen und einem Phönix.  
 Neue Kammer, Kammer 6 enthält rechts und links des Kaminspiegels eine feuervergoldete Wandbrunne mit einem kleinen Chinesenpaar.  
 1770-1772 lässt Friedrich II. das Drachenhaus unter Carl von Gontard, errichten, ein Gebäude in Form einer chinesischen Pagode. Der Bau enthält sechzehn Drachenfiguren an den Eckpunkten der konkav geschwungenen Dächer. [Wik, Cham8:S. 68, Weid1:S. 186, 188, 189, 191, 193-194]

**Burkard, Sabine** (um 1993)

*Bibliographie : Autor*

1993 Burkard, Sabine. *Entwürfe weiblicher Identität : eine Analyse der Erzählungen von Li Ang*. (Bochum : Brockmeyer, 1993). (Chinathemen ; Bd. 75). [Enthält Übersetzung von *Zuo ye* und *Xue ji*]. [WC]

**Bürke, Alois** (1908-1988) : Missionar Bethlehem Mission Immensee*Biographie*

- 1935-1936 Alois Bürke studiert Chinesisch in Chuantaozi. [SMB]
- 1936-1937 Alois Bürke ist Vikar in Wenguda. [SMB]
- 1937-1939 Alois Bürke ist Pfarrer in Anda. [SMB]
- 1939 Alois Bürke ist Lehrer des Seminars in Chuantaozi. [SMB]
- 1939-1946 Alois Bürke ist Lehrer des Seminars und der Mittelschule in Qiqihar. [SMB]
- 1946-1947 Alois Bürke ist Pfarrer in Nehe. [SMB]
- 1947-1948 Alois Bürke ist Pfarrer in Laha. [SMB]
- 1948-1953 Alois Bürke ist Propräfekt und Bauer in Harbin, dann Aufenthalt in der Schweiz. [SMB]
- 1955-1956 Alois Bürke ist Rektor des Studentenheim-Peizhruzan, Taidong, Taiwan. [SMB]
- 1956-1963 Alois Bürke ist Rektor des kleinen Seminars Studentenheim-Peizhruzan, Taiwan. [SMB]
- 1963-1967 Alois Bürke ist Rektor des Hualian-Seminars, Taiwan. [SMB]
- 1967-1973 Alois Bürke ist Regionaloberer und Studentenbetreuer in Taidong, Taiwan. [SMB]
- 1973-1978 Alois Bürke ist Rektor des Hualian-Seminars, Taiwan. [SMB]
- 1978-1980 Alois Bürke ist Studentenbetreuer des Jugendzentrums, Taiwan. [SMB]
- 1980-1983 Alois Bürke ist Spiritual des Hualina-Seminars, Taiwan. [SMB]
- 1983-1987 Alois Bürke ist im Ruhestand des Regionalhauses Taidong, Taiwan, dann Rückkehr nach Immensee. [SMB]

**Burke, Brian** = Burke, Brian Thomas (Perth 1947-) : Politiker, Labor Premier of Western Australia, Journalist*Biographie*

- 1984 Die China Qinghai Provincial Delegation unter Huang Jingbo besucht Australien und trifft Robert Hawke. Er unterschreibt eine Vereinbarung über Zusammenarbeit mit Brian Burke. [Tho2,ChiAus]
- 1987 Vereinbarung über einen Schwester-Staat zwischen Western Australia mit Brian Burke und Zhejiang mit Xue Ju und Wu Minda in Hangzhou. Vereinbarung über Zusammenarbeit von Eisen, Stahl, Mineralien, Wolle und Fischerei. [Tho2]

**Burke, Denis** = Burke, Denis Gabriel (Queenland, Australien 1948-) : Politiker Country Liberal Party*Biographie*

- 2000 Eine australische Regierungs- und Industrie- Delegation unter Richard Court und Denis Burke reist nach China für einen geplanten Liquefied natural gas Kontrakt. Court reist nach Shenzhen um eine highlighting Ausstellung aus Australien zu eröffnen. [Tho2]

**Burke, Edmund** (Dublin 1729-1797 Beaconsfield) : Schriftsteller, Staatsphilosoph, Politiker*Biographie*

- 1920 Cai, Yuanpei. *Mei xue de jin hua* [ID D1741].  
Liu Gangji : Cai erläutert die Geschichte der westlichen, besonders der deutschen Ästhetik und gibt einen Überblick über die Entwicklung von der klassischen griechischen Ästhetik Platons und Aristoteles' bis zur Ästhetik von David Hume und Edmund Burke. Dabei unterstreicht er die grosse Bedeutung des Buches *Aesthetica* von Alexander Gottlieb Baumgarten. Es folgt eine prägnante Erläuterung der Ästhetik Immanuel Kants und der Bedeutung der Schriften *Critik der reinen Vernunft*, *Critik der praktischen Vernunft* und *Critik der Urtheilskraft*. Dann geht Cai auf den Beitrag von Friedrich Schiller zur Weiterentwicklung von Kants Theorien ein und anschliessend gibt er einen Überblick über die Ästhetik von Friedrich Wilhelm Joseph von Schelling, George Wilhelm Friedrich Hegel und Arthur Schopenhauer. [LiuG1:S. 9-10]

### *Bibliographie : Autor*

- 1990 [Burke, Edmund]. *Chong gao yu mei : Boke mei xue lun wen xuan*. Li Shanqing yi. (Shanghai : Shanghai san lian shu dian, 1990). Übersetzung von Burke, Edmund. *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*. (London : Printed for R. and J. Dodsley, 1757).  
崇高与美 : 伯克美学论文选 [WC]
- 1996 [Burke, Edmund]. *Faguo da ge ming fan si*. Boke zhu ; He Zhaowu, Xu Zhenzhou, Peng Gang yi. (Hong Kong : Niujin da xue chu ban she, 1996). (She hui yu si si xiang cong shu). Übersetzung von Burke, Edmund. *Reflections on the revolution in France, and on the proceedings in certain societies in London relative to that event : in a letter intended to have been sent to a gentleman in Paris*. (London : J. Dodsley, 1790).  
法國大革命反思 [WC]

### *Bibliographie : erwähnt in*

- 1983 [Macpherson, C.B.]. *Boke*. Yang Suxian yi. (Taipei : Lian jing chu ban shi ye gong si, 1983). (Xi fang si xiang jia yi cong ; 8). Übersetzung von Macpherson, C.B. *Burke*. (New York, N.Y. : Hill and Wang, 1980).  
柏克 [WC]
- 1984 [Macpherson, C.B.]. *Boke : zheng zhi zi you di bao lei*. Makefosen zhu ; Zhang Fujian yi. (Taipei : Shi bao wen hua chu ban shi ye you xian gong si, 1984). (Shi jie li dai jing dian bao ku). Übersetzung von Macpherson, C.B. *Burke*. (New York, N.Y. : Hill and Wang, 1980).  
伯克 : 政治自由的堡壘 [WC]
- 1989 [Macpherson, C.B.]. *Boke*. C.B. Maikefusen zhu ; Jiang Yuan yi. (Beijing : Zhongguo she hui ke xue chu ban she, 1989). (Wai guo zhu ming si xiang jia yi cong). ). Übersetzung von Macpherson, C.B. *Burke*. (New York, N.Y. : Hill and Wang, 1980).  
柏克 [WC]

### **Burke, Gordon L.** (um 1924-1938) : Amerikanischer Diplomat

#### *Biographie*

- 1924 Gordon L. Burke ist Vize-Konsul des deutschen Konsulats in Shantou. [PoGra]
- 1926 Gordon L. Burke ist Vize-Konsul des deutschen Konsulats in Hankou. [PoGra]
- 1927 Gordon L. Burke ist Vize-Konsul des deutschen Konsulats in Yantai.
- 1932 Gordon L. Burke ist Vize-Konsul des deutschen Konsulats in Fuzhou. [PoGra]
- 1938 Gordon L. Burke ist Konsul des deutschen Konsulats in Tianjin.

### **Burke, Peter** (Stanmore 1937-) : Professor für Kulturgeschichte University of Cambridge

*Bibliographie : Autor*

- 1983 [Burke, Peter]. *Mengtian*. Lin Qifan yi. (Taipei : Lian jing chu ban she ye gong si, 1983). (Xi fang si xiang jia yi cong ; 5). Übersetzung von Burke, Peter. *Montaigne*. (Oxford : Oxford University Press, 1981).  
蒙田 [WC]
- 1985 [Burke, Peter]. *Mengtian*. Sun Naixiu yi. (Beijing : Gong ren chu ban she, 1985). (Wai guo zhu ming si xiang jia yi cong). Übersetzung von Burke, Peter. *Montaigne*. (Oxford : Oxford University Press, 1981).  
蒙田 [WC]

**Burke, William B.** = Burke, William Blount (Macon, Ga. 1864-1947 Macon, Ga.) :  
Missionar Board of the Methodist Episcopal Church in China

*Biographie*

- 1887 William B. Burke ist Missionar des Board of the Methodist Episcopal Church in China, Leiter der Suzhou University, Vorsitzender der Songjiang Public Health Association. [Shav1]
- 1938-1942 William B. Burke leistet humanitäre Hilfe in China. [Shav1]

**Burkert, Nancy Ekholm** (Sterling, Colo. 1933-) : Illustratorin

*Bibliographie : Autor*

- 1995 [Dahl, Roald]. *Guai tao li xian ji*. Luoerde Daer zhu ; N.E. Bokete [Nancy Ekholm Burkert] cha tu ; Leng Shan yi. (Taipei : Zhi wen, 1995). (Xin chao shao nian en ku ; 37). Übersetzung von Dahl, Roald. *James and the giant peach : a children's story*. (New York, N.Y. : Alfred A. Knopf, 1961).  
怪桃歷險記 [WC]

**Burkhard, Hugo** (1899-1971) : Leiter der jüdischen Gemeinschaft in Nürnberg

*Biographie*

- 1967 Burkhard, Hugo. *Tanz mal Jude* [ID D16158].  
Er schreibt : Bei meinen langjährigen Umfragen und Diskussionen mit Hunderten von Menschen vieler Nationen – Amerika – Italien – Österreich und Deutschland, und aller Volksschichten und Berufe, sowohl akademisch als auch nichtakademisch gebildeter Menschen, habe ich bis heute, mit Ausnahme jüdischer Menschen, keinen einzigen getroffen, auch keinen Studenten der Hochschule oder Universität, der je von der Existenz eines Gettos in Shanghai gehört hätte ; keiner wusste von dem harten Ringen um Existenz und Leben auf asiatischem Boden im Getto Shanghai, das auf Veranlassung der Naziregierung durch den damaligen Achsenpartner, der kaiserlichen Regierung Japans, für ca. 15.000 zentral-europäische, jüdische Flüchtlinge, für abgehetzte, abgehärmte und seit Jahren bereits verfolgte und gemarterte Menschen im Frühjahr 1943 proklamiert und eingerichtet wurde. [Zim10]

*Bibliographie : Autor*

- 1967 Burkhard, Hugo. *Tanz mal Jude : von Dachau bis Shanghai : meine Erlebnisse in den Konzentrationslagern Dachau, Buchenwald, Getto Shanghai, 1933-1948*. (Nürnberg : Reichenbach, 1967). [WC]

**Burkhardt, Gustav Emil** (Merseburg 1820-1903 Halle, Saale) : Theologe

*Bibliographie : Autor*

- 1879 Burkhardt, Gustav Emil ; Grundemann, Reinhold. *Dr. G.E. Burkhardt's Kleine Missions-Bibliothek*. (Bielefeld : Velhagen & Klasing, 1879).  
Bd. 3 : China and Japan.  
<https://catalog.hathitrust.org/Record/008901491>. [Limited search]. [WC]

**Burkhardt, Martha** (Aarau 1874-1956 Rapperswil) : Malerin, Zeichnerin, Photographin*Bibliographie : Autor*

- 1920 Burkhardt, Martha. *Chinesische Kultstätten und Kultgebräuche*. Mit 53 Bildern und Zeichnungen der Verfasserin. (Zürich : Rotapfel-Verlag, 1920). [WC]

**Burkhart, Marian Seldin** (um 1966)*Bibliographie : Autor*

- 1997 [Burkhart, Marian Seldin]. *Yuehan Mi'erdun de Shi le yuan ji qi ta zhu zuo*. Xu Kerong yi. (Beijing ; Wai yu jiao xue yu yan jiu chu ban she, 1997). (Shi jie jing dian wen xue zuo pin shang xi). Übersetzung von Burkhart, Marian Seldin. *John Milton's Paradise lost*. (New York, N.Y. : Monarch Press, 1966).  
約翰彌爾頓的失樂園及其他著作 [WC]

**Burkholder, Seddie L.** (Indiana 1871-1963 Mendocino)*Bibliographie : Autor*

- 1907 Burkholder, Seddie L. *A day in Canton*. ([S.l.] : S.L. Burkholder, 1907). [Guangzhou]. [WC]

**Bürkler, Franz Xaver** (1911-1987) : Missionar Bethlehem Mission Immensee*Biographie*

- 1948-1953 Franz Xaver Bürkler macht Studien und Seelsorge in Shanghai, dann Weiterreise nach Lateinamerika. [SMB]

*Bibliographie : Autor*

- 1942 Bürkler, Franz Xaver. *Die Sonn- und Festtagsfeier in der katholischen Chinamission : eine geschichtlich-pastorale Untersuchung*. (Roma : Herder, 1942). [WC]
- 1952 Bürkler, [Franz] Xaver. *Katechismus-Illustrationen in China : chinesische Stimmen zur chinesisch-christlichen Kunst*. (Schöneck-Beckenried : Neue Zeitschrift für Missionswissenschaft, 1952). [WC]

**Burlingame, Anson** (New Berlin, N.Y. 1820-1870 St. Petersburg) : Politiker, Diplomat, Jurist*Biographie*

- 1861-1867 Anson Burlingame ist Gesandter der amerikanischen Gesandtschaft in Beijing. [Cou]
- 1862 Anson Burlingame kommt in Guangzhou an, reist nach Shanghai und dann nach Beijing. [Twa100]

- 1866 Mark Twain and Anson Burlingame.  
 Mark Twain's interest in China had been aroused and partially influenced by Anson Burlingame. Twain met Burlingame when he was working as a correspondent for the 'Sacramento Union' in Sandwich Islands, Hawaii.  
 Letter from Mark Twain to Jane Lampton Clemens and Pamela A. Moffett ; Honolulu, Sandwich Islands, 21 June 1866.  
 Hon. Anson Burlingame, U.S. Minister to China, & Gen. Van Valkenburgh, Minister to Japan, with their families & suits, have just arrived here en route. They were going to do me the honor to call on me this morning, & that accounts for my being out of bed now. You know what condition my room is always in when you are not around—so I climbed out of bed & dressed & shaved pretty quick & went up to the residence of the American Minister & called on them. Mr. Burlingame told me a good deal about Hon. Jere Clemens & that Virginia Clemens who was wounded in a duel. He was in Congress years together with both of them. Mr. B. sent for his son, to introduce him—said he could tell that frog story of mine as well as anybody. I told him I was glad to hear it, for I never tried to tell it myself, without making a botch of it. At his request I have loaned Mr Burlingame pretty much everything I ever wrote. I guess he will be an almighty wise man if by the time he wades through that lot.  
 Letter from Mark Twain to Mrs. Jane Clemens and Mrs. Moffett ; Honolulu, June 27 (1866).  
 Mr. Burlingame went with me all the time, and helped me question the men—throwing away invitations to dinner with the princes and foreign dignitaries, and neglecting all sorts of things to accommodate me. You know how I appreciate that kind of thing—especially from such a man, who is acknowledged to have no superior in the diplomatic circles of the world, and obtained from China concessions in favor of America which were refused to Sir Frederick Bruce and Envoys of France and Russia until procured for them by Burlingame himself—which service was duly acknowledged by those dignitaries. He hunted me up as soon as he came here, and has done me a hundred favors since, and says if I will come to China in the first trip of the great mail steamer next January and make his house in Pekin my home, he will afford me facilities that few men can have there for seeing and learning. He will give me letters to the chiefs of the great Mail Steamship Company which will be of service to me in this matter. I expect to do all this, but I expect to go to the States first—and from China to the Paris World's Fair.  
 Letter from Mark Twain to Mrs. Jane Clemens and family ; San F., Dec. 4 (1866).  
 The China Mail Steamer is getting ready and everybody says I am throwing away a fortune in not going in her. I firmly believe it myself. [Twa10,Twa14,Twa22]
- 1867 Die chinesische Regierung, Zongliyamen, ernennt Anson Burlingame zum generalbevollmächtigter Botschafter Chinas für den Westen, um dem Westen ein besseres Verständnis für China beizubringen. [Sin10,Ren,Twa100]
- 1867 Studenten der Tongwenguan beginnen als Übersetzer und begleiten Anson Burlingame und Robert S. Hart auf ihren Reisen in den Westen. [Wang]
- 1868 Anson Burlingame gave a speech in New York ; June 23 (1968).  
 "I desire that the autonomy of China may be preserved ; that her independence may be maintained ; that she may have equality, and that she may dispense equal privileges to all the nations." [Twa24]
- 1868-1870 Erste offizielle chinesische Gesandtschaft nach Amerika, England, Frankreich, Schweden, Dänemark, Holland, Russland, Deutschland und Italien unter der Leitung von Anson Burlingame. Es nehmen Li Hongzhang, Zhi Gang, Zhang Deyi und Sun Jiagu daran teil. Der Vertrag gibt China das Recht, Botschafter nach Amerika zu schicken, Religionsfreiheit für Amerikaner in China, das Recht Bürger des Landes zu werden und Rechte zur Immigration. [Wik,Ren,Kuo,SunY,Jing]

1870

Twain, Mark. *A tribute to Anson Burlingame* [ID D29342].

On Wednesday, in St. Petersburg, Mr. Burlingame died after a short illness. It is not easy to comprehend, at an instant's warning, the exceeding magnitude of the loss which mankind sustains in this death—the loss which all nations and all peoples sustain in it. For he had outgrown the narrow citizenship of a state and become a citizen of the world; and his charity was large enough and his great heart warm enough to feel for all its races and to labor for them. He was a true man, a brave man, an earnest man, a liberal man, a just man, a generous man, in all his ways and by all his instincts a noble man; he was a man of education and culture, a finished conversationalist, a ready, able, and graceful speaker, a man of great brain, a broad and deep and weighty thinker. He was a great man—a very, very great man. He was imperially endowed by nature; he was faithfully befriended by circumstances, and he wrought gallantly always, in whatever station he found himself.

He was a large, handsome man, with such a face as children instinctively trust in, and homeless and friendless creatures appeal to without fear. He was courteous at all times and to all people, and he had the rare and winning faculty of being always interested in what-ever aman had to say—a faculty which he possessed simply because nothing was trivial to him which any man or woman or child had at heart. When others said harsh things about even unconscionable and intrusive bores after they had retired from his presence, Mr. Burlingame often said a generous word in their favor, but never an unkind one.

Achivalrous generosity was his most marked characteristic—alargecharity,anoble kindness that could not comprehend narrowness or meanness. It is this that shows out in his fervent abolitionism, manifested at a time when it was neither very creditable nor very safe to hold such a creed; it was this that prompted him to hurl his famous Brooks-and-Sumner speech in the face of an astonished South at a time when all the North was smarting under the sneers and taunts and material aggressions of admired and applauded Southerners. It was this that made him so warmly espouse the cause of Italian liberty—an espousal so pointed and so vigorous as to attract the attention of Austria, which empire afterward declined to receive him when he was appointed Austrian envoy by Mr. Lincoln. It was this trait which prompted him to punish Americans in China when they imposed upon the Chinese. It was this trait which moved him, in framing treaties, to frame them in the broad interest of the world, instead of selfishly seeking to acquire advantages for his own country alone and at the expense of the other party to the treaty, as had always before been the recognized "diplomacy." It was this trait which was and is the soul of the crowning achievements of his career, the treaties with America and England in behalf of China. In every labor of this man's life there was present a good and noble motive; and in nothing that he ever did or said was there anything small or base. In real greatness, ability, grandeur of character, and achievement, he stood head and shoulders above all the Americans of to-day, save one or two.

Without any noise, or any show, or any flourish, Mr. Burlingame did a score of things of shining mark during his official residence in China. They were hardly heard of away here in America. When he first went to China, he found that with all their kingly powers, American envoys were still not of much consequence in the eyes of their countrymen of either civil or official position. But he was a man who was always "posted." He knew all about the state of things he would find in China before he sailed from America. And so he took care to demand and receive additional powers before he turned his back upon Washington. When the customary consular irregularities placidly continued and he notified those officials that such irregularities must instantly cease, and they inquired with insolent flippancy what the consequence might be in case they did not cease, he answered blandly that he would dismiss them, from the highest to the lowest! (He had quietly come armed with absolute authority over their official lives.) The consular irregularities ceased. A far healthier condition of American commercial interests ensued there.

To punish a foreigner in China was an unheard-of thing. There was no way of accomplishing it. Each Embassy had its own private district or grounds, forced from the imperial government, and into that sacred district Chinese law officers could not intrude. All foreigners guilty of offenses against Chinamen were tried by their own country-men, in these holy places, and as no Chinese testimony was admitted, the culprit almost always went free. One of

the very first things Mr. Burlingame did was to make a Chinaman's oath as good as a foreigner's; and in his ministerial court, through Chinese and American testimony combined, he very shortly convicted a noted American ruffian of murdering a Chinaman. And now a community accustomed to light sentences were naturally startled when, under Mr. Burlingame's hand, and bearing the broad seal of the American Embassy, came an order to take him out and hang him!

Mr. Burlingame broke up the "extraterritorial" privileges (as they were called), as far as our country was concerned, and made justice as free to all and as untrammelled in the metes and bounds of its jurisdiction, in China, as ever it was in any land.

Mr. Burlingame was the leading spirit in the co-operative policy. He got the Imperial College established. He procured permission for an American to open the coal mines of China.

Through his efforts China was the first country to close her ports against the war vessels of the Southern Confederacy; and Prince Kung's order, in this matter, was singularly energetic, comprehensive, and in earnest. The ports were closed then, and never opened to a Southern warship afterward.

Mr. Burlingame "construed" the treaties existing between China and the other nations. For many years the ablest diplomatists had vainly tried to come to a satisfactory understanding of certain obscure clauses of these treaties, and more than once powder had been burned in consequences of failure to come to such understandings. But the clear and comprehensive intellect of the American envoy reduced the wordy tangle of diplomatic phrases to a plain and honest handful of paragraphs, and these were unanimously and thankfully accepted by the other foreign envoys, and officially declared by them to be a thorough and satisfactory elucidation of all the uncertain clauses in the treaties.

Mr. Burlingame did a mighty work, and made official intercourse with China lucid, simple, and systematic, thenceforth for all time, when he persuaded that government to adopt and accept the code of international law by which the civilized nations of the earth are guided and controlled.

It is not possible to specify all the acts by which Mr. Burlingame made himself largely useful to the world during his official residence in China. At least it would not be possible to do it without making this sketch too lengthy and pretentious for a newspaper article.

Mr. Burlingame's short history—for he was only forty-seven—reads like a fairy tale. Its successes, its surprises, its happy situations, occur all along, and each new episode is always an improvement upon the one which went before it.

He begins life an assistant in a surveying party away out on the Western frontier; then enters a branch of a Western college; then passes through Harvard with the honors; becomes a Boston lawyer and looks back complacently from his high perch upon the old days when he was a surveyor nobody in the woods; becomes a state senator, and makes laws; still advancing, goes to the Constitutional Convention and makes regulations wherewith to rule the makers of laws; enters Congress and smiles back upon the Legislature and the Boston lawyer, and from these smiles still back upon the country surveyor, recognizes that he is known to fame in Massachusetts; challenges Brooks and is known to the nation; next, with a long stride upward, he is clothed with ministerial dignity and journeys to the under side of the world to represent the youngest in the court of the oldest of the nations; and finally, after years go by, we see him moving serenely among the crowned heads of the Old World, a magnate with secretaries and under secretaries about him, a retinue of quaint, outlandish Orientals in his wake, and a long following of servants—and the world is aware that his salary is unbelievably enormous, not to say imperial, and like-wise knows that he is invested with power to make treaties with all the chief nations of the earth, and that he bears the stately title of Ambassador, and in his person represents the, mysterious and awful grandeur of that vague colossus, the Emperor of China, his mighty empire and his four hundred millions of subjects! Down what a dreamy vista his backward glance must stretch, now, to reach the insignificant surveyor in the Western woods!

He was a good man, and a very, very great man. America lost a son, and all the world a servant, when he died. [Twa15]

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Lu Xun erwähnt George Byron, Percy Bysshe Shelley, Thomas Carlyle, William Shakespeare, John Milton, Walter Scott, John Keats, Friedrich Nietzsche, Johann Wolfgang von Goethe, Henrik Ibsen [erste Erwähnung], Nikolai Wassil'evich Gogol, Platon, Dante, Napoleon I., Ernst Moritz Arndt, Friedrich Wilhelm III., Theodor Körner, Edward Dowden, John Stuart Mill, Matthew Arnold, John Locke, Robert Burns, Aleksandr Sergeevich Pushkin, Adam Mickiewicz, Sandor Petöfi, Wladimir Galaktionowitsch Korolenko.

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 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 forgot 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 they 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 decline and fall of a state has always begun with its 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 be 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 gütziges 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.

Chu Chih-yu : Lu Xun adapted for the greater part of *Mara poetry* his Japanese sources (Kimura Katataro), he also added some of his own comments and speculations.

Guo Ting : Given Lu Xun's leading position in the Chinese literary field at that time, his defense of Byron was powerful and set the overarching tone for the time of Byron when he was first introduced to Chinese readers.

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,Milt1,Byr5,Byr3,Ibs1:S. 34,Ibs109]

1947-2000 Robert Burns and China : general  
1991

Zhou Guozhen : Of all the poems translated and published in the past few decades, Robert Burns' are best understood and really appreciated in China where people have a special taste for poetical works. It is not very easy for a foreign poet to enjoy great popularity in this land, but Burns has done so ever since some of his poems were translated and published in a magazine for the first time in the twenties of this century. In 1959, for the bicentenary of his birth two collections of Burns' poems were published, translated by Yuan Kejia and Wang Zuoliang.

The reason why the readers in China love Burns' poems so much has two causes : first the immortality of themes – love and friendship, equality and fraternity, democracy and freedom and patriotism. His songs, for the most part, were direct transcriptions from personal experience. So it seems that his works of this group, owing to their deep and sincere feelings, express not one single mood or temperament, but the moods of thousands. Burns was a genuine democrat ; he loved liberty as the breath of life. He wrote a number of poems on social equality and human fraternity. The best known in China are *Is there for honest poverty ?* and *The slave's lament*. Burns' poems of this group find echoes in the hearts of Chinese readers, because democracy and freedom have always been lofty ideals for the Chinese people in general, and with the intelligentsia in particular, on account of the country having long been ruled by emperors from different races and invaded by foreign countries. Of the numerous Burns poems of patriotism, the most familiar to the readers in China are *My hearts's in the highlands* and *Robert Bruce's march to Bannockburn*.

The second reason for Burns' popularity is the magnetism of his poetry – simplicity, directness, enthusiasm and optimism. Burns deals with a great variety of themes. But no matter what he writes he is always vividly concrete and straightforward, with affection and hope for the future. These characteristics of his works make him a poet quite different in the method of thinking and in technique from most of his Chinese counterparts, either before of after him, even though they sometimes wrote on the same subjects ; Burns appears to the Chinese reader to be an entirely new type of poet with an exotic attraction both in ideological content and in style and manner.

2010

Commemorations of Robert Burns around the world

<http://www.scotland.org/features/commemorations-of-robert-burns-around-the-world>

Burns's poems have a resonance with traditional Chinese poetry, with themes about the land and love and a peasants struggles with life and an enduring love of his country. In fact, sixty years ago a translation of 'My Hearts in the Highlands' was adopted as the marching song of the Chinese resistance fighters in the Second World War! It's hard to underestimate the love felt for our Poet in China today. [Burns1]

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## Burns, William Chalmers (Dun, Forfarshire 1815-1868 Yingkou, Liaoning) : Missionar English Presbyterian Mission

### Biographie

- 1847 William Chalmers Burns kommt als erster Missionar der English Presbyterian Mission in Hong Kong an. [ODNB]
- 1847-1860 William Chalmers Burns ist als Missionar der English Presbyterian Mission in Guangzhou (Guangdong), Xiamen (Fujian), Shantou (Guangdong), Fuzhou (Fujian) tätig. [And]
- 1860 William Chalmers Burns ist Missionar der English Presbyterian Mission in Beijing, dann Yingkou (Liaoning). [And]
- 1867 William Chalmers Burns gründet eine Missionsstation der English Presbyterian Mission in der Mandschurei. [ODNB]

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**Burr, Roger Ames** (Reinbeck 1882-) : Amerikanischer Diplomat, Journalist*Biographie*

- 1917-1918 Roger Ames Burr ist Vize-Konsul der amerikanischen Gesandtschaft in Beijing. [PoGra]

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*Biographie*

- 1898-1900 Elizabeth Burton ist Missionarin der China Inland Mission in China. [Prot2]

**Burton, Ernest DeWitt** (Granville, Ohio 1856-1925 Chicago, Ill.) : Professor University of Chicago, Department of New testament literature and interpretation

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**Burton, Margaret E.** = Burton, Margaret Ernestine (1885-1969) : Amerikanische Missionarin

*Biographie*

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1921 Margaret E. Burton ist Mitglied der Reise der China Education Commission in China. [Int]

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 "The Chinese say, that we Europeans have one eye, they themselves two, all the world else is blind : so thou and thy sectaries are only wise, others indifferent, the rest beside themselves, mere idiots and asses."  
 "Mat. Riccius, the Jesuit, and some others, relate of the industry of the Chinese most populous countries, not a beggar or an idle person to be seen, and how by that means they prosper and flourish."  
 "No impropriations, no lay patrons of church livings, or one private man, but common societies, corporations, &c., and those rectors of benefices to be chosen out of the Universities, examined and approved, as the literati in China."  
 "No controversy to depend above a year, but without all delays and further appeals to be speedily despatched, and finally concluded in that time allotted. These and all other inferior magistrates to be chosen as the literati in China, or by those exact suffrages of the Venetians, and such again not to be eligible, or capable of magistracies, honours, offices, except they be sufficiently qualified for learning, manners, and that by the strict approbation of deputed examiners." [BurR2]

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**Bush, George** = Bush, George Herbert Walker (Milton, Mass. 1934-) : Politiker, Präsident der USA, Diplomat

*Biographie*

- 1974-1975 George Bush ist Botschafter der amerikanischen Botschaft in Beijing. [PoGra]

*Bibliographie : erwähnt in*

- 1992 [Hyams, Joe]. *Fu chou zhe de fei xing : Bushen qing nian shi dai de zhan dou chuan qi*. Qiao Haiemusi zhu ; Yu Tianye, Kang Honglin, Peng Feng yi. (Beijing : Jun shi yi wen chu ban she, 1992). Übersetzung von Hyams, Joe. *Flight of the avenger : George Bush at war*. (San Diego, Calif. : Harcourt Brace Jovanovich, 1991).  
復仇者的飛行布什青年時代的戰鬥傳奇 [WC]

**Bush, Richard C.** (1923-) : Senior Fellow Brookings Institution, Direktor Center for Northeast Asian Policy Studies

*Bibliographie : Autor*

- 1979 Townsend, James R. *The People's republic of China : a basic handbook*. Compiled by James R. Townsend. (New York, N.Y. : Council on International and Public Affairs, 1979). [3rd ed. Compiled by James R. Townsend, Richard C. Bush. (1982)].

**Bush, Susan** (um 1983)

*Bibliographie : Autor*

- 1983 *Theories of the arts in China*. Ed by Susan Bush and Christian Murck. (Princeton, N.J. : Princeton University Press, 1983. [Papers presented at a conference sponsored by the Committee on Studies of Chinese Civilization of the American Council of Learned Societies held June 6-June 12, 1979, at the Breckinridge Public Affairs Center of Bowdoin College, York, Maine]. [WC]
- 1985 *Early Chinese texts on painting*. Comp. and ed. by Susan Bush. (Cambridge, Mass. : Harvard University Press, 1985). [WC]

**Bushell, Stephen W.** = Bushell, Stephen Wootton = Bushell, Stephen W. Woodnesborough, bei Sandwich, Kent 1844-1908 Ravensholt, Mount Park, Northolt) : Arzt, Kunsthistoriker

*Biographie*

- 1868-1872 John Thomson und Stephen Bushell (ca. 1870-1872) fotografieren Landschaften, Interieurs, Mandarine, Arbeiter und Dschunken auf ihren Reisen nach Guangzhou (Guangdong) Xiamen (Fujian), Fuzhou (Fujian), Jiujiang (Jiangxi), auf dem Yangzi, durch Sichuan bis Beijing und nach Taiwan. Thomson publiziert seine Artikel in *The China magazine* und seine Photos im *The British journal of photography*. [FabR1]
- 1868-1900 Stephen Bushell arbeitet als Arzt der britischen Legation in Beijing. Er fotografiert chinesische Kunst und Architektur (jetzt im Oriental Museum der University of Durham). Er kauft chinesische Keramik für A.W. Franks (British Museum) und das South Kensington Museum [Victoria and Albert Museum]. [ODNB]

*Bibliographie : Autor*

- 1874 Bushell, Stephen W. *Notes of a journey outside the great wall of China : read before the Royal Geographical Society of London ; Febr. 9th, 1874.* (London : John Murray, 1874). (Journal of the Royal Geographical Society ; 1874). [Reise 1872 mit Thomas Grosvenor von Beijing zur Grossen Mauer, nach Kalgan, Lama Miao, Shangdu, Chengde]. [WC]
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- 1880 Bushell, Stephen W. *The early history of Tibet from Chinese sources.* (London : Trübner, 1880). (Journal of the Royal Asiatic Society of Great Britain and Ireland ; Oct. 1880). [WC]
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- 1897 Walters, W[illiam] T[hompson]. *Oriental ceramic art.* Ill. by examples from the collection of W.T. Walters, with one hundred and sixteen plates in colors and over four hundred reproductions in black and white ; text and notes by S.W. Bushell. Vol. 1-2. (New York, N.Y. : D. Appleton, 1897). [WC]
- 1901 Monkhouse, W. Cosmo. *A history and description of Chinese porcelain.* With notes by S.W. Bushell. (London : Cassell, 1901). [WC]
- 1904 Bushell, Stephen W. *Notes on the decorative and architectural use of glazed tiles and faience in China.* In : *Furnival, W.J. Leadless decorative tiles, faience, and mosaic.* (Stone, Staffordshire : W.J. Furnival, 1904). [WC]
- 1904-1905 Watters, Thomas. *On Yuan Chwang's travels in India, 629-645 A.D.* After his death by T.W. Rhys Davids and S.W. Bushell. (London : Royal Asiatic Society, 1904-1905). (Oriental translation fund ; N.S., vol. 14-14). [Xuanzang]. <https://archive.org/details/cu31924071132769>. [WC]
- 1904-1906 Bushell, Stephen W. *Chinese art.* Vol. 1-2. (London : Wyman and Sons, 1904-1906). [WC]
- 1906 *The Bishop collection : investigations and studies in jade.* Ed. by George Frederick Kunz, Stephen W. Bushell [et al.]. Vol. 1-2. (New York, N.Y. : De Vinne Press, 1906). [Heber Reginald Bishop]. [WC]
- 1907 Bushell, Stephen W. ; Laffan, William M. *Catalogue of the Morgan collection of Chinese porcelains.* (New York, N.Y. : The Metropolitan Museum of Art, 1907). [John Pierpont Morgan]. [WC]
- 1908 Hsiang, Yuan-p'ien. *Chinese porcelain : sixteenth-century coloured illustrations with Chinese MS. text.* Transl. and ann. by Stephen W. Bushell ; eighty-three coloured plates. (Oxford : Clarendon Press, 1908). [Xiang, Yuanbian. *Li dai ming ci tu pu*]. [WC]
- 1910 Zhu, Yan. *Description of Chinese pottery and porcelain ; being a translation of the Tao shuo.* With introd., notes, and bibliography by Stephen W. Bushell. (Oxford : Clarendon Press, 1910). [Geschrieben 1766. Enthält zwei Briefe über Fabrikation von Porzellan von François-Xavier Dentrecolles]. [WC]
- 1924 [Bushell, Stephen W.]. *Zhongguo mei shu.* Boxi'er zhu ; Dai Yue yi ; Cai Yuanpei jiao. (Shanghai : Shang wu yin shu guan, 1924). (Shi jie cong shu). Übersetzung von Bushell, Stephen W. *Chinese art.* Vol. 1-2. (London : Wyman and Sons, 1904-1906). 中國美術 [WC]

**Büsing, Hans Carl** (Schwerin 1880-1941 Asunción) : Diplomat

*Biographie*

1921-1923 Hans Carl Büsing ist Generalkonsul des deutschen Generalkonsulats in Guangzhou. [SteA1:S. 589]

**Busk, Rachel Harriette** (London 1831-1907 London) : Reisende, Folkloristin

*Bibliographie : Autor*

1873 Busk, Rachel Harriette. *Sagas from the Far East ; or, Kalmouk and Mongolian traditionary tales*. (London : Griffith and Farran, 1873).  
<https://archive.org/details/sagasfromfareast00busk>. [WC]

**Buss, Claude A.** = Buss, Claude Albert (Sunbury, Penn. 1903-1998 Palo Alto, Calif.) : Diplomat, Professor of History, University of Southern California

*Biographie*

1927-1928 Claude A. Buss ist Service Officer der amerikanischen Gesandtschaft in Beijing. [BusC1]

1931-1934 Claude A. Buss ist Vize-Konsul des amerikanischen Konsulats in Nanjing. [BusC1]

*Bibliographie : erwähnt in*

1999 Claud A. Buss : <http://news.stanford.edu/news/1999/april21/membuss-421.html>.

**Buss, Ernst** (Tenniken, Basel-Land 1843-1928 Glarus) : Reformierter Theologe

*Biographie*

1884 Gründung des Allgemeinen evangelisch-protestantischen Missionsverein, die spätere Deutsche Ostasien-Mission in Weimar durch Ernst Buss. [HLS]

**Buss, Rudolph** (um 1966) : Missionar Liebenzeller Mission

*Bibliographie : Autor*

1966 Buss, Rudolph ; Buss, Julie. *Nicht vergeblich gearbeitet : Erinnerungen aus der Missionsarbeit in China*. (Bad Liebenzell : Verlag der Liebenzeller Mission, 1966). (Gehet hin in alle Welt ; 3).

=

Buss, Rudolph ; Buss, Julie. *Zwanzig Jahre in China : Erinnerungen aus der Missionsarbeit*. (Bad Liebenzell : Verlag der Liebenzeller Mission, 1977). (Telos-Bücher ; Nr. 187). [WC]

**Busse, F.** (um 1905) : Deutscher Diplomat

*Biographie*

1904 F. Busse ist Konsul des deutschen Konsulats in Chengdu. [Qing1]

1905 F. Busse ist Konsul des deutschen Konsulats in Chongqing. [Qing1]

**Busse, Liselotte** = Busse, Heli (Duisburg 1928-1996 Berlin) : Journalistin, Dolmetscherin, Übersetzerin

*Bibliographie : Autor*

- 1961 Dschang, Tiän-i [Zhang, Tianyi]. *Der Grosse und der Kleine Lin*. Aus dem Russischen übers. von Lieselotte Busse ; Ill. von Gerhard Gossmann. (Berlin : Kinderbuchverlag, 1961).  
Übersetzung von Zhang, Tianyi. *Da Lin he Xiao Lin*. (Beijing : Zhongguo shao nian er tong chu ban she, 1956). 大林和小林 [WC]

### **Bussereau, Dominique** (Tours 1952-) : Politiker

#### *Bibliographie : Autor*

- 1977 *La vie en jaune : sept jeunes giscardiens en Chine populaire*. Dominique Bussereau, Jean-Pierre Raffarin, Henri Giscard d'Estaing [et al.]. (Paris : Stock, 1977). [Reise in China 1976]. [WC,Clä]

### **Bussière, Jean Augustin** (Chard Creuse, Frankreich 1872-1958 Châteauneuf-les-Bains) : Arzt

#### *Biographie*

- 1913 Jean Augustin Bassière is Professor der Ecole de Médecine Navale in Tianjin. [Wik]  
1913-1937 Jean Augustin Bussière ist Chef-Arzt des Hôpital Saint Michel in Beijing. [Wik]  
1913-1946 Jean Augustin Bussière ist Arzt der französischen Gesandtschaft in Beijing, Dozent der Université franco-chinoise in Beijing und der Université l'Aurore in Shanghai. [Aurora-Universität]. [Wik]

### **Buswell, Robert E.** (Cocoa Beach, Florida 1952-) : Professor of Chinese and Korean Buddhist studies, Department of Asian Languages and Cultures, University of California, Los Angeles ; Director Center for Buddhist Studies, University of California, Los Angeles

#### *Biographie*

- 1971-1972 Robert E. Buswell studiert Asian Studies an der University of California, Santa Barbara. [Bus]  
1973-1974 Robert E. Buswell macht Feldforschung über buddhistisches Mönchtum in Thailand, Hong Kong und Korea. [Bus]  
1981 Robert E. Buswell erhält den B.A. in Chinese (Oriental Languages) der University of California, Berkeley. [Bus]  
1983 Robert E. Buswell erhält den M.A. in Sanskrit (South and Southeast Asian Studies) der University of California, Berkeley. [Bus]  
1985 Robert E. Buswell promoviert in Buddhist Studies an der University of California, Berkeley. [Bus]  
1985 Robert E. Buswell ist Associate Instructor am Department of Oriental Languages der University of California, Berkeley. [Bus]  
1985-1986 Robert E. Buswell ist Lecturer am Department of Religious Studies der Stanford University. [Bus]  
1986 Robert E. Buswell ist Instructor am Institute of Buddhist Studies, Graduate Theological Union, Berkeley. [Bus]  
1986- Robert E. Buswell ist Mitglied des Editorial Board der *Studies in Central and East Asian religions*. [Bus]  
1986-1988 Robert E. Buswell ist Assistant Professor am Department of Asian Languages and Cultures der University of California, Berkeley. [Bus]

- 1988-1990 Robert E. Buswell ist Associate Professor am Department of Asian Languages and Cultures der University of California, Berkeley. [Bus]
- 1989- Robert E. Buswell ist Vize-Präsident des Board of Directors des Kuroda Institute for the Study of Buddhism and Human Values, Zen Center, Los Angeles. [Bus]
- 1989- Robert E. Buswell ist Mitglied des Editorial Board der Serie *Studies in East Asian buddhism* des Kuroda Institute und der University of Hawaii. [Bus]
- 1990- Robert E. Buswell ist Professor of Chinese and Korean Buddhist Studies am Department of Asian Languages and Cultures der University of California, Berkeley. [Bus]
- 1991-1997 Robert E. Buswell ist Mitglied des Steering Committee der Buddhism Section der American Academy of Religion. [Bus]
- 1993 Robert E. Buswell ist Distinguished Visiting Lecturer am Department of Religious Studies der University of Oregon. [Bus]
- 1993-2001 Robert E. Buswell ist Direktor und Gründer des Center for Korean Studies der University of California, Berkeley. [Bus]
- 1994 Robert E. Buswell ist Francis Wayland Lecturer in Liberal Learning der Brown University, Providence R.I. [Bus]
- 1995-2004 Robert E. Buswell ist Vorsteher des Department of Asian Languages and Cultures der University of California, Berkeley. [Bus]
- 1996-2002 Robert E. Buswell ist Mitglied der International Association of Buddhist Studies. [Bus]
- 1997-2000 Robert E. Buswell ist Mitglied des Northeast Asian Council der Association for Asian Studies. [Bus]
- 1999-2005 Robert E. Buswell ist Mitglied des Board of Trustees der Donguk-Royal University. [Bus]
- 2000- Robert E. Buswell ist Direktor und Gründer des Center for Buddhist Studies der University of California, Berkeley. [Bus]
- 2000- Robert E. Buswell ist Mitglied des International Advisory Committee der Korea Foundation. [Bus]
- 2000-2001 Robert E. Buswell ist Vize-Vorsteher des International Studies and Overseas Programs der University of California, Los Angeles. [Bus]
- 2001- Robert E. Buswell ist Mitglied des Center for Research on Korean Buddhist Nuns, Chung'ang Sangha College, Korea. [Bus]
- 2004- Robert E. Buswell ist Mitglied des Editorial Board of the Publication Committee der Association for Asian Studies. [Bus]
- 2006 Robert E. Buswell ist Numata Professor of Buddhist Studies an der Universität Hamburg. [Bus]
- 2007-2008 Robert E. Buswell ist Vize-Präsident der Association for Asian Studies. [Bus]
- 2008-2009 Robert E. Buswell ist Präsident der Association for Asian Studies. [Bus]

### *Bibliographie : Autor*

- 1985 Buswell, Robert E. *The Korean origin of the Vajrasamadhi-sutra : a case study in determining the dating, provenance, and authorship of buddhist apocryphal scripture.* (Berkeley, Calif. : University of California, 1985). Diss. Univ. of California, 1985. [WC]

- 1989 Buswell, Robert E. *The formation of Ch'an ideology in China and Korea : the Vajrasamadhi-sutra, a buddhist apocryphon*. (Princeton, N.J. : Princeton University Press, 1989). (Princeton library of Asian translation). [WC]
- 1990 *Chinese buddhist apocrypha*. Ed. by Robert E. Buswell. (Honolulu, Hawaii : University of Hawaii Press, 1990). [WC]
- 1992 *Paths to liberation : the marga and its transformations in buddhist thought*. Ed. by Robert E. Buswell, Robert M. Gimello. (Honolulu, Hawaii : University of Hawaii Press, 1992). (Kuroda Institute studies in East Asian buddhism ; no 7). [WC]
- 2004 *Encyclopedia of buddhism*. Robert E. Buswell, ed. in chief. Vol. 1-2. (New York, N.Y. : Macmillan Reference, 2004). [WC]
- 2005 *Currents and countercurrents : Korean influences on the East Asian buddhist traditions*. Ed. by Robert E. Buswell. (Honolulu, Hawaii : University of Hawai'i Press, 2005). [WC]

**Busz, B. Wilhelm** = Busz, Bernhard Wilhelm (um 1937) : Deutscher Arzt

*Bibliographie : Autor*

- 1937 Busz, B. Wilhelm. *De fu : Chinesisches - Allzuchinesisches*. (Essen : Assindia, 1937). [Bericht über seine Reise von Shanghai bis Nanjing, Xi'an (Shaanxi) bis Lanzhou (Gansu) 1931-1932]. [Cla]

**Butler, Esther** (Damascus, Ohio 1850-1921 Nanjing) : Missionarin Friends Foreign Missionary Society

*Biographie*

- 1887-1921 Esther Butler gründet und leitet die unabhängige Friends China Mission in Nanjing. [Shav1]
- 1895 Esther Butler gründet ein Spital in Nanjing. [Shav1]
- 1898 Esther Butler gründet ein Spital in Luho (Sichuan). [Shav1]

**Butler, Frank C.** = Butler, Frank Chatteron (1907-1984) : Englischer Diplomat

*Biographie*

- 1960-1962 Frank C. Butler ist Generalkonsul des britischen Generalkonsulats in Shanghai. [DBD1]

**Butler, Hamilton** (geb. Maine ; um 1911) : Amerikanischer Diplomat

*Biographie*

- 1910-1911 Hamilton Butler ist Vize-Konsul und handelnder Generalkonsul des amerikanischen Konsulats in Guangzhou. [PoGra]

**Butler, Joseph** (Wantage 1692-1752 Bath) : Anglikanischer Bischof, Theologe, Philosoph

*Bibliographie : Autor*

- 1996 Xie, Fuya. *Li xing shi dai de zong jiao guan*. (Xianggang : Jidu jiao wen yi chu ban she, 1996). (Jidu jiao li dai ming zhu ji cheng ; 2, 319A).  
 [Enthält] :  
 [Descartes, René]. *Li xing zhu yi zhi fu*. Dika'er zhu ; Zhu Xin yi. Übersetzung von Descartes, René. *Discours de la méthode pour bien conduire la raison, & chercher la vérité dans les sciences : plus La dioptrique, Les Meteores, et La geometrie ; qui sont des essais de cette methode*. (Leyde : Ian Maire, 1637). [Auszüge]. Übersetzung von Descartes, René. *Les meditations metaphysiques touchant la premiere philosophie, dans lesquelles l'existence de Dieu, & la distinction réelle entre l'ame & le corps de l'homme, sont démontrées*. (Paris : J. Camusat et P. Le Petit, 1647). [Auszüge]-  
 [Locke, John]. *Chang shi zhe xue jia*. Luo ke zhu ; Zhao Shize, Wei Huang Ailing, Zhao Zhensong yi. Übersetzung von Locke, John. *An essay concerning humane understanding : in four books*. (London : Printed for Awnsham and John Churchill, and Samuel Manship, 1694). [Auszüge]. Übersetzung von Locke, John. *The reasonableness of christianity, as delivered in the scriptures*. (London : Awnsham & John Churchill, 1695). Übersetzung von Locke, John ; Pople, William. *A letter concerning toleration : humbly submitted, etc*. (London : Printed for Awnsham churchill, 1689).  
 [Tindall, Matthew]. *Zi ran shen lun zhe*. Tingdele zhu ; Zhao Zhensong yi. Übersetzung von Tindall, Matthew. *Christianity not as old as the creation...* (London : T. Warner, 1730). [Auszüge].  
 [Butler, Joseph]. *Jidu jiao de bian hu zhe he dao de xue jia*. Putuole zhu ; Ma Bingwen, Shen Xian Jizhen yi. Übersetzung von Butler, Joseph. *Analogy of religion, natural and revealed, to the constitution and course of nature*. (London : Printed for James, John and Paul Knapton, 1736). [Auszüge].  
 [Hume, David]. *Huai yi lun zhe*. Xiumo zhu ; Ma Bingwen yi. Übersetzung von Hume, David. *A letter concerning toleration : humbly submitted, etc*. (London : [s.n.], 1779).  
 理性時代的宗教觀 [WC]

**Butler, Marilyn** (1937-) : Englische Literaturkritikerin, Professor of English Literature, University of Cambridge

*Bibliographie : Autor*

- 1998 [Butler, Marilyn]. *Lang man pai, pan ni zhe, fan dong pai : lun shi ba, shi jiu shi ji ying guo wen xue*. Malilin Batela zhu ; Huang Mei, Lu Jiande he yi. (Xianggang : Niu jin da xue chu ban she, 1998). Übersetzung von Butler, Marilyn. *Romantics, rebels and reactionaries : English literature and its background 1760-1830*. (New York, N.Y. : Oxford University Press, 1982).  
 浪漫派叛逆者反动派 : 论十八,十九世纪英国文学 [WC]

**Butler, Paul** = Butler, Paul Dalrymple (1886-1955 Bristol) : Englischer Diplomat

*Biographie*

- 1919-1920 Paul Butler ist Konsul des britischen Konsulats in Danshui. [Dans1]  
 1928-1929 Paul Butler ist Konsul des britischen Konsulats in Danshui. [Dans1]

**Butler, Rosa Kate Smith** = Mrs. Thomas Butler (um 1924) : Englische ? Missionarin United Methodist Missionary Society

*Bibliographie : Autor*

- 1924 [Butler, Rosa Kate Smith]. *Missions as I saw them : an account of a visit to the important centres of the United Methodist Missionary Society in China & Africa ; with an interesting description of many of the places passed through & incidents of the journey both grave & gay*. By Mrs. Thomas Butler. (London : Seeley, Service & Co., 1924).  
<http://pdfgmap.info/B0008670TU/missions-as-i-saw-them-an-account-of-a-visit-to-the-important-centres-of-the-united-methodist-missionary-society-in-china-africa-with-an-interesting-incidents-of-the-journey-both-grave-gay.html>. [LOC]

**Butler, Samuel** (Langar, Nottinghamshire 1835-1902 London) : Schriftsteller, Gelehrter, Philologe, Komponist, Maler

### Biographie

- 1863-1913 Butler, Samuel. Works.  
 1863  
 Butler, Samuel. *A first year in Canterbury settlement*. (London : Longman, Green, Longman, Roberts & Green, 1863).  
 Chap. 2  
 Then a rocket was sent up, and the pilot came on board. He gave us a roaring republican speech on the subject of India, China, etc.  
 The captain yarns about California and the China seas—the doctor about Valparaiso and the Andes—another raves about Hawaii and the islands of the Pacific—while a fourth will compare nothing with Japan.
- 1865  
 Butler, Samuel. *Lucubratio Ebria*. In : Press ; July 29 (1865).  
 We are unable to point to any example of a race absolutely devoid of extra- corporaneous limbs, but we can see among the Chinese that with the failure to invent new limbs a civilisation becomes as much fixed as that of the ants; and among savage tribes we observe that few implements involve a state of things scarcely human at all. Such tribes only advance pari passu with the creatures upon which they feed.
- 1872  
 Butler, Samuel. *Erewhon : or, Over the range*. (London : Trübner, 1872).  
 Chap. 6  
 It was not at all like going to China or Japan, where everything that one sees is strange.  
 Chap. 15  
 One rule runs into, and against, another as in a most complicated grammar, or as in Chinese pronunciation, wherein I am told that the slightest change in accentuation or tone of voice alters the meaning of a whole sentence.
- 1879  
 Butler, Samuel. *Evolution, old and new ; or, the Theories of Buffon, Dr. Erasmus Darwin, and Lamarck, as compared with that of Mr. Charles Darwin*. (London : Hardwicke & Bogue, 1879).  
 In those climates where fecundity is greatest, as in China, Egypt, and Guinea, they banish, mutilate, sell, or drown infants.
- 1881  
 Butler, Samuel. *Alps and sanctuaries of Piedmont and the canton Ticino*. (London : A.C. Fifield, 1881).  
 I once saw a common cheap china copy of this Madonna announced as to be given away with two pounds of tea, in a shop near Hatton Garden.  
 The most university and examination ridden people in the world are the Chinese, and they are the least progressive.

1887

Butler, Samuel. *Luck or cunning as the main means of organic modification : an attempt at throw additional light upon the late Mr. Charles Darwin's theory of natural selection.* (London : Trübner, 1887).

We know, of course, that it is not so, and that exemption from the toil attendant on material obstacles has been compounded for, in the ordinary way, by the single payment of a tunnel; and so with the cementing of a bone, our biologists say that the protoplasm, which is alone living, cements it much as a man might mend a piece of broken china, but that it works by methods and processes which elude us, even as the holes of the St. Gothard tunnel may be supposed to elude a denizen of another world.

1888

Butler, Samuel. *The sanctuary of Montrigone.* In : Universal review ; Nov. (1888).

She is not at all ill—in fact, considering that the Virgin has only been born about five minutes, she is wonderful; still the doctors think it may be perhaps better that she should keep her room for half an hour longer, so the bed has been festooned with red and white paper roses, and the counterpane is covered with bouquets in baskets and in vases of glass and china.

1889

Butler, Samuel. *A medieval girl school.* In : Universal review ; Dec. (1889).

As in the shops under the Colonnade where devotional knick-knacks are sold, you can buy a black china image or a white one, whichever you like; so with the pictures—the black and white are placed side by side—pagando il danaro si può scegliere.

1890

Butler, Samuel. *Thought and language.* Lecture London (1890).

The Chinese letters on a tea-chest might as well not be there, for all that they say to us, though the Chinese find them very much to the purpose. They are a covenant to which we have been no parties—to which our intelligence has affixed no signature.

1903

Butler, Samuel. *The way of all flesh.* (London : Jonathan Cape, 1903).

Chap. 1

How well do I remember her parlour half filled with the organ which her husband had built, and scented with a withered apple or two from the pyrus japonica that grew outside the house; the picture of the prize ox over the chimney-piece, which Mr Pontifex himself had painted; the transparency of the man coming to show light to a coach upon a snowy night, also by Mr Pontifex; the little old man and little old woman who told the weather; the china shepherd and shepherdess; the jars of feathery flowering grasses with a peacock's feather or two among them to set them off, and the china bowls full of dead rose leaves dried with bay salt.

Chap. 86

His father and grandfather could probably no more understand his state of mind than they could understand Chinese, but those who know him intimately do not know that they wish him greatly different from what he actually is.

1913

Butler, Samuel. *Gladstone as a financier.* In : The notebooks of Samuel Butler. Selections arranged and ed. by Henry Festing Jones. (London : Fifeild, 1913).

I said to my tobacconist that Gladstone was not a financier because he bought a lot of china at high prices and it fetched very little when it was sold at Christie's.

“Did he give high prices?” said the tobacconist.

“Enormous prices,” said I emphatically.

Now, to tell the truth, I did not know whether Mr. Gladstone had ever bought the china at all, much less what he gave for it, if he did; he may have had it all left him for aught I knew. But I was going to appeal to my tobacconist by arguments that he could understand, and I could see he was much impressed. [ButS1]

*Bibliographie : Autor*

- 1985 [Butler, Samuel]. *Ailiwang qi you ji*. Sai Batele zhu ; Peng Shiyong, Gong Shaoren yi. (Changsha : Hunan ren min chu ban she, 1985). (Shi jie gu dian wen xue ming zhu). Übersetzung von Butler, Samuel. *Erewhon : or, Over the range*. (London : Trübner, 1872). 埃里汪奇游记 [WC]
- 1985 [Butler, Samuel]. *Zhong sheng zhi lu*. Saimiao'er Batele zhu ; Huang Yushi yi. (Beijing : Ren min wen xue chu ban she, 1985). Übersetzung von Butler, Samuel. *The way of all flesh*. (London : Jonathan Cape, 1903). 众生之路 [WC]
- 2013 Samuel Butler : <http://www.gutenberg.org/ebooks/2513>.

**Butor, Michel** (Mons-en-Baroeul 1926-) : Schriftsteller, Professor Faculté des lettres, Université de Genève

*Biographie*

- 1985 Butor, Michel. *Gong et ouate : dialogue à quatre voix*. In : Magasin littéraire ; no 220 (1985). Er schreibt : La connaissance qu'Henri Michaux a de l'Extrême-Orient s'approfondit considérablement et le rêve de la sagesse devient de plus en plus important. C'est de qui donne aux textes des dernières années une couleur qui est profondément différente des textes antérieurs. [MichH1:S. 13]

1990

Olesen, Muriel ; Butor, Michel ; Minkoff, Gérald. *Nuits de Chine de l'hiver au printemps 1988* [ID D24849]. [Texte über die Photos der Schlafzimmer wurden nicht übernommen].

Pékin la veille 7 mars

Une princesse Tang renverse les chaises sur des nappes tachées - sur la rue Yongan les flaques sont gelées - thé brûlant derrière les carreaux vitrine - un encrier en pente douce des pins taillés dans la montagne couchés tout autour - écrire avec un pinceau à poils blancs

Pékin la veille 14 mars

Matin - quartier de Tianjongguo autour de la mosquée - La gare à 11 heures du soir - fourrure sur les oreilles char blindé du froid - voyageurs couchés entre des pousses de bambou comme des obus - dans le wagon côte à côte un thermos et une fleur nomade en pot

Daton Shanxi la veille 15 mars

Sur le quai visages de Monsieur Yang de Monsieur Wang de Monsieur Chang - grottes de Yungan - petits bouddhas grands bouddhas effacés mutilés souriants givrés - paysans dans le loess de Zongshan - poussières d'antracite dans les virages

Taiyuan Shanxi la veille 16 mars

Dans la voiture visages de Monsieur Wang de Monsieur Cheng de Monsieur Liu - carrefours de bronze vapeurs d'asphalte - toasts - alcools balancés dans la gorge ombres portée jusqu'au plafond

Taishan Shanyi la veille 17 mars

Camions renversés - farine dans la neige - Monsieur Li raconte l'histoire du renégat et Monsieur Cheng brise le crâne du coq cuit pour nous montrer que le cerveau est bien dans la position du renégat agenouillé - buée - chants transpirés dans un temple

Taiyuan Shanxi la veille 19 mars

Wutai Shan - neige - vol des dix moineaux engourdis assommés par notre voiture - le chauffeur les ramasse pour son chat - réflexes de la carpe dans l'huile bouillante servie sur un fond de tulipes en trompe-l'oeil - théière calorifère contre la joue

Xi'an Shaanxi la veille 22 mars

Taiyuan - kérosène bleu sous l'Illyouchine 14 - Ranmindasha Xi'an - chauve-souris bleu porcelaine dans la vapeur des raviolis - un couple - la gaffe dans ses mains à elle près de ses yeux magnifiques sur le canal poussant du fumier

Chengdu Sichuan la veille 24 mars

Printemps des oiseaux - galucha de l'étui à lunettes - Parc de la Révolution un perroquet vert parle mandarin sur le poing du forain - un veau à deux têtes un autre à six pattes - anomalies empaillées ou pas

Chengdu Sichuan la veille 26 mars

Gare mouillée - thé vert à deux mains - l'aube sur les rizières griffe le train - entre deux arrêts un homme sur son buffle jade dans la boue - chercheurs d'or comme des pépites au fond d'une vallée sous le viaduc

Kunming Yunnan la veille 17 mars

Un signe avec un oeil électronique joue de l'accordéon un paysan lui tire dessus un conteur suit son livre en braille du doigt - un chanteur hermaphrodite - Monsieur Zhong récite Faust en allemand - des enfants se tordent dans des miroirs déformants au Parc Cuihe

Guilin Guangxi la veille 29 mars

Kunming - sur l'enceinte du temple traces rouges des mains et des ballons - Guilin hôtel sur le lac - brouillard des montagnes Song découvertes - sur la rivière Li - baguettes entrouvant les dents avec des légumes inconnus

Guangzhou (Canton) Guangdong la veille 2 avril

Guilin bicyclette jusqu'à Feng Dong la Grotte du Vent - Canton White Swan sur la rivière des Perles - du dixième étage couleur bleue - embarquements et débarquements sous la pluie calligraphique

Hong Kong la veille 3 avril

Train Kowloon - fièvre - barbelés entres les visages - Jour des Morts - Tsim sha Tsui - le vent roule des cigarettes sur la graisse des docks - au milieu des cheveux noirs du ferry regard d'albinos de la Chinoise blonde en tailleur blanc

Hangzhou Zhejiang la veille 7 avril

Hong Kong dans la fumée jaune des spirales d'encens un devin s'occupe d'un avenir étranger - Hangzhou - dans la cour un grand-père fixe les écailles d'un dragon-volant pour son petit-fils qui tient un revolver - chandelles sur les boîtes de bière jusqu'à la fermeture du pavillon - sur le Lac de l'Ouest

Shanghai la veille 10 avril

Shanghai Express - azalées dans les salons de première classe - Yu Fo Si le Bouddha est dans l'escalier - du billard de l'Hôtel de la Paix - le fleuve a une odeur de boulangerie - sur le Bund un perroquet saltimbanque fait dérailler le train électrique de son cercle parfait

Suzhou Jiangsu la veille 12 avril

Shanghai pagodes encadrées dans le compartiment du train traversé par les paysages d'une vitre sur l'autre - Suzhou bicyclette le long du Grand Canal - les traces de nos pneus enlacées comme des serpents évitant les canards jusque dans la nuit

Pékin la veille 15 avril

Shanghai maison de thé de Yu Yuan ronds dans l'eau crachats des fumeurs de pipe - Pékin giclées de café sur la blouse déboutonnée de la princesse Tang - serpentins des civelles sous les aisselles des pâtes du Confucius Heritage dont la porte de service est encombrée de blocs de charbon [But7]

- 1993 Michel Butor reist mit seiner Tochter Mathilde zur Ausstelunng von Auguste Rodin nach Beijing. [But1]
- 1994 Michel Butor reist mit Danièle Sallenave einige Tage nach Beijing um chinesische Schriftsteller zu treffen. [But1]
- 1999 Michel Butor reist mit Marie-Jo Butor nach Shanghai, Xiamen, Guangzhou und Hong Kong. [But1]

2001

Butor, Michel. *Lettres sur la Chine* [ID D21804].

1 lundi

Il y a déjà six mois que je suis rentré. Les souvenirs s'estompent. Il est donc grand temps que j'essaie de noter un peu tout cela. Ce n'était pas la première fois que j'allais en Chine. Il y avait eu d'abord en plein hiver, dans l'odeur du charbon, le voyage à Pékin en compagnie d'une équipe vidéo pour faire un reportage à propos de l'exposition Rodin qui, au dernier moment, avait bien failli être annulée à cause de la vente par la France d'avions frégates à Taiwan. Cela s'était arrangé de justesse, mais à la condition qu'il n'y aurait aucune publicité : pas d'affiches, rien dans la presse. Le ministre de la Culture n'a délégué au vernissage que son 24e sous-fifre. Le bouche à oreille a pourtant parfaitement fonctionné ; l'exposition a été finalement un grand succès.

Puis, lors d'un juin torride, une rencontre avec des écrivains chinois venus de diverses régions, dont la Mongolie, le Tibet, l'île de Hainan, à l'occasion de la parution en France d'une anthologie de nouvelles contemporaines. Comme aucun des auteurs retenus ne faisait partie de l'Union des écrivains, il y a eu encore quelques problèmes. L'hôtel où nous logions et mangions, bien que modeste, était considéré pourtant comme trop officiel pour qu'on pût y tenir nos réunions. Cela eut donc lieu dans une pâtisserie appartenant à une chaîne française où l'on fabriquait d'excellents croissants. Nous nous glissions entre les heures de pointe naturellement. Pour dix heures on rassemblait toutes les tables où l'on venait de servir les petits déjeuners pour en faire une seule centrale fort grande autour de laquelle nous nous installions, narrateurs de tous âges, organisateurs, traducteurs ; à midi on se hâtait de tout remettre en place pour accueillir les clients du déjeuner. Nous allions manger dans notre hôtel. Et cela recommençait à deux et six heures. Il était impossible de se passer de climatiseur, mais celui-ci faisait un bruit d'enfer. Donc on surveillait le grand thermomètre suspendu au mur à côté de l'horloge, et quand l'aiguille dépassait 30 degrés, on décidait d'une pause dans les discussions pour faire fonctionner la machine pendant cinq ou dix minutes, ce qui permettait des apartés en toute sécurité, et l'on recommençait. Cela m'avait permis de voir sous deux éclairages la ville interdite, deux portions de la grande muraille et quelques tombeaux Ming, et, la première fois, de faire une échappée jusqu'à Xi'an avec son armée de terre cuite, ses remparts, sa mosquée la plus ancienne de Chine et ses restaurants avec des raviolis de plus de cent espèces différentes, puisque c'est là qu'à l'époque des Tang, ce plat aurait été inventé. Il s'agissait maintenant d'universités, et de régions très différentes. Nous devons, Marie-Jo et moi, passer une semaine à Shanghai, ville qui me fascinait depuis longtemps à cause de son ancienne réputation sulfureuse, mais aussi maintenant à cause de son impressionnante transformation récente. Je dois dire que nous n'avons pu qu'effleurer le sujet. D'abord le programme était très chargé, et surtout ces changements étaient trop vastes et trop rapides : on a l'impression que d'un jour à l'autre des quartiers entiers peuvent disparaître ou se dresser. Ainsi nous n'avons pas pu traverser la rivière pour aller dans la partie récente, Pu Dong, avec ses gratte-ciel d'un post-modernisme un peu désuet, qui fait penser, lorsqu'on les regarde depuis l'autre rive, à ces cités futures que proposaient les bandes dessinées américaines de rentre-deux-guerres : Flash Gordon ou Superman. Ainsi la « perle de l'orient » y rappelle un peu l'atomium de Bruxelles, mais en beaucoup plus svelte. On y prépare d'énormes Champs-Élysées, vitrines pour une nouvelle économie dont on n'imagine évidemment pas toutes les surprises.

2 mardi

La circulation est furieuse, mais avec une sorte de silence et de modération. Pas de concerts de klaxons ni d'insultes depuis les portières. Des faisceaux d'autoroutes parcourent la ville, avec des nœuds à diverses couches qui les malaxent en quelque sorte. On a un peu l'impression d'un titanesque pétrin de boulanger. Pour les piétons on a prévu des passerelles, mais à la hauteur d'un troisième étage pour laisser passer les camions et bus à l'anglaise. Il faut si longtemps pour grimper, traverser, redescendre que nombreux sont les aventureux à escalader les barrières de sécurité pour se faufiler entre bolides et poids lourds à remorques, profitant du moindre interstice. Assez peu d'accidents d'ailleurs. Une extraordinaire habileté chez ces acrobates de l'asphalte, dignes des chapiteaux traditionnels, et de la part des conducteurs une sinuosité, une maîtrise de tous les instants. Si le piéton s'arrête, il est

respecté. On le guette, car on s'attend à ce qu'il se précipite à la première opportunité. Mais s'il recule, tous les réflexes sont troublés et il se produit des embouteillages monstres qui mettent des heures à se résorber.

On navigue ainsi au-dessus de l'océan des maisons basses les plus vieilles, piqueté d'immeubles qui rivalisent de nombre d'étages, se hissant en quelque sorte les uns sur les autres, enfonçant, avec un mépris de moins en moins juvénile, les plus orgueilleuses réalisations défraîchies du temps de l'amitié sino-soviétique. On monte, on double, on se rabat, on descend, on vire, on passe des ponts, on s'enfonce dans des tunnels en général creusés normalement sous la terre, mais qui donnent de temps en temps l'impression de l'être en plein ciel, au milieu d'un engorgement de béton ; et tout d'un coup l'on se retrouve dans de grandes avenues rectilignes, quelquefois égayées d'arbres comme dans l'ancienne concession française ou le quartier de notre université. Dans la vieille ville, les ruelles sont encore étroites et labyrinthiques, mais on tranche pour édifier des grands magasins, des restaurants à toute vitesse, et naturellement des parkings à profusion.

Un des lieux qui me tentaient le plus, était un ancien complexe de spectacles, nommé « le grand monde », autrefois le bâtiment le plus élevé de la ville avec son beffroi. Il est auprès de la place du peuple où se sont édifiés maintenant le musée d'art avec son ingénieux éclairage qui ne s'allume, pour les peintures, que lorsque l'on s'approche de leurs vitrines, se met en veilleuse dès qu'on s'écarte, et l'opéra occidental. Il faut maintenant le chercher parmi toute cette concurrence. Il tenait autrefois les deux côtés de la rue et un souterrain reliait les deux bâtiments. Il est aujourd'hui bien déchu de son ancien éclat. L'université nous avait confié à deux étudiantes charmantes, qui avaient comme nom de classe de français, Charlotte et Caroline. Elles nous avaient accompagnés au musée, et j'avais voulu profiter de la proximité pour leur demander de nous montrer « le grand monde ». Elles n'y étaient manifestement jamais allées et cela les effrayait quelque peu. D'ailleurs quand nous y sommes entrés, c'étaient des entractes partout. Il aurait fallu attendre une demi-heure ou une heure avant de pouvoir surprendre une bribe d'opéra classique chinois, de cirque ou de théâtre d'ombres ; et naturellement nous étions pris pour le dîner.

Comme nous avions très soif, nous sommes allés demander une bière au premier étage d'un bistrot qui semblait fréquenté par des étudiants, mon dieu, assez aisés, où donc notre qualité d'étrangers serait, sans doute, moins remarquée qu'ailleurs. C'était un peu pour elles tomber de Charybde en Scylla (il doit y avoir une savoureuse expression chinoise pour exprimer cela). Mais tout s'est passé le mieux du monde dans une ambiance un peu chaude. Nous avons eu presque le sentiment de les protéger malgré notre incompetence linguistique et les faiblesses de l'âge. Mais justement il y avait du respect pour les anciens, et avec notre allure évidemment exotique, mais que l'on ne situait pas facilement, nul ne se serait risqué à quelque investigation de la part d'une mission diplomatique qui pouvait se révéler chatouilleuse.

3 mercredi

Le dimanche des amis nous ont promenés dans une petite ville à une cinquantaine de kilomètres, dont j'ai malheureusement oublié le nom que je ne parviens pas à retrouver malgré toutes les cartes et guides dont je dispose. Pourtant ce doit être assez connu, car il y avait beaucoup de touristes chinois, certains se pavanant dans des cyclopousses souvent actionnés par des femmes, et surtout cela vient d'être inscrit, avec quelques autres petites villes du même genre, au patrimoine mondial par l'Unesco. C'est une petite Venise tout en canaux avec des ponts ronds et des boutiques ou éventaires sur les quais où l'on vend des fleurs, de la vaisselle, des affiches anciennes un peu délavées représentant des femmes langoureuses à yeux en amandes et perruques frisées battant négligemment la mesure avec de longs fume-cigarettes, des t-shirts récents avec le portrait de Zinedine Zidane ou de Leonardo di Caprio, sans oublier des images pieuses de diverses religions et des poissons rouges.

Le voyageur habile la reconnaîtra aisément quand j'aurai dit que sa spécialité gastronomique est le jarret de veau. Les gens qui s'en retournent à Shanghai en emportent presque toujours un dans un emballage superbe. On vous admet aimablement dans les cours successives où l'on voit des portails sculptés entre des chambres à grands lits de fer avec moustiquaire, petits chiens amicaux, tas d'ordures et joyeuses compositions fortuites de bassines de plastique de toutes couleurs. D'y a aussi d'anciennes maisons patriciennes avec jardins et pavillons où de

nombreux artisans réapprennent les gestes qu'ils avaient dû laisser dormir pendant des années. À Shanghai Charlotte et Caroline nous avaient menés au jardin Yu en plein centre avec son labyrinthe de rochers et de bassins, ses boutiques de découpages et de pinceaux. Elles nous ont menés aussi au parc Lu Xun dans le nord de la ville, lieu merveilleux de détente pour les familles qui peuvent se prélasser en bateau sur un beau lac à l'ombre d'un grand stade. Il y avait des écoles de tango ; d'abord les sexes séparés qui répétaient les pas élémentaires, puis les couples se choisissaient, si ce n'était déjà fait depuis longtemps, et se livraient au plaisir d'expérimenter des distractions occidentales longtemps exclues. Les plus audacieux s'éloignaient dans des allées tranquilles pour profiter à la fois d'espace et d'intimité dans leurs improvisations allègres et tendres. Il y avait naturellement des chœurs nostalgiques de la période Mao, mais aussi de petits orchestres d'amateurs avec violons traditionnels tenus verticaux sur le genou gauche, diverses percussions et même ici ou là un accordéon, qui accompagnaient des chanteuses s'essayant à l'opéra classique ou reprenant des chansons du folklore proche. Dans des pavillons des clubs de dominos, de go, d'échecs exotiques ou de bridge, des conversations en anglais, et dans les carrefours des éventaires d'apothicaires, des professeurs de calligraphie qui traçaient leurs caractères avec de l'eau sur le sable où ils disparaissaient en quelques secondes comme par enchantement. Les petits enfants se faisaient offrir des poussins vivants teints en pourpre ou en vert.

4 jeudi

À propos de jardins, j'ai rappelé dans mon Gyroscope l'émerveillement du frère Attiret, au XVIII<sup>e</sup> siècle, devant ceux du palais d'été. L'un de mes grands désirs, si je retourne en Chine, serait de voir ceux de Su Zhou, laissés à l'abandon pendant quelque temps mais qui, paraît-il, sont de plus en plus restaurés, rouverts, et timidement visités par les touristes chinois qui apprennent à reprendre le chemin de ce que leurs ancêtres admiraient le plus. Certes les foules vont bientôt se presser, et il faudrait donc ne pas trop tarder pour y profiter de la tranquillité méditative pour laquelle ils ont été conçus.

Le « jardin de la politique des simples » fut tracé au XVI<sup>e</sup> siècle par un haut fonctionnaire désireux de prendre sa retraite après une carrière houleuse. Passé le vestibule on aperçoit le pavillon des parfums lointains, puis le bassin des petites vagues. Par le pays des parfums on arrive au pavillon des 36 canards mandarins, à celui de l'ombre de la pagode, au kiosque où l'on s'arrête pour écouter, à celui de l'éventail, au pavillon de l'ombre inversée, à celui d'où l'on voit la montagne, au kiosque où l'on attend le givre, au pavillon de la neige parfumée et des nuages abondants, à l'immersion dans le parfum des lotus, à la retraite parmi les bambous et les sterculiers, aux bosquets de l'est. On se dit que l'auteur du Rêve dans le pavillon rouge avait sans nul doute vu de tels jardins.

Celui de « la forêt au lion » est l'œuvre du supérieur d'un monastère Zen, si différent qu'il soit de ceux de cette secte au Japon. Il fut tracé au milieu du XIV<sup>e</sup> siècle. C'est l'époque de Kublaï Khan et de la visite de Marco Polo. Du petit salon carré vous passez dans la salle où l'on montre le thuya, puis au bosquet des cinq vieux pins, au pavillon d'où l'on aperçoit la montagne, au salon des fleurs de lotus, bateau de pierre, pavillon du parfum discret et de l'ombre qui gagne, cascade avec son kiosque près de celui où l'on interroge le prunier. Salle des deux immortelles, pavillon de l'éventail, avec son frère octogonal, salle du nuage épandu et pavillon du centre.

Le « jardin de l'harmonie » est nettement plus récent, datant seulement des premières années du XX<sup>e</sup> siècle, mais il rassemble les idées et les rochers de trois jardins antérieurs disparus : pavillon des pierres qui écoutent le luth, celui qui retient le visiteur, celui de l'arc-en-ciel de jade. Bateau de pierre, petites vagues, grottes artificielles, rosée dense, miroir. Le phénix se pose sur le sterculier bleu tandis que monte le parfum des lotus jusqu'à son kiosque.

Le « jardin du maître des filets » nous fait remonter au XII<sup>e</sup> siècle : antichambre, grande salle de réception, appartements privés avec étage, bibliothèque, pavillon du vide amoncelé, salle où l'on regarde les pins et contemple les peintures, pavillon de la lune et du vent, barrière de nuages, échos du luth.

Le « jardin du pavillon des vagues » nous mène plus loin encore, jusqu'au XI<sup>e</sup> siècle (chez nous on construit Vézelay). On traverse un pont pour arriver au pavillon des stèles, lac, vagues houleuses, parfums purs, cinq cents portraits de sages, musée des stèles, vue sur la

montagne. Après avoir humé des parfums merveilleux, on regarde les poissons en prenant le thé.

Le « jardin Liu » est le plus grand. Il date des Ming : vieux arbres aux troncs entrelacés, ombre des verdure, charme du grand luth, fleurs de lotus, fraîcheur des terrasses, pêche à la ligne, lointains bleus, vue vers l'ouest, salle en bois de cèdres dédiée aux immortels des cinq sommets, canards mandarins, ermitage des nuées, val des petits pêcheurs, kiosque du bonheur. Tant d'autres. Et tant d'autres choses. Ce sera pour une autre fois. Avec beaucoup de chance...  
5 vendredi

Nous avons quitté Shanghai pour Xia Men que les Occidentaux appelaient Amoy. C'était alors une île ; elle est maintenant reliée au continent par une digue. Ville à arcades, presque méditerranéenne d'allure ; à certains moments on se croirait à Smyrne ou à Corfou. Dans l'université on construisait de nouveaux bâtiments avec des échafaudages très élevés de bambous noués par des ficelles. En face du port on aperçoit des îles qui sont aujourd'hui sous la dépendance de Taiwan. Mais non la plus proche, Gu Lang Yu, le jardin sur la mer, qui était considérée comme paradisiaque par les Occidentaux résidant en Chine. C'est là qu'est la plus grande densité de pianos de toute la république ; on entend les gammes au travers des volets ; c'est aussi l'origine ou le séjour de nombreux virtuoses. Dans les rues beaucoup d'échoppes à souvenirs, des poissonniers qui vous montrent leurs produits de toutes couleurs frétilant dans de grands baquets, coquillages, poulpes, oursins et même de curieux cafards de plage que nous n'avons pas osé goûter, marchands de thés que l'on peut humer et déguster à loisir. Nous étions accompagnés par d'autres étudiantes.

Après cela Canton et Hong Kong, encore un autre climat, près du tropical, une végétation surabondante, ruisselant des balcons. Tout cela passait à toute vitesse, et à l'escale à Shanghai pour le retour, nous n'avons pas eu le temps de fouiller les librairies pour chercher des livres (avec un peu de traduction si possible, au moins en anglais), en particulier sur la peinture classique chinoise, univers dans lequel je voudrais entrer davantage, et même pas, à l'aéroport, celui de faire provision de cartes postales pour les découper dans les assemblages sur lesquels j'écris mes missives.

Heureusement ces amis qui nous avaient emmenés dans la Venise au jarret de veau, nous ont proposé de nous choisir quelques ouvrages avec l'argent chinois inconvertible qui nous restait, et de nous les apporter lors de leur prochain passage en France. Ils l'ont fait avec le goût le plus sûr, me fournissant, entre autres choses, avec des cartes de géographie un peu plus récentes que celles dont je disposais, un ouvrage sur la publicité chinoise dans rentre-deux-guerres dans lequel j'ai pu retrouver certaines des affiches que j'avais vu exposées dans les échoppes, un recueil de cartes postales envoyées à l'étranger au début du XXe siècle, au temps des concessions à Shanghai, recto verso, texte en français, anglais ou allemand, timbres et tampons, avec des vues de la famille impériale, de supplices, de soldats et d'artisans, et le plus extraordinaire : une traduction anglaise d'un manuscrit italien du XIIIe siècle, donc antérieur aux voyages de Marco Polo et d'Ibn Battuta, œuvre d'un marchand juif, Jacopo d'Ancona, qui vint séjourner dans la ville nommée par eux trois Zaytoun, qui s'appelle aujourd'hui Quan Zhou, le plus grand port de Chine à l'époque, entre Fu Zhou et Xia Men. Malheureusement le possesseur du manuscrit, collectionneur ou antiquaire voulant garder l'anonymat, s'oppose à la publication de l'original pour des raisons vraisemblablement mercantiles. Il en résulte une atmosphère de suspicion, au moins pour certains passages, qui ne pourra se dissiper que lorsqu'une grande bibliothèque aura pu l'acquérir pour le mettre enfin à la disposition de nous tous.

6 samedi

Dernier point fort délicat, en coda en quelque sorte : l'illustration des enveloppes de ces lettres. Il s'agit de les décorer quelque peu. Impossible d'éviter la référence à la culture chinoise, mais en même temps comment s'y risquer ? La solution que j'adopte est de tracer grossièrement quelques caractères parmi les premiers qu'apprennent les enfants. Ceci grâce à un livre japonais qui guide ma main trait par trait, ce qui n'empêche en rien l'hésitation. D'abord les chiffres de un à six, les trois premiers ayant l'avantage d'être immédiatement lisibles même pour nous ; puis les idéogrammes avec lesquels on traduit les noms des jours de notre semaine, obligation aujourd'hui, mais qui, dans la culture ancienne, ne correspondait

absolument à rien, à savoir :  
 la lune pour lundi,  
 le feu pour mardi,  
 l'eau pour mercredi (mercure, le métal liquide),  
 l'arbre ou le bois pour jeudi,  
 l'or pour vendredi,  
 la terre pour samedi.  
 S'il y avait eu sept lettres, j'aurais eu à ma disposition le soleil pour le dimanche. Après il aurait fallu trouver autre chose. Les numéros sont en noir, et les « matières » d'une autre couleur. [But1]

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**Butrick, Richard P.** = Butrick, Richard Porter (Lockport, N.Y. 1894-1997) : Diplomat

*Biographie*

- 1927-1931 Richard P. Butrick ist Konsul des amerikanischen Konsulats in Hankou. [PoGra]  
 1932-1938 Richard P. Butrick ist Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

**Butrym, Alexander J.** = Butrym, Alexander John (um 1977)*Bibliographie : Autor*

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- 1996 [Butrym, Alexander J.]. *Make Tuwen de Tangmu Suoya li xian ji*. Wang Haitao yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1996). (Shi jie jing dian wen xue zuo pin shang xi). Übersetzung von Butrym, Alexander J. *Mark Twain's The adventures of Tom Sawyer*. (New York, N.Y. : Monarch Press, 1964).  
 馬克吐溫的湯姆索亞歷險記 [WC]

**Buttenhauser, Erich** (1944-) : Österreichischer Diplomat*Biographie*

- 1999-2003 Erich Buttenhauser ist Botschafter der österreichischen Botschaft in Beijing. [Öster5]

**Butterfield, Fox** (Lancaster, Penn. 1939-) : Journalist <i>The New York Times</i>*Bibliographie : Autor*

- 1982 Butterfield, Fox. *China : alive in a bitter sea*. (London : Hodder and Stoughton, 1982). [WC]

**Butterfield, Richard Shackleton** (1806-1869) : Englischer Kaufmann*Biographie*

- 1866 John Samuel Swire und Richard Shackleton Butterfield gründen die Firma Butterfield and Swire. Sie handeln mit Tee, Silber und Import von Baumwolle. Die Partnerschaft wird nach zwei Jahren aufgelöst. [ODNB]

**Butterworth, Hezekiah** (Warren, Rhode Island 1839-1905) : Kinderbuchautor, Dichter*Bibliographie : Autor*

- 1876 Butterworth, Hezekiah. *Stories from China*. (London : Seeley, Jackson and Halliday, 1876).  
<https://catalog.hathitrust.org/Record/100517486>. [WC]
- 1901 Butterworth, Hezekiah. *Traveller tales of China : or, The story-telling*. (Boston : D. Estes & co., 1901).  
<https://catalog.hathitrust.org/Record/007654287>. [WC]

**Butti, Enrico Annibale** (Mailand 1868-1912 Mailand) : Schriftsteller, Dramatiker

*Biographie*

- 1918 Song, Chunfang. *Jin shi ming xi bai zhong*. [One hundred well-known modern plays]. [ID D27913].  
Erwähnung von *L'utopia* und *La fine d'un ideale* von Enrico Annibale Butti. [SongC1]

**Button, John** = Button, John Norman (Ballarat, Victoria 1933-2008 Melbourne) : Jurist, Politiker Australian Labor Party

*Biographie*

- 1988 John Button reist durch Fujian um ein Zementwerk in Shunchang zu eröffnen. [StraL2:S. 300]  
1995 Eine Wertpapier-Delegation unter John Button besucht China um über chinesische Börsenmakler und über Zusammenarbeit Wertpapiere zu diskutieren. [Tho2]

**Butturini, Giuseppe** (um 1998) : Docente di storia del cristianesimo Università di Padova

*Bibliographie : Autor*

- 1979 Butturini, Giuseppe. *La fine della missione in Cina nell'analisi di padre Manna : 1929*. (Bologna : EMI, 1979). [WC]  
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**Butz, Herbert** (1949-) : Oberkustos, stellvertretender Direktor Museum für Ostasiatische Kunst Staatliche Museen Berlin

**Bützow, Eugen von** = Bützow, Eugene de (1837-1904 Baden bei Wien) : Russischer Diplomat

*Biographie*

- 1878 Eugen von Bützow ist russischer Gesandter in Beijing. [ChiRus1:S. 45]

**Buxbaum, David C.** = Buxbaum, David Charles New York, N.Y. 1933-) : Jurist, Autor

*Bibliographie : Autor*

- 1972 *Transition and permanence, Chinese history and culture : a festschrift in honor of Dr. Hsiao Kung-chuan*. Ed. by David C. Buxbaum and Frederick W. Mote. (Hong Kong : Cathay Press, 1972).

**Buxton, Leonard Halford Dudley** (1889-1939 Oxford) : Anthropologe

*Bibliographie : Autor*

- 1924 Buxton, Leonard Halford Dudley. *The eastern road*. (London : K. Paul, Trench, Trubner & Co. ; New York, N.Y. : E.P. Dutton & Co., 1924), Bericht seiner Reise 1922 über China, Beijing und die Mongolei. [LOC]

**Buyers, William** (um 1842)

*Bibliographie : Autor*

1842 Buyers, William. *Christianity in the East*. (London : John Snow, 1842). [Enthält China und Indien]. [WC]

**Buyse, Cyriel** = Buyse, Cyrillus Gustave Emile (Nevele 1859-1932 Afsnee) : Belgischer Schriftsteller

*Bibliographie : Autor*

1940 [Buyse, Cyriel]. *Bi li shi duan pian xiao shuo ji*. Pisi deng zhu ; Dai Wangshu xuan yi. (Shanghai : Shang wu yin shu guan, 1940). (Shi jie wen xue ming zhu). Übersetzung von Kurzgeschichten von Cyriel Buyse.

**Byatt, A.S.** = Byatt, Antonia Susan (Sheffield 1936-) : Schriftstellerin

*Bibliographie : Autor*

1997 *Ren xing ba wu*. Liao Yuejuan deng yi. (Taibei : Lian jing chu ban shi ye gong si, 1997). (Sheng huo shi chuang ; 4). Übersetzung von *Deadly sins*. Thomas Pynchon [et al.]. (New York, N.Y. : W. Morrow, 1993).  
人性八惡  
[Enthält] :  
Sloth / Thomas Pynchon  
Anger / Mary Gordon  
Lust / John Updike  
Gluttony / William Trevor  
Pride / Gore Vidal  
Avarice / Richard Howard  
Envy / A. S. Byatt  
Despair / Joyce Carol Oates [WC]

**Bychkov, Sergei Pavlovich** = Bychkov, S.P. (um 1958)

*Bibliographie : Autor*

1958 [Bychkov, S.P.]. *Lun Tuo'ersitai chuan zuo*. Beiqikefu ; Gao Zhi yi. (Shanghai : Shanghai wen yi chu ban she, 1958). Übersetzung von Bychkov, S.P. *L.N. Tolstoi : v susseskoi kritike : sbornik statei*. (Moskva : Gos. izd-stvo khudozh lit-ry, 1960). [Abhandlung über Leo Tolstoy].  
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托尔斯泰评传 [WC]

**Bykhovskii, Bernard Emmanuilovich** (um 1975)

*Bibliographie : Autor*

1987 [Bykhovskii, Bernard Emmanuilovich]. *Shubenhua*. Bei'erhuofusiji zhu ; Liu Jinquan yi. (Beijing : Zhongguo she hui ke xue chu ban she, 1987). (Wai guo zhu ming si xiang jia yicong). Übersetzung von Bykhovskii, Bernard Emmanuilovich. *Schopenhauer*. (Moskva : Izd-vo „Mysl“, 1975).  
叔本华 [Schop7,WC]

**Bynner, Witter** (Brooklyn, New York 1881-1968 Santa Fe) : Schriftsteller, Dichter, Übersetzer

*Biographie*

- 1917 Witter Bynner travels in Korea, Japan and China from March 15 to June. Bynner brought back four Chinese scoll paintings. One of these, *Two fishermen*, stimualted him to write the essay *The Chinese brush*. [Byn9:S. 42,SteW10:S. 25]
- 1917-1964 Bynner, Witter. *The selected Witter Bynner* [ID D32346].
- 1917  
Letter from Witter Bynner to Barry Faulkner ; Shanghai, May 22 / 27 (1917).  
Korea was exciting - but Peking is almost everything. I can't get my breath from the wonder of it. Japan is but bothersome dust in the nostrils of the dragon.  
Thank heaven I was away and this far away when the Thing happened [The US declared a state of war on April 6] ! I can get a clearer view of its large aspects and better find my own place than if I had been on the spot of agitation. China's holy mountains counseling across deserts of ancient dead bid the soul smile at the hand. An so I cannot feel excitement or ardor – or even as yet resignation... China still stirs me to the depths – Japan (Kobe) seemed strange this morning, exquisite, clean, courteaous, suave, civilized, assured after that vast magnificent chaos.

1920

Letter from Witter Bynner to Haniel Long ; China, Aug. 1 (1920).

Settled at last—in just the place I had dreamed of! On the top of a mountain, whispering with bamboos and our own waterfall, brilliant hot with sun, cool with moon; and before us, or rather under us precipitate, and then reaching far off, glimmer by glimmer, to the sea the sublimest landscape I have ever seen from a dwelling, all the Chinese mountain paintings put end to end, enchanted with mists and with unearthly green, blessed with great rainbows, guarded by fantastic deities of cloud: quiet folds and folds of healing, always another fold! Our luck was prodigious. The heat in China is all that is said of it. Six days in Shanghai, though important after my fatuous misconception of Shanghai as uninteresting, wilted us into wet beings almost unbalanced. Kiang was to take us to West Lake (Si Wu) for refuge; but the day before the day we had planned, in a blind rush which may only be described as panic, we fled to Hangchou (two miles from West Lake) not even letting Kiang know. We lacked his address; but a day was more than we could wait, so off we went, leaving a brief note of farewell. Kiang and I had talked for two years of visiting Si Wu together, a place rich with beauties and memories, a haunt of our poets; and yet it was a week before I could manage to send him word as to what had become of us. I tell you this to show you that there is a kind of madness in the weather. Hangchou was as bad as Shanghai, and after one day the Fickes fled again, to Mokanshan, a mountain of whose coolness we had heard. I, in a kind of spell, stayed behind and for three days in a city of 350,000 Chinese saw the faces of only three foreigners. I had moved to a native hotel and, consumed with heat and mosquitoes and unable to sleep much on the bed of slung matting, was physically miserable. Fortunately I like the food and, clad in only a long linen Chinese coat, ate it on my own picturesque little balcony—ardently companioned by two Chinese students of twenty who had come to my rescue with a little English on the roof of the Hangchou hotel, where I was listening, my first night there, to some singsong girls. The two likable lads were with me after that from dawn to eve, my guides, my bargainers, my friends. In return I paid their slight expenses on our jaunts and taught them English. With the elder and abler I became more and more charmed. His gentleness, his courtesy, his fine young integrity are interwoven for me with the beauty and wonder of West Lake. There is plenty of age in China ; I was glad of some youth. And I realized again, as I realize often in my experience, that the accidental move, the inexplicable, even the unintelligent, like this running away from dear Kiang, brings a happy outcome and adds to the general good. I needed, for instance, to discover for myself, anonymously, so to speak, without introduction, the simple beautiful humanness of a Chinese. And there it was, written quick for me, a new verse in my gospel. Incidentally I discovered him on the edge of Christianity and discouraged him for all I was worth from differentiating among the wise and appointed teachers, from singling one of them out to the disparagement of the others, from yielding one jot of his birthright in Confucius, in Buddha, in Laotzu. There was a glad light in our eyes, and I knew for a moment the joy of being a missionary. When Nieh's vacation ended, so did mine; and I followed the Fickes to this rare place where we have taken a house and are at regular work again. Kiang will be joining us in a month (we are here till the 15th of September), and I shall have all I can do to put the first volume of Chinese poems into shape for his final revision. That means that I must renounce letter writing, in spite of all I have to say to you and a few others; but I could not rest nor work without sending you just this fond word to let you know of my happiness and of my love for you. I am hoping, before long, to hear from you that you are in patience with me again. I will not have it otherwise. Someday in a place like this you will be in person with me and there shall be long rich exchanges. Or perhaps something will bring about our living together in Berkeley; for that is where I wish eventually to have my being. I have even broached it to mother. I had rather be underground in Berkeley than above ground in New York. There will be difficulties; but I am not afraid of difficulties any more: I have a steadier spirit than once I had and a little money. Meantime this is what I wanted. I took it, and I am glad. China has much more to teach me at present than America. The discouragements in both places are the same: the greed of an eminent few corrupting the simple decency of the many. The marvel is how much a few can accomplish, whether for evil or for good. With a reminder to you that people may be hypocritical but that

books are more so and with my two arms out to the three of you.

1920

Letter from Witter Bynner to Edna St. Vincent Millay ; Shanghai, Sept. 10 (1920).

... I have written you another poem. I enclose it. It is not so much about you as about the holy wonders of this place, this Chinese mountaintop. In Japan, nature is material for artistic man ; here man is material for artistic nature. I shall try to explain it some time in verse, but I shall fail. I wish you were here to do it. I do not think of anyone else who could.

For Edna.

From a Mountain in China

To the Young Poet Millay

If I sent in a flash these hills to you

Would you be hushed like me ?

Or must one's heart fill with a view

Gradually?

And might you merely nod your head,

Accepting as your due

Valleys not to be mistreated

Even by you –

And not to be sent to you by me,

No matter what I said

Or sang or painted? Let it be.

The wish is dead.

1921

Letter from Witter Bynner to Albert M. Bender ; Shanghai, Jan. 2 (1921).

Your kindnesses heap up like the cliffs along the Yang-tse Gorges and darken my conscience. I do not deserve them. But that would be the last of your considerations, wouldn't it !...

Kiang, according to the strange ways of life, I have only just found, again after four months.

He is lecturing everywhere, enormously popular, offered governorships, etc. – and yet suspect and ahadowed as a former Socialist and possible future Bolshevik. Dewey I have played with ; and I have enjoyed and admired Bertrand Russell. The month ahead is to be intensive work with Kiang in Peking, whither I return from Shanghai as soon as I have dispatched my friend, Mrs. Simeon Ford, with a note to you... I'll be lodging in Peking by another quirk of fortune, in the Chinese house of George Atcheson, one of my poetry pupils. He is a student-interpreter at the American Legation and is living there in one of the beautiful small buildings of what was formerly a fine old temple. I think I sail on February 28 for S.F.; but I never know much of anything – except that you and Anne are among those closest to the heart of.

1923

Letter from Witter Bynner to Kiang Kang-hu ; Hotel Arzapalo, Chapala, July 20 (1923).

... Thanks for you comment on the Li Po translations. I enclose you a letter from a Chinese student, S.Y. Chu, with a referenct to Li Po's 'A song of Chang-Kan'. In it you will find some penciled queries which I wish you would answer. Long ago, by the way, I sent you a complete list of the poets in our anthology asking you to fill in such dates as I lacked. I wonder if that list failed to reach you. I enclose another.

The book progresses a little more rapidly ; and as I have said before, the delay is advantageous for us in the fact that many of the poems are appearing in magazines and giving the volue, before its issue, a growing prestige.

The question of notes troubles me. It seems to me that figures set here and there against words in the text are disfiguring and distracting. Hence I am arranging our note system and am thinking seriously of a geographical index at the back of the book in which those interested might find the modern equivalenst of T'ang places. The difficulty would be that some of these T'ang names, like Wu, mean in different poems, different places. In the case of such names I should have to differentiate and make specific references to the poems in which they appear. I mention this because I wish you would take pains on the group of manuscripts I am sending you today under separate cover, to set down the modern names of places for such us as I propose. You may either return me the manuscripts with your comments or send me the comments in a letter carefully listing them under the titles. From time to time as I can supply you with copies, I shall send you other groups of the poems, hoping thereby to save extensive revision on the proofs, and consequent expense. Please notice that I wish your supervision on the printed poems as well as those typed... Hoping to be in China within two years...

1931

Letter from Witter Bynner to Miss MacKinnon ; Santa Fe, July 20 (1931).

[Betr. 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 I 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.

1962

1962

Letter from Witter Bynner to Mabel MacDonald Carver ; June 12 (1962).

[Kiang Kang-hu is believed to have died in prison in Shanghai on December 6 or 7, 1954].

Poor Kiang made the grave error of accepting the secretaryship of education in the cabinet of Henry Pu Yi in the Manchukuo, called the Puppet Government. Kiang insisted to the end that he merely wished to keep the youngsters in his country educated, while subject of Japan, and that he never was in the least politically active. Unfortunately, the Nationalists did not take it that way and put the man in jail where later the Communists kept him until his tragic death there. I am amazed that my inscribed copy of *The way of life* was allowed to reach the prisoner and his note about it allowed to reach me. The sad end was when a note of his did reach his daughter living in China, asking her if she could bring him some candy. She did, only to be told by an official at the prison : Your father died last night of malnutrition. They did not even return her the candy.

1964

Letter from Witter Bynner to Ruth Witt-Diamant ; Santa Fe, Aug. 7 (1964).

... I envy you the life in Japan. In 1917 and 1920, when I went there and to China, I found the beauty and assuagements of Japan very pleasant both before entering, and after leaving China. I think an indication of what was a bit difficult was the fact that in Japan, for all the slight squirming and giggling, I was never sure whether or not we were seeing and feeling with the same humor, whereas in China the mirth bottle would pop with champagne. Perhaps this Japanese eagerness to be laughing with us has reached through the years toward an inclination to be laughing at us. When I was in the Orient, I thought it would have taken very little decency for us to earn and keep a warm liking from the Chinese people, whereas the Japanese largely baffled me with their apparent eagerness toward a liking they could not really muster. And I should say that on the whole we Americans were better then all round than we are now – both more real and more civilized. But as I say I wish I could go again to the Orient. [Byn7,Byn20]

1918

Witter Bynner taught poetry at the University of California Berkeley and met the Chinese scholar Jiang Kanghu. They began to translate an anthology of three hundred Tang poems. [Byn9:S. 42]

1920-1921

Witter Bynner traveled to China from June 22, 1920-April 3, 1921 with Beniamino Bufano : Beijing, Shanghai, Hangzhou, Mogashan, Yangzi. He studied Chinese literature, had a meeting with Sun Yatsen and John Dewey. He shipped back to America about two hundred scroll paintings and over a hundred jade girdle clasps. [Byn7]

1921

Bynner, Witter. *On translating Chinese poetry* [ID D32462].

Blithely, three years ago, I undertook with the eminent scholar, poet and publicist, Dr. Kiang Kang-hu, a translation of three hundred poems from the Chinese, thinking that twelve months would see my labors ended. Through twelve of the thirty-six months I have worked from eight to ten hours a day on nothing but these poems and through the other twenty-four have been continually devoted to them, even accompanying Dr. Kiang to China for a year of closer cooperation. And they are still unfinished. I might have read a lesson from the history of as short a piece of translation as Fitzgerald's *Omar Khayyam*; but I was rash and, better than that, fascinated. Prior to the present undertaking, I had translated with the help of a Chinese student a few poems from the Confucian *Book of Poetry*. Those few had been enough to stir my wonder at the quiet beauty and deep simplicity that are as much qualities of Chinese poetry as they are of Chinese painting.

Stephen W. Bushell, in his book on *Chinese Art*, speaks of some early painter as typifying the aim of painting with the phrase, 'to note the flight of the wild swan'. It 'shows already', says Bushell, 'the preoccupation Chinese art with the motion and breathing life of animals and plants, which has given their painters so signal superiority over Europeans in such subjects'. When one remembers that in China the wild swan was traditionally the messenger of the heart, the phrase might be used also to typify Chinese poetry: 'the motion a breathing life' of a world in which man is the animal a nature the plant. But the wild swan was not merely a messenger between young and passionate hearts. Chinese poetry begins, in a way, where ours ends. When I felt a certain monotony of subject matter in a section of the volume I was translating, the parting and separation of friends and the solace of the everlasting hills, I turned to the *Oxford Book of English Verse* and found there an equal if not greater monotony in the succession of poems dealing with the extravagant passions of youth. Wordsworth, in his lyrics, is the most nearly Chinese of our poets. The poetry of the Chinese is, like his, the poetry of the mature, or, better, of grown children. It signs not the rebelliousness of youth, but the wisdom of age; not the excitement of artificial life, except for the elevation brought by wine, but the quiet of nature; not the unsteady joys of passion, but the steadfast joy of friendship. It is attached to actual daily life and not reserved as an ethereal pastime. A Chinese poem sounds often like the heart of a letter—and so it was: a condensed and thoughtful message.

Tu Fu of the T'ang Dynasty is generally accounted by the Chinese as the greatest of their lyric poets, though it was said of him and Li Po, 'How shall we tell, when two eagles have flown beyond sight, which one has come nearer the sun?' From Tu Fu's grandfather, Tu Shên-yen, the editors of the anthology I am translating selected a single poem, in which his quiet voice echoes all the way from the sixth century to undo a persistent delusion, prevalent among certain poets of the western moment, that beauty is to be found only in the unfamiliar. Incidentally, the poem illustrates the difficult game of 'harmonizing a poem', which poets sometimes played with their verse: one poet would respond to a poem from another by adopting the other's rhyme-words in the same or altered arrangement. Tu Shên-yen's poem is called

*A walk in early spring*

(Harmonizing a poem by my friend Liu stationed at Chin-ning)

Only to wanderers can come

Ever new the shock of beauty

Of white cloud and red cloud dawning from the sea,

Of spring in the wild plum and river-willow

I watch a yellow oriole dart in the sun

And a green water-plant reflected –

Suddenly an old song fills

My heart with home, my eyes with tears.

'To understand the circumstances of morality', says a writer in *The Nation*, 'to know what such a being as man can expect, and then to contemplate such knowledge – that is as near as art can get to any steadiness of joy'. And that is where T'ang poetry had arrived a thousand years ago. The T'ang poets do not fool themselves with illusion but, seeing things as they are, find

beauty in them – and thereby bring the high, the deep, the everlasting, into simple, easy touch with the immediate. They are masters of momentous minutiae, the small things that make the big. They know and record the immense patience of beauty. There is sadness in that patience, but it is an honest, a hearty, an even relishable sadness. One feels that they had sent their souls out through all the intricacies that are now confusing this western generation, through all the ways of experience and imagination, and had then recalled them to the pure elemental truths, had received them again, peacefully cleansed of illusion and restlessness, and content in the final simple beauty of their own dooryards. To be sure, they knew where to place their dooryards. But so might we all, if we would.

I was fortunate enough to spend three months on a Chinese mountain-top, with a poet and his family, in the kind of retirement the old fellows loved and wrote about, overlooking a landscape the like of which I had never seen from any dwelling on earth. There were Sung mountain-paintings glimmering from our peak all the way to the Himalayas; there were tremendous rainbows, sometimes leaving a bright section in the heart of a towering white cloud after the rest of the bow had faded; there were countless bamboos glistening after brief showers; there were the cicadas, ten thousand Chinese actors on one note at top pitch; there were the waterfalls along our paths; there were slow changes of incredible mist, spellbinding the dawns and the twilights; there was always, below us, the vast plain—rippled with hills, varied with purple shadows of cloud, veined with jade-green rice-fields; and there were remote silver gleams of river and lake and even of sea—the whole level eastward horizon seeming often the actual ocean and our mountain the brow of the earth. It is no wonder that I became imbued with the spirit of the poets who had lived in just such places—with the 'huge and thoughtful' patience of China: the kind of patience that is wisdom; the kind of wisdom that is submersion of one's self and its little ways in the large and peaceful distances of nature. And just as that landscape moved and breathed, so do the Chinese poems from line to line. And just as man becomes natural and simple in a presence like that, so did the Chinese poets. And in all the chaos of contemporary China that spirit is alive. In Peking last winter, fine old Admiral Tsai Ting-kan said to a friend of mine, 'The older I grow, the more contempt I have for the processes of human reason and the more respect for the processes of the human heart'. Dr. Kiang has said much the same thing to me. And against various odds, he has practised what he preaches. Appalled at times by the stupendous task confronting those who would ameliorate conditions in China, he has begun, as the sincere and simple altruist always begins, with his own conduct and his own circumstances. Some years ago he founded a girls' school and gave his own dwelling in Peking to house it: the first girls' school in the country founded by a Chinese. He inherited a fine library and a distinguished collection of paintings. Some of the latter are in museums in Japan, the Nipponese having been the most intelligent of all the looters after the Boxer uprising. What was left of the library he has given to the University of California. His share of other property inherited from his father he has renounced in favor of his brothers. When Yuan Shih-kai usurped the throne, Kiang risked his life by challenging the act and finally fled to America. Now that he can be of service again in China, he has relinquished academic opportunities in the New World, to return to his own people. In other words, he is a man of the same nature as the noblest of the T'ang poets and, as such, better fitted to interpret them than if his only qualification were the title he won under the Empire, when literary knowledge and even poetic ability were requisite for passing the old Government Examinations.

When Dr. Kiang and I were colleagues on the faculty of the University of California, he led me to an anthology, compiled several hundred years ago, of poems written during China's golden age of poetry, between 600 and 900 A. D.: *Three Hundred Pearls of the T'ang Dynasty*, an anthology better known among Chinese than *The Golden Treasury*, or any other collection of English poetry, is known among us. It is in the hands and heart of every Celestial school-boy. One afternoon in Peking, I was to address a large audience and read some of my translations at the Higher Normal School, a Chinese institution for the training of teachers. Dr. Kiang was my interpreter for those of the students not proficient in English; and he was to read the originals of the poems. At the last moment we found we had not brought the Chinese book; and it had to be hastily bought at a shop close by. Laughing at my surprise that so

important a volume was not in the school library, President T.Y. Teng explained, 'We do not need it there: every one has it'.

The Chinese call this poetry, written thirteen hundred years ago, 'modern poetry'. In this 'modern poetry', in spite of the constraint of rules and regulations unparalleled in the prosody of the West, I found the same human pith, the same living simplicity and directness, the same fundamental beauty, as in the ancient 'unregulated' verse of the Confucian Book, and the added power of an austere and consummate art.

T'ang poetry, like all Chinese poetry—even of the contemporary poetic rebels, who correspond in spirit to our writers of free verse—used rhyme, or what we should call assonance. Rhyme in itself, however, is not enough. There are 'drum tales', containing thousands of lines all on a single rhyme, which calls each time for an accompanying drum-beat; and these achievements are not considered poetry. Besides rhyme, there are rules of tone and balance which I have space here only to intimate. A Chinese character may be inflected, in the dialect preferred by literati, according to five tones—one level, two rising, one sinking and one arrested. The first three are called 'even tones' and the latter two 'uneven tones'; and there is an intricate pattern by which corresponding characters in adjacent lines have to be of opposite tone-groups, while yet of parallel syntax. A translator might conceivably divide the English vowels into two groups—a, e, i, and y on the one side and o and u on the other and, opposing the vowels of the two groups in conformity with the pattern of opposed tones, arrive at an effect faintly akin to the music of the Chinese convention; but to translate three hundred poems in this manner would be a life-work. As to the parallel use of words of a similar nature, I am convinced that the result would monotonously offend the English ear, though I am not sure that a final translation may not be made a thousand years hence, faithfully following the Chinese order. In some of the four-line poems it is possible in 1921 to use the parallelism throughout and in some of the longer poems to use it now and then. For example here is a poem by Po Chü-yi, a slightly different version of which I have already published in ASIA:

#### A REMINDER TO MY FRIEND LIU

There's a gleam of green in an old bottle,  
 There's a stir of red in the quiet, stove,  
 There's a feeling of snow in the dusk outside –  
 Is it yes to a cup of wine inside?

I have in China, like two of the poets I quote, a friend named Liu—to whom I successfully sent this reminder. A poem by Liu Tsung-yüan shows the same method:

#### SNOW ON THE RIVER

A thousand mountains and no bird,  
 Ten thousand paths, without a footprint,  
 A little boat, a bamboo cloak,  
 An old man fishing in the cold river-snow.

Here you have the verbal parallelism, but nothing, of course, of the pattern of tone and rhyme. I agree with Arthur Waley that a rhymed English version is treacherous ground. Let me give the carefully simple reading which Dr. Kiang has helped me make for the Outlook of Liu Fang-p'ing's

#### A SIGH OF SPRING

While twilight passes her silken window  
 Lonely she weeps in a chamber of gold,  
 For spring is now leaving a desolate garden,  
 And a drift of petals closes her door.

And then the long-established version by Prof. Herbert A. Giles:

#### THE SPINSTER

Dim twilight throws a deeper shade across the window-screen;  
 Alone within a gilded hall her tear-drops flow unseen.  
 No sound the lonely court-yard stirs; the spring is all but through;  
 Around the pear-blooms fade and fall—and no one comes to woo.  
 When a Chinese poet wishes to present you with flat terms, whatever he may imply by them

in the judgment of commentators, he speaks as Wang Chien does in  
A BRIDE

On the third day, taking my place to cook,  
Washing my hands for the bridal soup,  
I resolve that not my mother-in-law  
But my husband's young sister shall have the first taste.

But the heart of the poem, *A Sigh of Spring*, beating forever in its last line, seems to have made on the eminent sinologue who was translating it as *The Spinster* either no impression at all or else too much of an impression.

The use of metaphor by the T'ang poets? In comparison with our use of it, they hardly use it at all. Their language is compact of it. But so, to a lesser degree, is ours. And it is surely as much an error in translating from the Chinese to drag out from an ideograph its radical metaphor as it would be in translating from the English to uproot the origins of our own idioms. It lands you in a limbo-language. If an English poet incidentally used the phrase, 'at daybreak', and a translator made it appear to a Chinese reader that the phrase read, 'when night was broken by the day', the relation of the phrase to whatever else the English poet might be saying would be distorted and the balance of his poem would be broken by what in itself is a valid and arresting image.

But the image is now a commonplace. Hence it should be translated into an equivalent phrase in the Chinese and not dislocated by an unintended emphasis. Dr. Kiang once said to me of an English translation, 'Three heavy words in a four-line poem? One would tip it over'.

Unfortunately the English poet or reader who approaches a literature like the Chinese or the Greek is so accustomed to our lavish use of surface-images that he feels ashamed of the nudity he sees and hastens to clothe it. Gilbert Murray, even, says in one of his introductions that, if he should translate a play from the Greek in terms as simple as the original, the effect in English, a language naturally ornate, would be so plain as to be bald. That approach seems to me mistaken and a little insular, as though English literature had nothing to learn; and it has caused, on the part of many translators and through their work, a misunderstanding of the spirit and beauty of Chinese poetry. We Westerners are forever expressing things in terms of other things, exalting metaphor too often above truth. The triumph of the great Chinese poets is the art by which they express a thing in its own innermost terms. And it is that very art, concealing itself, which may make them seem to the casual observer persons of slight attainment, not 'literary' enough. A friend remarked to me, on hearing some of Wei Ying-wu's verse, 'There's nothing in that. That's what every one feels and any one could say'. I doubt not that Wei Ying-wu, had he overheard, would have been comforted.

Restricting myself, in order to keep within bounds, to the four-line poems in which the words stop but the sense goes on, I choose from Wei Ying-wu

AN AUTUMN-NIGHT MESSAGE TO CH'IU

As I walk in the cool of the autumn night,  
Thinking of you, singing my poem,  
And hear a mountain pine-cone fall—  
You also seem to be awake.

The poet here selects an exact touch in natural happenings that starts alive a sense of the nearness of a friend—a moment mystic, but not too mystic to be real. He makes no surface metaphor of it by saying that the pine-cone fell like a footstep. His metaphor becomes one only through your own application of it. It is at the very heart of his mood and of his meaning, not on the surface. And it is only as you also are touched by the pulse of it, that you feel what the poet feels when an unexpected sound brings him acutely the sense of life, of motion, of change, and so of human relationship. It is only by your becoming the poet, by his humanly taking you into himself, that you feel the communion of the earth and the presence of his friend. So it is with the concluding suggestion of the petals in the poem of spring. The poet tells what is happening, which is enough in itself to make a charming and wistful picture of a lady and her garden. It is left for you to form, if you like, the metaphor of a drift of loves, of memories, of regrets, closing like petals the door of her youth.

Giles constantly elucidates and sacrifices the poetic suggestiveness of the original. L.

Cranmer-Byng, in his *Lute of Jade* and *Feast of Lanterns*, overdecorates and thereby forfeits clean selectiveness. To be sure, he makes beautiful Tennysonian lines, such as  
 Till she of the dark moth-eyebrows, lily-pale,  
 Shines through tall avenues of spears to die.

But Dr. Kiang assures me that those lines are by Cranmer-Byng, and not by Po Chü-yi, who says, more simply,

Till under their horses' hoofs they trample those moth-eyebrows.

I cannot judge yet of the interesting translations by Florence Ayscough and Amy Lowell; but, from the few I have seen, I should say that these authors, also, tend to inflate the poems with too much pomp and color. The contemporary writer who is contributing most of all to spread an erroneous idea of the great Chinese lyrics is E. Powys Mathers in his popular books of translations from the oriental verse of many countries. I suspect that he may be translating them through the French and that the French versions, like the charming paraphrases of Judith Gautier, may be partly to blame. At any rate, he uses, in his book, *Coloured Stars*, the French name Thou-Sin-Yu for Chu Ch'ing-yu, giving from that poet a whimsical, rather droll little poem, which possibly but not necessarily refers to a telltale among the ladies. Here is the poem, with nothing added, a version accurately checked by Dr. Kiang;

#### A SONG OF THE PALACE

The palacv-gate quietly closes on flowers;  
 Ladies file out to a terrace of jade,  
 Their lips abrim with imperial gossip,  
 Which they dare not utter because of a parrot.

Mathers translates this very simple poem as follows:

#### IN THE PALACE

What rigorous calm! What almost holy silence!

All the doors are shut, and the beds of flowers are giving out scent; discreetly, of course .  
 Two women that lean against each other, stand to the balustrade  
 of red marble on the edge of the terrace.

One of them wishes to speak, to confide to her friend the secret  
 sorrow that is agonizing her heart.

She throws an anxious glance at the motionless leaves, and because  
 of a paroquet with iridescent wings that perches on a branch,  
 she sighs and is silent.

I make no comment—except that, fortunately, there is another Englishman, Arthur Waley, whose honest translations are even more popular.

I am often asked whether, in making these translations, I have learned any Chinese myself. No. Wandering through out-of-the-way places in China, following at Si Wu and up through the Yangtze Gorges the very footsteps of the poets in whose work I was engrossed, I learned to ask in several dialects for a few necessities: but that is a very far cry from being able to read. I learned that 'shan' means mountain and that 'shuei' means water and that 'shan-shuei' means landscape. I learned that 'mountain-water' paintings lack sometimes the mountain and sometimes the water, and I learned to translate the word as landscape. I am not even sure how to spell the word for water. I am spelling it as it sounded when I added to it the word for hot, which I herewith avoid spelling, and summoned, according to a middle or an upper gesture, a hand-basin or a pot of tea. But had I learned Chinese, I should not have fared much better as a translator. I am assured that not even foreigners born in China and knowing the language from childhood are safe guides when it comes to Chinese poetry.

The Chinese themselves vary in their interpretations—not in a way that conflicts with basic and essential clarity, but in one that is only natural, considering the absence from the poems of such grammatical details as person, tense and number. Sometimes I would lay before Dr. Kiang divergent readings from several Chinese whom I had the pleasure of consulting. Dr. Hu Suh, an influential young modernist of Peking Government University and author of widely read poems in the so-called 'vulgar tongue', was a patient listener. And World-of-Jade—otherwise Nieh Shih-chang—the young student and friend who piloted me on many trips, was constantly reading the poems and making helpful suggestions. I remember, too, the charm and

delight with which Princess Der Ling, former lady-in-waiting to the Empress Dowager, would recite aloud with me instantaneous translations of the poems, which she knew by heart, as I read my versions. For the most part we would coincide. Now and then she would take issue. And when I would carry her challenges and those of the others to Dr. Kiang, he would make sure that I knew the literal meaning of the successive characters, explain his own preference, give me sometimes my choice of the various interpretations, or even let me make one of my own. It is due him, for better or worse, to say that I generally chose his.

Among the scholars I met in Peking was the queued and aged Dr. Ku Hung-ming, a conservative in both politics and literature, a monarchist and a classicist. Attendant long ago at the University of Edinburgh and familiar with five languages, he is a witty opponent of foreign influence and a doughty upholder of traditional Chinese culture. I cannot do better than to call him as witness in favor of some of my contentions as to T'ang poetry, by quoting a passage or two from *The Spirit of the Chinese People*, his naively brilliant and stalwart book, written in English but published as yet only in Peking.

'The classica majora Chinese is not difficult', says he, 'because, like the spoken or colloquial Chinese, it is extremely simple... plain in words and style... simple in ideas... and yet how deep in thought, how deep in feeling it is !'

Consequently, 'Chinese is difficult because it is deep. It is difficult because it is a language for expressing deep feeling in simple words'. Dr. Ku then gives a translation of his own of a rather long poem by Tu Fu, and comments, 'The above version, I admit, is almost doggerel.

The Chinese text is not doggerel, but poetry – poetry simple to the verge of colloquialism, yet with a grace, dignity, pathos and nobleness which I cannot reproduce and which perhaps it is impossible to reproduce, in English, in such simple language'. A passage from another essay of his may explain to us in wider terms the warm, live presence of the Chinese poets: 'The wonderful peculiarity of the Chinese people is that, while living a life of the heart, the life of a child, they yet have a power of mind and rationality which you do not find in the Christian people of medieval Europe or in any other primitive people. For a people who have lived so long as a grown-up nation, as a nation of adult reason, they are yet able to this day to live the life of a child – a life of the heart. Instead, therefore, of saying that the Chinese are a people of arrested development, one ought rather to say that the Chinese are a people who never grow old. The real Chinaman is a man who lives the life of a man of adult reason with the heart of a child: the head of a grown-up man and the heart of a child. The Chinese spirit, therefore, is a spirit of perpetual youth, the spirit of national immortality'.

This quality which Dr. Ku describes in the Chinese spirit, this directness, this pulse of the heart, is the quality by which the T'ang poetry endures. Sinister and devious the Chinese are not, except to shield themselves from even more sinister and devious foreigners, or to outwit brutal exploitation. They are not to be judged from the depraved conduct of scheming eunuchs, of profligate monarchs and courtiers, nor from the debased callousness of generals and soldiers; they are not to be judged by a foreigner who arrogates to himself racial superiority. They are to be judged from the spirit of the people at large; they are to be judged evenly and honestly. And then will be found in them the deep simplicity of the T'ang poets.

The clothes of poetry change from age to age; fashion, manner, decoration. The body of poetry is the same a thousand years ago, a thousand years hence. Poetry that depends on its trappings dies; but poetry that is bare and vital and true is imperishable. There are many Chinese court pieces and poems of official adulation that are overloaded with artifice and ornament. As curiosities, they may survive to astonish the eye of the literary tourist – jade for the jaded. But the power that makes the best of the T'ang poetry permanent is the honest bareness of its beauty, relating it to the poetic hearts of any race or time.

As artist and as human being, I cherish my three years' labor and the hope that it will help to interpret for the West not only the perfected artistry of the Chinese but the spirit expressed through that artistry—a spirit as nobly simple and as nobly sad, after all, as the spirit we Westerners must find fundamental in ourselves whenever we have time to be alone with it.

Before there can be political equity in the world, there must be human equity, an end of racial ignorance and snobbery on all sides, an end of the superstition that superficial differences of skin and mold mean fundamental differences of mind and spirit. East and West, there is only

one human spirit in the world, though knaves and fools would keep it divided. And it is the nearest thing we know to what we confidently call the divine spirit. At its best it is the spirit of beauty, whether in nature, in art or in the conduct of man. And still, through the centuries, the poets are its heralds.

New poets from the West are now assembling, as well they may, in the spirit-house of Wei Ying-wu at Soochow, where he greets them as, long ago, he greeted other poets:

ENTERTAINING LITERARY MEN IN MY OFFICIAL RESIDENCE ON A RAINY DAY

Outside are insignia, shown in state,

But here are sweet incense-clouds, quietly guarded.

Wind and rain, coming in from sea,

Have cooled this pavilion over the lake

And driven the feverish heat away

From where my eminent guests assemble.

Ashamed though I am of my high position

While people lead unhappy lives,

Let's reasonably banish care

And just be friends enjoying nature.

Are fish and meat prohibitive?

There are plenty of fruits and vegetables.

We bow, we take our cups of wine,

We lend, our ears to beautiful poems.

When the spirit is high, the body is lightened

And feels as if it could float in the wind.

Wu is famed as a center of letters;

And modern writers, crowding here,

Prove that the name of a great land

Is made by other things than wealth. [Byn15]

1922

Bynner, Witter. *Translating Wang Wei* [ID D32337].

Just as Tu Fu and Li Po are often spoken of in conjunction by the Chinese, so are two other great poets of the T'ang Dynasty, Meng Hao-jan and Wang Wei. The latter, who lived 699-759 A. D., is distinguished among the poets of China by a deep and beautiful optimism. The melancholy that wounded Tu Fu and Meng Hao-jan seems not to have touched Wang Wei beneath the surface.

And, whereas Li Po sought in wine solace from the ills and sorrows of life, Wang Wei found an abiding content in the "green and healing hills" and in the highly humbled and attuned mysticism of Lao-tzu's teaching.

As a young man, Wang Wei became Assistant Secretary of State; but at the age of thirty-one, when his wife died, he left his post and retired to live near Mount Chung-nan. Two of his poems about Mount Chung-nan are published in this number, both breathing the sober sweetness and simplicity of his retired life. One of them begins with the line, "My heart in middle age found the Way"; the Chinese word for the Way being Tao, the first character of the title of Lao-tzu's book, Tao-Te-Ching, which may be translated in whole as The Way and the Exemplification. Taoism appears, then, to have been the consolation of Wang Wei, although Professor Herbert M. Giles, in his volume Chinese Literature, declares it to have been Buddhism. We realize, not only from the direct statement in this one poem, but from the spirit of all his poems, that he had serenely accepted the Way, the natural way of the universe. There was for a while a strong division between the followers of Lao-tzu and the followers of Confucius. Po Chu-yi ridiculed Taoist doctrines in the following four lines, crisply translated by Professor Giles:

"Who know speak not, who speak know naught,"

Are words from Lao-tzu's lore.

What then becomes of Lao-tzu's own

Five thousand words or more?

The answer is that Lao-tzu's words, fused now with both Buddhism and Confucianism, have become an integral part of the religion of China. Here are two characteristic quotations from his gospel:

Follow diligently the Way in your own heart, but make no display of it to the world.

Do nothing, and all things will be done.

Among the selections printed in this issue, note the last two lines of the poem, Answering Vice-Prefect Chang: a question asked in terms of complicated morality and answered in terms of simple happiness:

You ask me about good and evil?

Hark, on the lake there's a fisherman singing.

This does not mean that the ideal Taoist literally "did nothing." As a matter of fact Wang Wei was a physician, a high government official, a great poet, and also one of China's most illustrious painters. (A scroll attributed to him is on view at the Metropolitan Museum in New York.) His activities, however, were all in flow with universal forces: they sang like the fisherman — there was no fret, no jealousy, no self-exaltation, no irritated struggle; only harmony, humility, exalted identity with nature — a true and wide knowledge of values, making him a master of words, a master of the brush, and a master of life. Yes, there was a sure gaiety in Wang Wei, instanced in his Message to P'ai Ti, the fellow-poet with whom he longed to drink again and to "sing a wild poem"; or in the verses already mentioned, My Retreat at Chung-nan, in which he happily anticipated the day when he should "meet an old wood-cutter, and talk and laugh and never return." In the last two lines of the poem to P'ai Ti, he addressed his friend, according to a too frequent Chinese manner, by the name of Chieh-yu, who was a recluse of the Ch'u kingdom, famous somewhat for drinking, but more for stopping Confucius' chariot and warning him against politics with the song:

O phoenix, O phoenix,

Virtue is corrupted!

What is past is past all counsel,

What is future may be moulded.

Come away! Come away!

Politics are dangerous!

And Wang Wei's reference in the final line of this same poem is to the place where he will be drinking with his friend; yet Five Willows is the place named, where long ago T'ao Ch'ien had lived, another famous recluse who was both a great writer and a great drinker.

The last two lines of the poem *In my Lodge at Wang-Ch'uan after a Long Rain*, clear and significant as they are in themselves, yet contain, for the Chinese reader, enriching allusion and connotation. There was once a scholar, Yang-tzu, who, before he became a student of Lao-tzu, was highly respected and honored by his fellow-men. Later, through the many years of his discipleship, he lost his prestige, and even a boor would take precedence over him; but he was glad because he had formerly been proud and pretentious. The last line refers to a hermit who was fond of sea-gulls; they followed him wherever he went. His father asked why they were not afraid and bade the son bring him some; but next day, when the hermit went out intending to take them to his father, they all flew away.

The poem in the group most in need of explanation, because of its allusion to historic events and personages, is *The Beautiful Hsi-shih*; and the last two lines of *A Song of Young Girls* from Lo-Yang also require the following summary:

During the Chou Dynasty, when the Yueh kingdom was conquered by the Wu kingdom, the Yueh king still held his throne and plotted to throw off the tributary yoke. Aided by his able minister, Fan Li, he planned to distract the king of Wu with women. Fan Li searched through the Yueh kingdom for girls to beguile him and came upon Hsi-shih washing clothes by a lake. Conquering his own love for her, he fiercely persuaded her to his scheme. She remained at court for some time; and the Wu king, in his infatuation, forgot affairs of state. Weakened by this means, the Wu kingdom was overcome by the Yueh kingdom; and Fan Li eventually accepted Hsi-shih as his reward. The whimsical phrasing of the line "If by wrinkling their brows they can copy her beauty" alludes to the fact that she had heart trouble, and it was said that her drawn brows, her look of gentleness in suffering, which the girls of her time tried unsuccessfully to imitate, made her more beautiful.

One might enlarge upon references in others of the poems. For instance, the quatrain called *Lines* contains the phrase "my silken window." This is not a decorative adjective. It merely means that, before the use of paper or glass, windows in China were of silk. The last line of the same poem is made lovelier by knowledge that the mei, or plum blossom, is in China the earliest flower of spring. It is interesting to know that *A Song at Wei-Cheng*, which was written for music, is still popular through China as a song of farewell, and that to this day "since we picked willow-branches at Wei-Cheng" means "since we parted." The beauty of the four lines called

*A Parting*, with its simple, profound expression of the abiding presence of friendly nature and the transient presence of friendly man, is heightened by the reader's response to the grace of the name Wang Sun, which from a dim and ancient origin still means in China a noblehearted young scholar, or sometimes lover. But on the whole, these T'ang poems are so valid and universal in uttering beauty that they may vitally enter the poetic consciousness of a westerner still ignorant of the various allusions.

Translating the work of Wang Wei and others in the *Three Hundred Poems of the Tang Dynasty*, Dr. Kiang and I have tried constantly to transfer the Chinese idiom into an equivalent idiom in English, rather than to stress the local novelty and pungency of Chinese phrasing. It would be as erroneous to overemphasize the component radicals of a Chinese character as to overemphasize the component meanings of such words in English as day-break, breakfast, nightfall or landscape. The delicate importance of the translator's office lies in bringing from one language to another the rounded and proportioned effect of a whole poem. And we, conscientiously, have tried to make felt, in our translations, the high honesty and wise humanness of poets who have in many ways, and in one Wei especially, lived closer to the heart of life than importunate passion brings the poets of the West. [Byn3]

1924

Bynner, Witter. *Citizens of heaven* [ID D32343].

Not many years ago, when I bought at the publishers' office a copy of Herbert A. Giles' *History of Chinese literature*, they told me that I was one of apparently only two persons in America who were interested in the subject. Except for a slight stirring of the shelves by these two persons, the 'History' had been lying stagnant, though it was then, - and, as far as I know, remains now, - the only volume of its kind in English. It was in fact 'the first attempt made in any language, including Chinese, to produce a history of Chinese literature'. Mr. Giles, in his Preface, has pointed out the tremendous extent of his field, 'the voluminous character of a literature which was already in existence some six centuries before the Christian era', and he has offered his synopsis only as an introduction for the interested foreign student or amateur who may thence follow the example of Chinese scholars and men of letters in special study of this or that author or period.

By his modest claim, Mr. Giles might have disarmed criticism. Our debt to him as a pioneer has been so great that it seems ungracious to pick flaws. But familiarity breeds criticism. Partly due to his initial searchings, we of the West have become during the past decade fairly familiar with Chinese poetry of the best periods, some of us so familiar and so fond that Alfred Kreyborg can exclaim,

"Italy's dead and dull, all Europe gray—  
Take down that silken copy—Li Tai Po—  
Open his drunken rivers; let them flow,  
And haul this junk the Occident away."

Interest in Chinese poetry has dated for me only from 1917, my first year in the Orient, and arose primarily from an interest in Chinese painting. The two arts there, in source, in expression, and in use, are so closely interwoven that if you touch one, you have touched the other. Sometimes a painting carries only a line from a poem, sometimes four lines, sometimes eight; but often a single five-character line is enough to reach the heart of any human being who finds in life as it is, the substance of poetry. I had soon found in these poems, as in the paintings, more than mere decorations. I had found poises of life. And so I came back from my first trip to China not only with a precious collection of paintings but, by the same token, with an eager resolve to have more of the poetry of China, to have more than any existent translation in English could give me. Nowhere had I found, professionally translated, the simple beauty which even a rickshaw-boy, in his limited English, could tap for me from an inscription on a painting.

What had it meant?—this lack in our literature, this loss to our letters! Had our translators been adding and subtracting, instead of translating? Did it only remain for them to multiply? On my return from China, I was fortunate in meeting, as a fellow-member of the University of California faculty, Dr. Kiang Kang-hu, whose oral translations, from volumes of Chinese poetry, proved as poignant and human as the few that had been made for me, by the rickshaw-boy and others, from inscriptions. We decided to collaborate in translating entire a volume of T'ang poets, the most famous of Chinese anthologies.

On my second trip to China, I accompanied Dr. Kiang. This distinguished scholar, who had passed the rigorous examinations of the Imperial regime and been a professor at the Peking Government University, is now President of the Southern University at Shanghai; and the fact that no great effort was made to induce his return to California, after his year's leave, is one of the continual instances of American stupor, a stupor nowhere more evident than at our institutions of learning. Fatuous and complacent through the years, we have given our youngsters diplomas and decreed them literate, without perforce instructing them in the older and nobler half of the world's literature.

What does the casual student at an American University know of ancient and modern culture in India, China, Japan? Why have we always stopped short with Mediterranean and Nordic culture, leaving the Orient in our own outer darkness, with nothing much coming through to us but a glint of swarthy magic, a scent of tea and laundry-soap and a little breeze of fans? It was not until the fans began blowing whiffs of gunpowder from Japan that we awoke at all to Oriental culture. Here were results. Here were battleships and guns. What ho! Behind results like these, behind these terms that we could understand, there might be a culture worth noting.

There might even be gospels to play with on Sundays.

Roughly, then, we owe our cultural awakening to the Japanese soldiery. Smoothly we owe it to various pioneers, like and unlike Professor Giles. Hitherto those of us who have wanted to look eastward have had to look through the eyes of our western merchants, missionaries, professors, and travelers. We have therefore had our information tintured with percentage, Christianity, pedagogy, and lighter forms of ignorance.

Some of the ablest books on China have been so fundamentally prejudiced against Chinese culture that they were like able Mohammedan versions of Christ. After every yes there was a but. Fluent writers like Backhouse and Bland have gratified in China their preference for violent grandeur, their provincial conceptions of romance in imperial garb. Other prejudices and preferences equally provincial have appeared in the works of Arthur H. Smith, D.D., the Rev. J. MacGowan, and many others, including authors of guidebooks and commercial compilations.

Fortunately some of the later observers of China have approached an old civilization with less constraint: scientists like Bertrand Russell, free from racial bias; philosophers like John Dewey, free from religious bias; publicists like Gilbert Reid and Nathaniel Peffer, free from imperialistic bias. Listen to Dr. Reid, for instance ('Foreign Affairs', London, October, 1923): If you say, 'China is full of discord' I ask, 'Does not discord exist in Europe among all the nations? If you say, 'The Chinese Government cannot meet its debts', I ask, 'What country in Europe has the prospect within a century of paying off its indebtedness?' If you say, 'Sentiments of justice, high honor, and humanity are disappearing under the China Republic', I ask in retort, 'Where in Europe do such qualities exist?'

These, each in his way exhibiting a new attitude, are fair-minded men. Their services, to the excited West and to the somewhat bewildered East, have been immeasurable. And yet likely to outlast even such services are those of the lovers of art who, after blind centuries, are finding in Chinese painting and poetry a light to lighten the Gentiles, a harmony of spirit and of expression too lovely, too human, too leavening, to be withheld forever from the world at large.

Professor Giles, exploring in an earlier generation, experienced a solid content in his discoveries, rather than an ardent and reverent delight. He explored with his head, rather than with his heart and bowels. He has been a scholarly gentleman, rather than a fond mortal. Hence he has brought from his Chinese adventures not a mountain-side of bamboo, but a library alcove. Considering his prodigious task, the vast range of material, and the numbing influence of Chinese commentators, he has proved himself, surprisingly, an architect of light. There are glimpses of sky above his book-racks,—not a mere Chinese sky, a world-sky. His approach, in other words, has been not only deeply laborious, but a bit lustrous.

Among many kindred volumes, Professor Giles has published his translations, *Chinese Poetry in English* and *Gems from Chinese Literature*; and 'acting upon the suggestion of Mr. Gosse', he has devoted a large part of his *History* to his own translations.

It is here that I begin finding fault with Mr. Giles. His prose translations, competent and often distinguished, have an amiable dignity, graced with rhythm and wit; but when we consider his verse translations, we find him with a Spencerian pen, with a ponderous ingenuity, inscribing the names of Chinese poets to the album-English of his time.

Under Dr. Kiang's guidance, I have been for five years now studying poetry of the T'ang Dynasty, 600-900 a.d. I shall therefore consider especially, both in the *History* and in the two complementary volumes just mentioned, Giles' translations from the T'ang poets. From the point of view of a scholar, my five years are nothing; but combined with my quarter-century as a poet, they properly prompt my complaint against our pioneer.

Here, then, is a typical Giles translation of a four-line poem, Ch'en T'ao's *A Song of Lung-hsi*:  
They swore the Huns should perish: they would die if needs they must . . .

And now five thousand, sable-clad, have bit the Tartar dust.

Along the river-bank their bones lie scattered where they may,

But still their forms in dreams arise to fair ones far away.

The poem reads literally:

Swear sweep Huns not care self

Five thousand embroidery sable perish desert dust  
 Alas Wu-ting riverside bones  
 Still Spring chambers dream inside men.

I can not resist adding an English version given me in Peking by the late Dr. Ku Hung-ming. In what he called his 'free translation' this old Chinese scholar proved to be more at ease with English verse than Dr. Giles has been:

They vowed to sweep the heathen hordes From off their native soil or die:  
 Five thousand tasselled knights, sable-clad,  
 All dead now on the desert lie.

Alas! the white bones that bleach cold Far off along the Wu-ting stream Still come and go as living men Home somewhere in the loved one's dream.

Since I have instanced elsewhere (Asia, December, 1921) Giles' outrageous version of Liu Fang-p'ing's A Sigh of Spring, callously called A Spinster, let me quote here as a further example of almost the worst that can be done in the way,—literally in the way,—of translation, Giles' treatment of Liu Yü-hsi's Spring Song, wantonly called The Odalisque:

A gaily dressed damsel steps forth from her bower,  
 Bewailing the fate that forbids her to roam;  
 In the courtyard she counts up the buds on each flower,  
 While a dragon-fly flutters and sits on her comb.

Crushed here is the lovely hint that in her count she is forgetting herself. I risk our own closer translation for comparison:

In chosen robes she comes down from her chamber Into her courtyard, enclosure of spring.  
 When she tries from the center to count her flowers,  
 On her hairpin of jade a dragon-fly poises.

When Giles interprets a poet like Han Yu, who was essentially a scholar, there is a more congenial result,—for instance, the famous satire:  
 'Who know, speak not; who speak, know naught',  
 Are words from Lao Tzu's lore.

What then becomes of Lao Tzu's own Five thousand words and more ?

Even here, I submit that an ordinarily sensitive ear would have preferred 'not' to 'naught' and 'become' to 'becomes'; and imagining an exigency of rhyme, I suspect 'and more'. Instead of cavilling at such insensibilities in a man who is obviously no lyricist, it would be more gracious to acknowledge such comparative simplicities as Hsieh Jung's Musing:

At eve, along the river bank,

The mist-crowned wavelets lure me on To think how all antiquity Has floated down the stream and gone!

Now and then there will be a thoroughly fine line, like 'Noise is not in the market-place nor quiet on the hills'.

Li She's On Highwaymen, and Han Yu's Humanity, have fared well at Giles' hands. On the whole, however, he has done the T'ang poets little service. His intention was proper; but the results are lamentable. He is not a Chinese nightingale, but a secretary-bird.

It may be objected that in 1901 he had no better translations to draw upon than his own. (Legge's Chinese Classics, from which he also quotes, are even heavier.) If the case rested there, we might say no more. We might acknowledge our debt to Giles as a pioneering scholar and respect his attempts to convey to us, with a scholar's painstaking effort, the poetic fruits of China. Unfortunately, Mr. Giles has seen fit to attack with acerbity intruders upon the poetic corner of his preempted field. Not long ago I saw from his pen, based on very minor charges of error, a sharp condemnation of the work of Arthur Waley. Waley, both from internal evidence and from hearsay, is some-what more of a scholar than a poet; but he is enough of a poet to have drawn the general attention of English readers for the first time to the merits of Chinese poetry. Except for Waley and others like him, Giles' work would in all likelihood be still lying stagnant on the publishers' shelves, instead of being sent out clean and notable in a new edition. After this tart arrogance toward Waley, the reappearance of Giles' own translated poems in the present new edition justifies a bluntly critical estimate. More is due now than meek and grateful reverence toward a standard work newly raised from

the dead. There were better translations to draw on this time than Giles' own. There are other citizens of heaven.

Cranmer-Byng, in his *Lute of Jade and Feast of Lanterns*, began, some years ago, attracting a small public to his Tennysonian versions. Taking the same sort of liberty with Chinese poetry that Gilbert Murray takes with Greek poetry, fearing apparently that people would not understand the clean simplicity of the originals, making free therefore to deck them with ribands, this translator has none the less done charmingly what he set out to do. So have Helen Waddell in her little book, and Ezra Pound in his, and Judith Gautier in French and Hans Heilmann in German; each taking his own sort of liberty, and changing the Chinese to more or less un-Chinese proportions.

E. Powys Mathers, on the other hand, true though he may be to the poetic spirit of India, Siam, or Senegal, is utterly false to the dominant poetic spirit of China. He pours into his translations the expected incense, perfumed passion, and rich obliquity of the East; but when it comes to Chinese poems, the obliquity is all on the part of Mr. Mathers. I have noted in another journal, but cannot forbear noting again, the mistaken or deliberate excesses with which he lards a humorous little poem, Chu Ch'ing-yü's *A Song of the Palace*, which undoubtedly alludes to a feminine tell-tale. Here is our version of it:

The palace-gate quietly encloses its flowers  
And the ladies file out to a bower of jade,  
Their lips abirra with imperial gossip  
Which they dare not utter because of a parrot.

Besides calling the poem *In the Harem*, Giles, as usual, quenches the point:

It was the time of flowers, the gate was closed;

Within an arbor's shade fair girls reposed.

But though their hearts were full, they nothing said,

Fearing the tell-tale parrot overhead.

But what beautiful rubbish Mr. Mathers makes of it, what pretentious orientalism, what mysterious verbiage!

What rigorous calm! What almost holy silences! All the doors are shut, and the beds of flowers are giving out scent; discreetly, of course Two women that lean against each other, stand to the balustrade of red marble on the edge of the terrace.

One of them wishes to speak, to confide to her friend the secret sorrow that is agonizing her heart.

She throws an anxious glance at the motionless leaves, and because of a paroquet with iridescent wings that perches on a branch, she sighs and is silent.

A still newer edition of the *History of Chinese Literature*, though it should, of course, avoid this sort of thing from E. Powys Mathers or the dull translations of Charles Budd, Brian Brown, and Jordan Herbert Stabler, would be incalculably enriched if judicious and critical selection were made for it from some of the other translators I have mentioned, especially from Arthur Waley, and also from Shigeyoshi Obata's translations of Li Po and from the collaborative work of Florence Ayscough and Amy Lowell. At least the impression would no longer be given that Chinese lyrics are for the most part either sententious or trifling and in both kinds rather flat. Mr. Giles might object that Arthur Waley misses much of the grace of the originals, that Obata smooths away some of their power and that Lowell overdresses their simplicity. It is true that Waley is a bit subdued to the grayness of the British Museum, that Lowell can not help stressing ornamental detail and that Obata, little as one might guess it from his text, is writing in a language which has not grown up directly with his own fibre and muscle. But each of these devotees has contributed a true quality to his undertaking: a rugged homeliness, Lowell a rounded emphasis and a quiet ease.

Due more to these later comers than to pioneers like Giles, a fairly wide public is already listening to the poets of China. I enter my own incidental testimony. One or two editors of our especially 'literary' magazines wrote me some time ago that they doubted the appeal here of this 'exotic' poetry. And yet, out of the three hundred T'ang poems in *The Jade Mountain*, the anthology I am working on, I have already seen more than two hundred appear in American and English magazines of every sort and description. There are signs all about that the T'ang masters are at last coming to the fore in the Western world, each in his own right. Waley has been specializing in Po Chu-yi, Obata in Li Po, Florence Ayscough and Amy Lowell in Tu

Fu, and, Dr. Kiang and I in Wang Wei, who is to me the most memorable genius of the whole golden period. A thousand years have not in the least estranged us from these friendly masters. Truth is that the T'ang poems are not nearly so 'exotic' to normal human beings as are a great many of the seemingly popular latter-day poems which assume to express America or Britain or the present generation and which are given liberal leave for their quirks by the very editors who feared from the Chinese something too strange for our understanding.

T'ang poetry is so normal, so human, so simple, so universal in its content and essential appeal, that many an undersophisticated or oversophisticated Westerner can not see that it amounts to anything at all. It does not seem to him 'poetic', because it is not, like a good deal of our own established poetry, exaggerated, theatrical, overladen, ornate—because, in fact, it is not 'exotic'. Apart from exceptions that only prove the rule, it is concerned at heart with affecting experiences common to mankind, rather than with affected experiences common to man more or less than kind; and through an art which is at the same time as invisible as the air we breathe and yet colors everything we see, it owns a distinction which Mr. Giles, for all his pioneer labors, has never even guessed. In short these poems are not poises of poetry but, as I said earlier, poises of life. The poise is Chinese. The life is ours. [Byn6]

1925

Bynner, Witter. *To one in China*. In : Poetry ; vol. 25, no 4 (1925).

Following westward, where we heard you call,  
 The willing sun and I have come away,  
 Noon to its covert, I to burial  
 In the most golden darkness of Cathay.  
 Enclose me with your shadows, wrap me round  
 With the wonder of the midnight of your breath !  
 I yield my forehead to the living ground,  
 I am obeisant to the touch of death. [AOI]

1929.1

*The jade mountain.* (1)Bynner, Witter. *Poetry and culture* [ID D9794].

Like most of us who have been schooled in this western world, I was afforded in my youth a study of culture flowing mainly from two sources, the Greek and the Hebrew. I had come to feel that poetic literature must contain streams from one or the other of these two sources: on the one hand the clean, objective, symmetrical, athletic beauty of the Greek; on the other hand the turgid, subjective, distorted, elaborated beauty of the Hebrew. Like my fellow students, I had been offered nothing of the literatures of the Far East. I am still doubtful that I could ever feel any real adherence to the ornate and entranced literature of India; but I have come by accident into as close touch with Chinese poetry as a westerner is able to come without a knowledge of the Chinese tongue. And I feel with conviction that in the matter of poetry I have begun to receive a new, finer, and deeper education than ever came to me from the Hebrew or the Greek.

Centuries ago cultivated Chinese had reached the intellectual saturation which has tired the mind of the modern European. The Chinese gentleman knew the ancient folk-songs, compiled by Confucius. He knew also, all around him, a profoundly rich civilization, a more poised and particularized sophistication than we westerners have yet attained. Through the Asian centuries everyone has written verse. In fact, from early imperial days down to these even worse disordered days of the Republic, the sense of poetry as a natural and solacing part of life has lasted among the Chinese people. Whether or not the individual may form or enjoy his poetry in metrical shape, he is constantly aware of the kinship between the beauty of the world and the beauty of imaginative phrase. On any Chinese mountain-climb toward a temple, rock after rock with its terse and suggestive inscription will bear witness to this temper. So will the street cries of the peddlers, or the names of the tea-houses, and on many hill-tops and lake-sides the casual but reverent jottings of this or that anonymous appreciator of natural beauty. When Whitman said: "To have great poets there must be great audiences too", he must have had in the back of his mind enriched generations like the Elizabethan in England or like almost any generation in China. In those great audiences each man, to the limit of his capacity and with natural ease, was a poet.

There is a simple secret in these generations. It is told in a pamphlet by a venerable Chinese scholar who, until his death two years ago, was still with infinite passion adhering to the precepts of his ancestors, and with infinite patience, acceptably expressed by the way among foreigners, adhering to his conviction that foreigners impair the health of China. His name is Ku Hung-ming. His pamphlet, written in English, one of the five languages which he could use, is called *The Spirit of the Chinese People*. In it he advances, as reason for the eternal youth of the Chinese people, the fact that the average Chinese has managed to maintain within himself the head of a man and the heart of a child. On this brief he is absorbingly interesting, explaining the continuance of Chinese culture, the only ancient culture still racially existent. My immediate concern with his brief is more special. I detect in it something that he does not specify: a reason for the continuance of poetry as a live factor among his people and, more than that (the best reason I know of for the persistence of poetry anywhere among cultured races.

Music may be the most intimate of the arts, I am not sure. Except for simple melodies, music is beyond the reach of any individual who is not a technician. Painting and sculpture are obviously arts expressing themselves in single given objects, which, although they may be copied and so circulated, are for the most part accessible only to the privileged or to those who make pilgrimages. Poetry more than any other of the arts may be carried about by a man either in his own remembering heart or else in compact and easily available printed form. It belongs to anyone. It is of all the arts the closest to a man; and it will so continue to be, in spite of the apparent shocks given it by the noises of modern commerce and science and jazz. It has been a common occurrence in China that poets, even the best of them, devote their earlier years to some form of public service. Century after century, Chinese poems reflect this deep devotion of their authors to the good of the State — their unwavering allegiance to righteousness, even when it meant demotion or exile or death. In modern western times there have been periods when poetry has seemed to be a candle-lit and thin-blooded occupation. I

venture to surmise that poetry written in that sort of atmosphere grows with time less and less valid, less and less noticed. As a matter of fact, the outstanding English poets have been acutely concerned with the happiness of their fellow men and have given themselves warmly to public causes in which they believed. Similarly present-day poets in America, with amazingly few exceptions, have clustered to the defence of noble souls at bay like Eugene Debs, or have been quick to protest against doubtful justice, as in the case of Sacco and Vanzetti. This sort of zeal may not result in poetry of a high order immediately connected with the specific cause; but there is no question that but for this bravery, this heat on behalf of man's better nature, there would not be in the hearts of the poets so fine a crucible for their more-personal alchemies.

Let me say a more general word than Dr. Kiang's as to the characteristic method of the best Chinese poetry I am not referring to the technical means by which a Chinese poet makes his words balanced and melodious. The discovery which has largely undone my previous convictions as to the way of writing poetry has rather to do with use of substance than with turns of expression. Mencius said long ago, in reference to the Odes collected by Confucius: "Those who explain the Odes must not insist on one term so as to do violence to a sentence, nor on a sentence so as to do violence to the general scope. They must try with their thoughts to meet that Scope, and then they will apprehend it." In the poetry of the west we are accustomed to let our appreciative minds accept with joy this or that passage in a poem — to prefer the occasional glitter of a jewel to the straight light of the sun. The Chinese poet seldom lets any portion of what he is saying unbalance the entirety. Moreover, with the exception of a particular class of writing — adulatory verse written for the court — Chinese poetry rarely trespasses beyond the bounds of actuality. Whereas western poets will take actualities as points of departure for exaggeration or fantasy, or else as shadows of contrast against dreams of unreality, the great Chinese poets accept the world exactly as they find it in all its terms, and with profound simplicity find therein sufficient solace. Even in phraseology they seldom talk about one thing in terms of another, but are able enough and sure enough as artists to make the ultimately exact terms become the beautiful terms. If a metaphor is used, it is a metaphor directly relating to the theme, not something borrowed from the ends of the earth. The metaphor must be concurrent with the action or flow of the poem; not merely superinduced, but an integral part of both the scene and the emotion.

Wordsworth, of our poets, comes closest to the Chinese; but their poetry cleaves evn nearer to nature than his. They perform the miracle of identifying the wonder of beauty with common sense. Rather, they prove that the simplest common sense, the most salutary, and the most nearly universal, is the sense of the beauty of nature, quickened and yet sobered by the wistful warmth of human friendship.

For our taste, used as we are to the operatic in poetry, the substance of Chinese poems seems often mild or even trivial; but if we will be honest with ourselves and with our appreciation of what is lastingly important, we shall find these very same poems to be momentous details in the immense patience of beauty. They are the heart of an intimate letter. They bring the true, the beautiful, the everlasting, into simple, easy touch with the human, the homely, and the immediate. And I predict that future western poets will go to school with the masters of the T'ang Dynasty, as well as with the masters of the golden age of Greece, or with the Hebrew prophets, or with the English dramatists or romanticists — to learn how best may be expressed, for themselves and others, that passionate patience which is the core of life.

It is not necessary that culture bring about the death of poetry, as it did in the Rome of Virgil. The cynics are wrong who see in our future no place for an art which belongs, they say, to the childhood of- the race. The head of a man and the heart of a child working together as in the Chinese have made possible with one race and may make possible with any race, even in the thick of thf most intricate culture, the continuance of the purest poetry.

Because of the absence of tenses, of personal pronouns and of connectives generally, the translator of Chinese poetry, like the Chinese reader himself, has considerable leeway as to interpretation. If even in English, so much more definite a language, there may be varying interpretations of a given poem, it is no wonder that critics and annotators have differed as to the meaning of poems in Chinese. There have been frequent instances in this volume where

Dr. Kiang and I have discussed several possible meanings of a poem and have chosen for translation into the more definite language the meaning we preferred.

With his sanction I have decided that for readers in English it is better to eliminate or use only seldom the names of places and persons not highly important to the sense of a poem: to use 'southern' or 'eastern' for instance, instead of regional names unfamiliar in the Occident; to indicate the person meant when the poem, according to Chinese custom, employs the name and attributes of some other similar well-known person, and to embody in the English text something of the significance which would be conveyed to any Chinese reader, but not to western readers, by historical or literary allusions.

At the risk of criticism, I have made certain reasonable compromises. I have used the sometimes inaccurate term 'Tartar' instead of 'Hun', or 'barbarian', the term 'China' instead of 'Han', the term 'Turkestan' when it roughly corresponded to the ancient term. There are many other approximations which have seemed advisable. Once in a while, for good reason, I have changed a title. And there are occasional unimportant omissions. I have omitted, for instance, - the 'ninth-born' or 'eleventh-born', frequently added in the original to names of persons, and meaning the ninth or eleventh child in a family. Whenever possible, I have avoided phraseology which, natural and familiar in Chinese, would be exotic or quaint in English; I have hoped rather to accent in these T'ang masterpieces the human and universal qualities by which they have endured. [Byn1]

1929.2

*The jade mountain. (2)*Kiang, Kang-hu [Jiang, Kanghu]. *Chinese poetry* [ID D9794].*Poems of the Early Period*

Chinese poetry began with our written history about 5500 years ago. The oldest poems now extant were written by the Emperor Yao (2357 B.C.); and one of them was adopted as the Chinese national song in the beginning of the Republic, because Yao was in reality a life president of the most ancient republic in the world, and this poem expresses the republican spirit. Shun and Yü, the other two sagacious presidents, left with us also some poems. Their works, together with other verses by following emperors and statesmen, may be found in our classics and official histories.

In the Chou Dynasty (1122-256 B.C.) poetry became more important, not only to individual and social life, but also to the government. Emperors used to travel over all the feudal states and to collect the most popular and typical poems or songs. The collection being then examined by the official historians and musicians, public opinion and the welfare of the people in the respective states would thus be ascertained and attested. In the ceremonies of sacrifice, inter-state convention, official banquet, and school and military exercises, various poems were sung and harmonized with music. Poetry in this period was not a special literary task for scholars, but a means of expression common to both sexes of all classes.

*The Classical Poems*

One of the five Confucian classics is the Book of Poetry. It is a selection of poems of the Chou Dynasty, classified under different types. This selection was made by Confucius out of the governmental collections of many states. It contains three hundred and eleven poems, all of high standard, both as literature and as music. Since the loss of the *Confucian Book of Music* during the period of the Great Destruction (221-211 B.C.) the musical significance of this classic can hardly be traced, but its literary value remains and the distinction of the classical poems, which can never be duplicated.

*Poems Since the Han Dynasty*

The classical poems were usually composed of lines of four characters, or words, with every other line rhymed. Lines were allowed, however, of more or fewer words. Under the reign of the Emperor Wu (140-87 B.C.) of the Western Han Dynasty new types of poetry were introduced; and the five-character and seven-character poems became popular and have dominated ever since. The Emperor himself invented the latter; while Li Ling and Su Wu, two of his statesmen-generals, wrote their verses in the former type. The number of characters of each line was uniform; no irregular line might occur. These two types were afterwards named the 'ancient' or 'unruled' poems. Nearly all poems before the T'ang Dynasty were in this form. The Emperor Wu introduced also the Po Liang style, which is a seven-character poem with every line rhyming in the last word. Po Liang was the name of a pavilion in the Emperor's garden where, while he banqueted his literary attendants, each wrote one line to complete a long poem. This has been a favourite game among Chinese poets.

*The Poems of the T'ang Dynasty*

As many a dynasty in Chinese history is marked by some phase of success representing the thought and life of that period, the T'ang Dynasty is commonly recognized as the golden age of poetry. Beginning with the founder of the dynasty, down to the last ruler, almost every one of the emperors was a great lover and patron of poetry, and many were poets themselves. A special tribute should be paid to the Empress Wu Chao or the 'Woman Emperor' (684-704), through whose influence poetry became a requisite in examinations for degrees and an important course leading to official promotion. This made every official as well as every scholar a poet. The poems required in the examination, after long years of gradual development, followed a formula, and many regulations were established. Not only must the length of a line be limited to a certain number of characters, usually five or seven, but also the length of a poem was limited to a certain number of lines, usually four or eight or twelve. The maintenance of rhymes, the parallelism of characters, and the balance of tones were other rules considered essential. This is called the 'modern' or 'ruled' poetry. In the Ch'ing or Manchu Dynasty the examination poem was standardized as a five-character-line poem of sixteen lines with every other, line rhymed. This 'eight-rhyme' poem was accompanied by the

famous 'eight-legged' literature (a form of literature divided into eight sections) as a guiding light for entrance into mandarin life.

The above-mentioned rules of poetry applied first only to examination poems. But afterwards they became a common exercise with 'modern' or 'ruled' poems in general. Chinese poetry since the T'ang Dynasty has followed practically only two forms, the 'modern' or 'ruled' form and the 'ancient' or 'unruled' form. A poet usually writes both. The 'eight-rhyme' poem, however, was practised for official examinations only.

The progress of T'ang poetry may be viewed through a division into four periods, as distinguished by different styles and a differing spirit. There were, of course, exceptional works, especially at the transient points, and it is difficult to draw an exact boundary-line between any two periods. The first period is approximately from A.D. 620 to 700, the second from 700 to 780, the third from 780 to 850, and the fourth from 850 to 900. The second period, corresponding to the summer season of the year, is regarded as the most celebrated epoch. Its representative figures are Li Po (705-762), the genie of poetry; Tu Fu, (712-720), the sage of poetry; Wang Wei (699-759) and Meng Hao-jan (689-740), the two hermit-poets, and Ts'en Ts'an (given degree, 744) and Wei Ying-wu (about 740-830), the two magistrate-poets. The first period is represented by Chang Yiieh (667-730) and Chang Chiu-ling (673-740), two premiers, and by Sung Chih-wen (died 710) and Tu Shen-yen (between the seventh and the eighth centuries); the third, by Yuan Chen (779-832) and Po Chii-yi (772-846), two cabinet ministers, and by Han Yii (768-824) and Liu Tsung-yüan (773-819) two master literati more famous for their prose writing than for their verse; and the fourth, by Wen T'ing-yün

(ninth century) and Li Shang-yin (813-858), the founders of the Hsi K'un school, and by Hsü Hun (given degree, 832) and Yao He (A.D. 9th century). All these poets had their works published in a considerable number of volumes. Secondary poets in the T'ang Dynasty were legion.

#### *Poems after the T'ang Dynasty*

Since the T'ang Dynasty, poetry has become even more popular. Its requirement as one of the subjects in the governmental examinations has continued, for a thousand years, to the end of the last century, through all changes of dynasty. Many great poets have arisen during this time. Su Shih (1036-1101), Huang T'ing-chien (1050-1110), Ou-yang Hsiu (1007-1072) and Lu Yu (1125-1209), of the Sung Dynasty, are names as celebrated as those great names of the second period of the T'ang Dynasty. But people still honour the works of the T'ang poets as the model for ever-coming generations, though many of more varied literary taste prefer the Sung works.

Chao Meng-fu (1254-1322) of the Yüan Dynasty and Yuan Hao-wen (1190-1258) of the Kin Dynasty were the shining stars of that dark age. Many poets of the Ming Dynasty, such as Liu Chi (1311-1375), Sung Lien (1310-1381), Li Tung-yang (1447-1516), and Ho Ching-ming (1483-1521) were very famous. Still greater poets lived in the Ch'ing Dynasty. Ch'ien Ch'ien-yi (1581-1664), Wu Wei-yeh (1699-1671), Wang Shih-cheng (1526-1593), Chao Yi (1727-1814), Chiang Shih-ch'üan (1725-1784), Yuan Mei (1715-1797), Huang Ching-jen (1749-1783), and Chang Wen-t'ao (1764—1814) are some of the immortals. Their works are by no means inferior to those in the previous dynasties.

Literature differs from science. It changes according to times and conditions, but shows, on the whole, neither rapid improvement nor gradual betterment. Later writings might appear to be more expressive and therefore more inspiring, but the dignity and beauty of ancient works are inextinguishable and even unapproached. This is especially true of poetry and of the T'ang poems, for the reason that during those three hundred years the thinking capacity and the working energy of all excellent citizens in the Empire were encouraged and induced to this single subject. Neither before nor after has there been such an age for poetry.

#### *Selections of the T'ang Poems*

Hundreds of collections and selections of T'ang poems have been published during the succeeding dynasties. Two compiled in the Ch'ing Dynasty are considered the best. One is the Complete Collection of T'ang Poems and the other is the Three Hundred T'ang Poems. These two have no similarity in nature and in purpose. The first is an imperial edition aiming to

include every line of existing T'ang poetry: which amounts to 48,900 poems by 2,200 poets in 900 volumes. The second is but a small text-hook for elementary students, giving only 311 better-known works by 77 of the better-known writers, the same number of poems as in the Confucian Classic of Poetry. This selection was made by an anonymous editor who signed himself 'Heng T'ang T'uei Shih' or 'A Retired Scholar at the Lotus Pool', first published in the reign of the Emperor Ch'ien Lung (1735-1795). The title of this selection was based upon a common saying: 'By reading thoroughly three hundred T'ang poems, one will write verse without learning.'

In the preface the compiler assures us that 'this is but a family reader for children: but it will hold good until our hair is white'. This statement, as years have passed, has proved true. The collection has always stood in China as the most popular volume of poetry, for poets and for the mass of the people alike. Even illiterates are familiar with the title of the book and with lines from it. Other selections may be of a higher standard and please scholars better, but none can compare with this in extensive circulation and accessible influence.

The anthology in Chinese is in two volumes. The first contains all 'ancient' or 'unruled' poems, and the second all 'modern' or 'ruled' poems. The former is again divided into two parts of five-character lines and seven-character lines, the latter into four parts: (i) eight five-character lines, (2) eight seven-character lines, (3) four five-character lines, and (4) four seven-character lines. In learning Chinese poems the order is always reversed. The shorter line of fewer characters should come first. We have, however, re-arranged the volume in English, according to poets rather than to poetic technique, the poets following one another in the alpha- Detical order of their surnames. (The surname in Chinese comes first.) Under each poet we have kept the following order of poems:

1. Modern poems of four five-character lines.
2. Modern poems of four Seven-character lines.
3. Modern poems of eight five-character lines.
4. Modern poems of eight seven-character lines.
5. Ancient poems of five-character lines.
6. Ancient poems of seven-character lines.

#### *Various Poetic Regulations and Forms*

There are more strict regulations in writing poems in Chinese than in any other language. This is because Chinese is the only living, language governed by the following rules: First, it is made of individual hierographic characters; second, each character or word is monosyllabic; and third, each character has its fixed tone. Hence certain very important regulations in Chinese poetry are little considered or even unknown to the poetry of other languages. For instance, the avoidance of using a word twice, the parallelism of words of the same nature and the balancing of words of different tones, all need special preliminary explanation.

The first of these regulations is possible only in Chinese poetry. We find many long poems with hundreds or even thousands of characters, and not a single one repeated, as in the form of p'ai-lü or 'arranged rule'. The second means that all the characters of one line should parallel as parts of speech those of the next line; thus noun with noun, adjective with adjective, verb with verb, etc. Even in the same parts of speech, nouns designating animals should be parallel, adjectives of colour, numbers, etc. The third means that all the characters of a line should balance, in the opposite group of tones, those of the next line. There are five tones in the Chinese written language. The first is called the upper even tone; the second, the lower even tone; the third, the upper tone; the fourth, the departing tone; and the fifth, the entering tone. The first two are in one group, named 'even tones', and the last three are in the other group and named 'uneven tones'. Thus, if any character in a line is of the even group, the character which balances with it in the next line should be of the uneven group, and vice versa.

These strict regulations, though, very important to 'modern' or 'ruled' poems, do not apply to 'ancient' or 'unruled' poems. The ancient form is very liberal. There are but two regulations for it—namely, a limit to the number of characters in each line, five or seven; and rhyme on the last character of every other line. The seven-character 'ancient' poem gives even more leeway. It may have irregular lines of more or fewer characters, and every line may rhyme as

in the Po Liang style.

There are also, as in English, perfect rhymes and allowable rhymes. The perfect rhymes are standardized by an Imperial Rhyming Dictionary. In this dictionary all characters are arranged, first according to the five tones, and then to different rhymes. The two even tones have 30 rhymes; the third, 29; the fourth, 30; and the fifth, a very short sound, only 17. These rhymes are so grouped, following the old classical pronunciation, that some rhyming words may seem to the modern ear discordant. The allowable rhymes include words that rhymed before the standard was made. The 'modern' poem must observe perfect rhymes; the 'ancient' poem is permitted allowable rhymes. Again, the former should use only one rhyme of the even tones; the latter may use many different rhymes of different tones in one poem.

The 'modern' poem has also its fixed pattern of tones. There are four patterns for the five-character poems and four for the seven-character poems. The signs used in the following charts are commonly adopted in Chinese poetry: — indicates an even tone; indicates an uneven tone; indicates that the character should be of an even tone; but that an uneven is permitted; indicates the reverse; indicates the rhyme.

The first group of a 'ruled poem' is named the 'rising pair'; the second, the 'receiving pair'; the third, the 'turning pair'; and the fourth, the 'concluding pair'.

This example shows us that in writing a 'modern' or 'ruled' poem many essential regulations are involved. They may be summed up in six rules:

1. Limitation of lines (four or eight, though the p'ai-lü or 'arranged rule' poem may have as many lines as the writer likes).
2. Limitation of characters in each line (five or seven).
3. Observation of the tone pattern (the five-character four-line poems in old times did not observe this rule strictly).
4. Parallelism of the nature of words in each couplet (though the first and the last couplets may be exempted).
5. Selection of a single rhyme from the even tones and rhyming the last characters of alternate lines (the second, the fourth, the sixth, and the eighth lines; sometimes the first line also). The five-character four-line poems in the old days, however, were allowed rhymes from the uneven tones.
6. Avoidance of using a character twice unless deliberately repeated for effect.

Thus we see the great difficulty in writing a 'modern' poem. But poets have always believed that the 'modern' poem, though difficult to learn, is easy to write, while the 'ancient' poem, though easy to learn, is very difficult to write well. Besides, the 'modern' poem is constructed in a very convenient length. It enables the poet to finish his whole work while his thought is still fresh and inspiring; and, if necessary, he can express it in a series, either connected or separated. We find, ever since the T'ang Dynasty, most of the poets writing most of their poems in the 'modern' forms.

#### *Chinese Poetry in General*

All the above statements treat only poems which are in Chinese called shih. This word is too narrow to correspond to the English word 'poetry', which is more like the Chinese word 'yün-wen' or rhythmic literature, and yet 'yün-wen' has a broader content, for includes also drama. There are, however, many other kinds of yün-wen besides shih, not only drama, but poetry in general. I will give a brief explanation of each; my idea being that the works we present in this volume, though the most common type of Chinese poetry, are but one of many types.

In the later part of the Chou Dynasty two new types of poetry were originated; one is the ch'u-ts'u, by Ch'ü Yuan (fourth century, B.C.), and the other fu, by Hsün K'uang (fourth century B.C.). They are both, though rhymed, called rhythmic prose, and have been much practised ever since. The latter is more popular and used to be a subject in the official examinations. Since the Han Dynasty, the yüeh-fu, or poem 'written for music', has been introduced into literature. We have a few examples in this volume in different forms. Because we do not sing them with their old music, which has vanished, they have practically lost their original quality, though still distinguished by title and style.

Another type of poetry, named ts'ü, was formulated in the second period of the T'ang

Dynasty, but was not commonly practised until the last, or fourth, period. The Sung Dynasty is the golden age of the ts'u poems and Li Ch'ing-chao and Chu Shu-cheng, two woman poets, are the most famous specialists. This form is composed of lines irregular, but according to fixed patterns. There are hundreds of patterns, each regulated as to the number of characters, group of tones, etc. In the same dynasty the ch'ü, or dramatic song, the t'an-ts'u, or string song, and the ku-shu, or drum tale, were also brought into existence. The next dynasty, the Yuan or Mongol Dynasty, is known as the golden age of these forms of literature. Professional story-tellers or readers are found everywhere singing them with string instruments or drums. Besides these, the ch'uan-ch'i, or classical play, the chiao-pen, or common play, and the hsiao-tiao, or folk-song, are all very popular.

There are numberless Chinese poems written in the revolving order, to be read back and forth. The most amazing poems in human history are the Huei-wen-t'ü or the revolving chart, by Lady Su Huei, of the Chin Dynasty (265-419), and the Ch'ien-tzu-wen, or thousand-character literature, by Chou Hsing-ssu, (fifth century A.D.) The former is composed of eight hundred characters, originally woven in five colors on a piece of silk, being a love-poem written and sent to her husband, General Tou T'ap, who was then guarding the northern boundary against the Tartar invasion. The characters can be read from different ends in different directions and so form numerous poems. Four hundred have already been found, some short and some very long. It is believed that there are still more undiscovered. The latter, made of a thousand different characters was a collection of stone inscriptions left by the master calligrapher, Wang Hsi-chih. They had been but loose characters in no order and with no connexion, but were arranged and rhymed as a perfect poem by Chou Hsing-ssu. The same thousand characters have been made into poems by ten or more authors; and these marvels in the poetical world can never be dreamed of by people who speak language other than Chinese! All these various forms under various names are not shih in the Chinese sense, but are poetry in the English sense. Each of them possesses its own footing in the common ground of Chinese poetry. To make any remarks on Chinese poetry at large, or to draw any conclusions from it, one must take into consideration not only the shih, but all the various forms. I sometimes hear foreigners, as well as young Chinese students, blaming Chinese poems as being too stiff or confined. They do not realize that some forms of Chinese poetry are even freer than English free verse. They also criticize the Chinese for having no long poems, as other races have, ignoring the fact that many fu poems are thousands of lines long, with tens of thousands of characters, and that many rhythmic historical tales fill ten or more volumes, each volume following a single rhyme. [Byn1]

1929.3

Bynner, Witter. *The jade mountain* [ID D9794]. (3)

Sekundärliteratur

1930

David Morton : It is no longer possible to regard Chinese poetry as an entirely alien and exotic product that can have no very real significance for us and our tradition. American poetry of recent years has given increasing evidence of contact with the nature poetry of China. It is not merely that such poets as Amy Lowell and others have poured characteristically Chinese images and colors into their verse. The method and even the temper of American poetry has been affected to a degree which, in the near future, will suggest the necessity of our knowing something of this alien tradition that has touched our poetry and left it changed. It is not without significance that such western figures as Cranmer-Byng and Judith Gautier and our own Amy Lowell and Ezra Pound and Witter Bynner have found something in this Chinese poetry to satisfy a need unsatisfied by the poetry of our own tradition, and that our own poetry has been so hospitable in assimilating something of this alien art.

This gives peculiar point to the appearance of Mr. Bynner's book, it would be welcomed, I fancy, merely on the score that it is a beautiful thing, and that it is his. And no better reasons are needed for reading it. But it will be especially welcomed by those who see in it another entrance into that world that is so richly entrancing in itself and that is becoming increasingly significant for the English tradition because of certain congenial elements which are assimilated by American poetry, to the latter's great enrichment.

The introductory essays of Mr. Bynner and Mr. Kiang-Hu will serve to quicken the memories of some and to inform others. Thus Mr. Bynner does much to prepare the reader for the proper approach to the poems, when he says: "They are the heart of an intimate letter. They bring the true, the beautiful, the everlasting, into simple, easy touch with the human, the homely and the immediate." He might have said, also, that the poetry as a whole has a marked diarist character, that to read any considerable quantity of a single poet's work, is to acquire the feeling that one is reading that poet's diary, his day-by-day journal, where the casual and apparently trivial is set down side by side with the crucial and affecting. This characteristic is emphasized in the title and arrangement of Mrs. Ayscough's new translations, *The Autobiography of Tu Fu*. The effect is—on the English reader, at first—of a kind of pointless horizontalism. There are so few peaks. And it is only after initiation, that the English reader acquires the feeling of the profound richness of this poetry into which a whole life has passed—a poetry which did not confine itself to selected moments of thrilling intensity and significance, but recorded also the sweet and common uses of everyday experience, which after all, make our lives what they are. One acquires the feeling that these poets observe, for the sheer love of observing, and contemplate, for the sheer love of contemplating, and the observations and contemplations are recorded for that delight, whether they be peculiarly acute and significant or not.

The intricacy of Chinese verse forms is an appalling thing and has little interest save for the curious—beyond furnishing a furtive hint of what is necessarily lost in translation, which cannot hope to reproduce the tone effects which those prescriptions were designed to create. The music we must count as lost. But we turn for consolation to the good fortune which directed so gifted and musical a poet as Witter Bynner to the Chinese field. It is no disparagement of Arthur Waley, pioneer and excellent scholar in the field, to rejoice in the fact that one who is first and essentially a poet, has turned his attention to Chinese poetry. Mr. Bynner has resisted what must have been a temptation to make English verse out of his originals—verse characterized by the cryptic turn of thought and phrase, or resolving into the catch-throat denouement. In the absence of these, the poems have, in his version, the dignity and quiet integrity which we think of Chinese poetry as possessing.

The poems are all taken from T'ang Dynasty (618-906) the golden age of Chinese poetry. In addition to the prefaces by Mr. Bynner and his translator, Mr. Kiang Kang-Hu, the book is supplied with a historical chronology, a chronology of the poets, a topography and explanatory notes on the poems.

1930

Isidor Schneider : *The Jade Mountain* is a translation of a Chinese anthology of classical poetry published late in the eighteenth century—a sort of Chinese Golden Treasury, but limited to the poetry of the Tang-Dynasty (seventh to tenth century). This was the classical age of poetry in China, and since the classics are living literature in China and have fixed literary forms to this day, this volume may be regarded as fairly representative of Chinese poetry as a whole.

Although Dr. Kiang's excellent introduction gives a lucid description of the complex Chinese prosody, the reader cannot, even with its help, reproduce for himself in thfscse (or in any) translations the immediate sensory effects of the original. These are based on elements absent in other languages, one of which is the Chinese written character, which, being essentially a pictograph, gives a more physical and immediate sense of movement than our letters can. Another is the monosyllabic structure of the language, which affords different rhythmic effects. A third is the system of tones, classical Chinese having five tones or pitches of the voice, in each of which an identical sound has a different meaning. Harmonies of these tones are as important in Chinese poetry as rhythm or rhyme.

It is also true that Chinese poetry, which makes use of allusion as freely as we make use of metaphor, and, in a way, uses allusion instead of metaphor, presents the obstacle of an entire alien civilization to translation. Its allusions are to an ancient history, to religions, mythologies, philosophies and a geography unknown or unfamiliar to us. Even to one who has read much about China these allusions are difficult; for the value of an allusion is the spontaneous response to it that comes with long and intimate association. And there is, also, the difference of subject matter. Women not being regarded as personalities /in Chinese life (I am speaking generally), there is almost no love poetry in Chinese literature. Friendship poetry takes its place. Again, the family and local affiliation being extremely strong in China, departure is always represented tragically, whereas in the West it would be represented with the glow of adventure. In some of these parting poems, as in the verses of the inveterate wanderer Tu Fu, I felt that a convention was being obeyed, that the poet pretended to sigh when he was impatient to be off, just as in the West we rarely dare to confess a disinclination to 'adventure'. Also, Chinese poetry presents the horrors, but almost never the glory, of war. These instances, which can be liberally added to, are enough to show how much more than words must be translated here.

There is, however, still another special difference which should be noted—the attitude of the Chinese poet to nature. To him, nature is not symbolized. Nature is very near, is understood with a directness and simplicity that must make a Westerner despair. The ifiore we worship nature, the further it gets away from us. We have reason to envy the Chinese poets.

It will be seen, then, that considerable patience is necessary for the enjoyment of Chinese poetry. The reader will be mystified at the beginning, but further acquaintance will give him a pleasure equal in intensity to the pleasure to be found in any major poetry. I am not able to agree with Mr. Bynaer, who says that in Chinese poetry "I have begun to feel a new, finer and deeper education than ever came to me from the Hebrew or Greek". But I feel that a stream of culture as valuable as any similar element in our civilization is being introduced by the translation of Chinese poetry.

Mr. Bynner's and Dr. Kiang's versions are excellent. The unfortunately few translations ('Cathay', by Ezra Pound), done from the notes of Fenollosa, are more vigorous; and Waley's translations are more terse; but on the whole 'The Jade Mountain' stands as the best single volume of Chinese poetry now available.

1995

Richard Wilbur : *A farewell to a friend* by Du Fu : The exemplary translation illustrates everything which Bynner found attractive and corrective in Chinese poetry. Everything is distributed, in these quiet lines, with an evenness of attention. Everything in the scene and situation is actual, and presented in a natural sequence... [Byn17,Byn9:S. 46]

1945

Bynner, Witter. *New China in old verse : review*. [ID D32341].

*New China in Verse*, by Cheng Chi-yu. The Gillick Press, Berkeley, California, 1944

The Tang emperor, Hsüan-tsung (685-761), about whom Po Chü-yi (772-846) wrote his great narrative, *The Song of Unending Sorrow*, was himself on occasion a poet. One of his poems, / *Pass through the Lu Dukedom with a Sigh and a Sacrifice for Confucius*, begins, as Dr. Kiang Kang-hu and I have translated it in *The Jade Mountain*,

O Master, how did the world repay Your life of long solicitude?

Cheng Chi-yu in 1944 begins a poem to Confucius,

O Master! Why did you fail to complete The social reforms which you instituted?

Hsüan-tsung, depressed by the pathos of mortality, concludes,

Can this sacrifice I watch here between two temple-pillars  
Be the self-same omen of death  
you dreamed of long ago?

Cheng Chi-yu, impressed by the mechanistic importance of West-ern civilization, concludes,  
You loved antiquity but lacked the creative mind, so that na scientific achievements have  
been made in the territory under your influence.

This statement and a few touches such as

...funnels send their smoke To the mountains afar;

While the sparks from the machines of the welders Light many a distant star may be a voice  
expressive of "new China"; but on the whole

Mr. Cheng's themes and phrasing (though I am convinced that no one should try rhymes in a  
foreign language) are markedly akin to poems as written in his homeland a thousand years  
ago.

Po Chü-yi has the murdered Lady Yang send a message from heaven to Emperor

Hsüan-tsung (these lines also from *The Jade Mountain*, ...we wished to fly in heaven, two  
birds with the wings of one, And to grow together on the earth, two branches of one tree.

In *Wedding Picture* by the modern poet

The echo answers,

We two who are one, like branches of the same stock, wish to be Darby and Joan.

Such acknowledged classical allusion is fair enough; but in another poem, *On Climbing the  
Yellow Crane Terrace*, a favorite theme of the ancients, the modern lines weave together lines  
from two more T'ang poets. Mr. Cheng's

...mingling with Beauty among the flowers,

I, through the dream of an afternoon nap, have forgotten myself  
closely resembles Liu Chang-ch'ing's

...mingling with Truth among the flowers,

I have forgotten what to say

and Mr. Cheng's

...twilight grows dark with the mist of grief is almost identical with Tsuei Hao's

...twilight grows dark with a mist of grief.

And then Mr. Cheng's

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Walking on the rocky path is harder than climbing to the blue sky  
is like Li Po's

Such travelling is harder than scaling the blue sky,

Mr. Cheng's

...my heritage is lost through disorder and famine

like Po Chü-yi's

My heritage lost through disorder and famine

and Mr. Cheng's

Cease for a while, Oh, tumult of the world

like Tu Fu's

Hush for a moment, O tumult of the world.

Very little in *New China in Verse* seems to me to be new or to depart from traditional theme  
and phrasing, certainly Mr. Cheng presents no such showing as modernists in Western verse  
who have devised innovation or cast the old aside. Perhaps no one has thought before to say,

as Mr. Cheng says in A Song on Burying a Flower,  
 No music to be played, nor any sort of service  
 As your petals are placed in the shallow  
 grave...  
 No eulogy or monument shall stain  
 Your having-been, nor vulgarize your glory.  
 Perhaps no one has felt as tenderly toward the rooster as he does  
 in his poem, Written on the Way to An-king,  
 I am certainly wandering one of straightened circumstances.  
 The cocks seem to comprehend me,  
 Consoling me with beautiful voices in the early morning.  
 But Mr. Cheng's contemporary lines:  
 Unbearable to think that a world disaster  
 Is followed by a year of famine,  
 And still the army calls for recruits . . .  
 It is bitter to think of the good earth  
 become waste land.  
 are no newer than Laotzu's observation  
 five hundred years before Christ:  
 An army's harvest is a waste of thorns,  
 Conscription of a multitude of men  
 Drains the next year dry  
 Mr. Cheng, however, speaks  
 amply for himself in the following passage  
 from his introduction to the book, an  
 introduction which contains for the most  
 part helpful information and considerable  
 sense:  
 You will find in these poems my close  
 contact with cosmic and ultimate reality,  
 my new forms and specific techniques in  
 producing the variety, power and charm  
 by means of direct vision and simple  
 diction, and my deliberation in the  
 interesting subject, the proper metonymy,  
 the concrete method, the attractive  
 manner, and the sublime style.... .  
 Some of my poems are only for the  
 display of my intellectual attainments  
 as well as classical allusions; some  
 of them are written with my own  
 specific forms of long and short lines...  
 but all of them show originality.  
 Witter Bynner [Byn4]

1953

Bynner, Witter. *Remembering a gentle scholar* [Jiang Kanghu]. [ID D32411].

In suggesting that, after an interval of many years, I again contribute to *The Occident*, its editor wrote me that the autumn issue "is to focus upon Asiatic literature" and added that "this theme was given impetus by a sense of its necessity in our present Western thought."

With more time and space, I should have liked to dwell on the theme as it relates to that necessity, our present political involvement with Asia making acutely necessary our understanding of the Oriental spirit; but I hope that a brief factual account of my connection with Chinese poetry and philosophy will not only record experience pertinent to the theme and to the impetus prompting it—as well as incidentally pertinent to the University of California—but will help to indicate the fact that human emotion and thought are of sympathetic kinship the world over and that such thought in Chinese philosophy as has lasted from the 6th century B.C. and in Chinese poetry from the 6th, 7th and 8th centuries A.D. is basically close to what is likely to last of "present Western thought."

In 1918, when I was a member of the faculty at Berkeley, I met a fellow member, Dr. Kiang Kang-hu, to whom I was at once drawn. What he had recently done as a man of principle and brave action was enough to evoke my interest even before I learned to know him as a gentle scholar and stimulating companion. He had been secretary to Yuan Shih-k'ai, China's first president after Sun Yat-sen's provisional presidency and patriotic withdrawal. When in 1916, Yuan schemed to make himself emperor, Dr. Kiang, denouncing the plot and instrumental in blocking it, had to flee for his life and, landing in the United States, speedily learned enough English to become an able and popular teacher at the University of California. Like most Americans, I had been trained exclusively in the European culture which stems from Athens, Rome and Jerusalem. Until 1917, the best part of which year I spent in Japan and China, I had known next to nothing of the world's Asiatic background; and now at Berkeley I was finding myself moved by it as it reflected in Dr. Kiang, especially by fragments of Chinese poetry with which he would now and then illuminate his conversation. I had been superficially familiar with the ethical teachings of Confucius, had respected his sense of order, his successful rejection of divine attributes, and his intelligent concern with one world at a time, but had been a bit chilled by his preoccupation with domestic and social etiquette, his elaborate anticipation of Emerson's findings that in some respects manners are morals.

Through glimpses of the calm, kind, almost democratic thinking, the intuitional sense of oneness in man, nature and eternity, which permeates many of the T'ang poems, I began seeing for the first time into an ancient society of individual spirits not shackled by dogma, by fixed commandment or code, not shadowed by jealous deity. Against the burdens and buffets of life, these poets had found an inner peace and a good will toward men at least as sure and sweet, it seemed to me, as any peace or good will found in a later world.

Jesus says, Leave all else and follow Me, which no all-powerful God would need to say and no man, impotent against change, should assume to say. His followers say, God died for us. It's the Me and the me. T'ang poets, living their Taoism, had eased meship into the whole current of life itself, no god or man intervening. They acknowledged the melancholy natural to man over his predicaments, but had not let it become anything like the morbidly mystical egotism in which Christianity has mythologized it. Wang Wei says, I shall some day meet an old wood-cutter And talk and laugh and never return.

Han Hung asks,

Who need be craving a world beyond this one?

Here, among men, are the Purple Hills!

Meng Chiao asks,

What troubling wave can arrive to vex A spirit like water in a timeless well?

Liu Chang-ch'ing confesses,

Mingling with Truth among the flowers,

I have forgotten what to say.

A wisdom was here, I thought, relaxed and open, of which Christian civilization—perhaps Buddhist civilization also—stood in need for a simplifying and cleansing and strengthening of life; a wisdom which, I felt, some unnecessary screen had been hiding from us of the West. Perhaps the screen was the fact that, through priesthood and pathetic credulity, Taoism had

degenerated from a pure philosophic faith into superstition and claptrap, much as the teachings of Jesus have done; some of the Christian mythology seeming to me as savage as that of Greece but less engaging. Perhaps Jesus needs Laotzu over here, I wondered, and Laotzu needs Jesus over there. I tried to find Laotzu in translations of his sayings; but the translations only clouded him for me, whereas Kiang's oral Anglicizing of T'ang poets, and of their Taoism, illumined him. So I asked Kiang if he and I might not try collaborating in translating poems by Wang Wei. I wish we had then thought of trying to translate the source, the *Tao Teh Ching* itself. But Kiang proposed an 18th century anthology, Three Hundred Pearls of the T'ang Dynasty (618 to 906 A.D.) the compiler of which had remarked in his preface, "This is but a family reader for children, but it will hold good until our hair is white": a collection of far wider popularity in China than, say, *The Golden Treasury here*. 170 *Chinese Poems*, the first book of translations by Arthur Waley, Britain's distinguished Sinologist, had not then appeared and resounded, or I might have quit my project; and earlier translations, except a few by Helen Waddell, had not held what I wanted. Ezra Pound's small sheaf, *Cathay*, printed in London three years before, contained passages arrestingly fine, as well as prophetic of Waley's direct manner; but Kiang, wondering why the American poet should call Li Po only by his Japanese name, Rihaku, recited off-hand versions of the same poems Pound had chosen, which I found, even in Kiang's halting English, still finer. So we went to work, believing that in a year's time we could string the three hundred Chinese pearls on English thread. Two years later we sailed for China together, planning continuance through the summer of our far from finished task. By a freak of fortune we lost each other. He was to spend a fortnight with relatives and on business in Shanghai. He had given me as his address a Chinese hotel there; but he had advised my going ahead with the Arthur Davison Fickes, our travelling companions, to Si Wu, the lake resort near Hangchow where he would join us later, for escape from Shanghai's terrific heat. When we still had to flee heat, we wrote giving him our address on Moku-shan, a comparatively cool mountain, still farther from Shanghai. His hotel, being full as we learned afterwards, not only had no room for him but apparently took no interest in his mail, though he called there again and again and I wrote there again and again all summer, he thinking as ill of an American as I of a Chinese. In the autumn, we met by accident on a Shanghai street. Since he had left with me his rough literal texts of the poems and I had been hard at work on them, we were able to go over them for accuracy, as we had done before and were to do again many times.

The publishers' announcement of *The Jade Mountain* for 1921, when we had expected it to be ready, led to an amusing literary panic of which I knew nothing until 1946 when, asked to review a volume of correspondence between Amy Lowell and Florence Ayscough, I discovered how hard Miss Lowell had driven her collaborator in order to issue their translations from the Chinese ahead of ours. As it happened, *Fir-Flower Tablets* appeared in 1921 and *The Jade Mountain*—after eight more years of work on it—in 1929.

Meanwhile the popular welcome given Arthur Waley's and Shigeyoshi Obata's translations, as well as magazine publication of nearly all our three hundred "pearls," had shown a marked Western interest in Chinese poetry, not as something exotic or picturesque but as a record of human feeling and thought so simply and rightly expressed as almost to conceal its artistry. I often wish that among our own contemporary poets there were more of the T'ang awareness that "a poem can be tipped over by one heavy word." In poetry, apart from political comments, officially commanded tributes or playful literary games, those old boys used no ponderous or intricate symbolism, no foppish babble, but the grace of an art in which a man's mind never grows childish and a child's heart never dies.

It is of course gratifying to me that Dr. Kiang's work and mine, as translators, stays alive; and I attribute its vitality to the fact that in spirit and expression the poems remain as close as we could keep them to what the originals mean in China. Mr. Waley, who knows Chinese, greeted the book warmly and took generous pains to point out a number of initial errors which have been corrected in later editions. I trust that the vogue of flashy, deliberately false translations, like those of Powys Mathers in *Colored Stars*, is past. I used to argue with Miss Lowell and Mrs. Ayscough against their exaggerated use of root-meanings in Chinese characters, so that under their hands what was natural, direct, every-day expression in the

Orient would become in English odd or complex or literary. The temptation to dart toward such glitter is easy to understand; but I early agreed with Kiang that for translators the bright fly concealed a hook. I quote from one of Mrs. Ayscough's letters: "Take, for instance, *yu*, formed of the two radicals 'the wind' and 'to speak'; instead of just saying 'a gale Miss Lowell has rendered this 'shouts on the clearness of a gale.' One must be careful not to exaggerate," continues her collaborator, "but it makes lovely poems." Though it may gratify Mrs. Ayscough's weakness for "lovely poems" and though Chinese scholars may have sensitive feelers for the roots of their written characters, such translation does not give the reader or auditor in English the equivalent of what a Chinese reads or hears in the original. Poets write for people, not for etymologists. Whether or not Po Chü-yi, as is said, tested his poems by reading them to his cook, they are as human and simple as if he had done so and can be finally as appealing in Canton, Ohio, as in Canton, Kwangtung. On Second Avenue in New York I noticed years ago a Chinese restaurant called The Jade Mountain and, told by a waiter that the owner had taken the title from a book of translated poems, I hoped it was because they were well translated. But it was more probably because of magic in the name, Kiang Kang-hu. I had already been shown respect by the proprietor of a Chinese restaurant in Santa Fe due to my connection with "a great scholar." These days when Kiang is mentioned in The New Canton Cafe, my friend there shakes his head sadly and observes, "Maybe he was too ambitious, but he is still a great scholar."

It happened that, during the Sino-Japanese war, Dr. Kiang joined the puppet government at Nanking as Minister of Education. He wrote me that he considered his act not political but a means of serving his people in captivity, as a scholar should. Unfortunately, when he became later a captive of the Nationalists, they did not relish his explanation and sentenced him to death. Because of appeals from many sources, including two American generals who had met and admired him, the sentence was commuted to life imprisonment. There had to be more appeals before he was permitted brush and paper for writing.

It was after his imprisonment that, still unsatisfied with English versions of the *Tao Teh Ching*, even with Arthur Waley's and Lin Yutang's which were published after my earlier research, I decided that I must attempt one by myself, must try to uncover in Laotzu's book the secret of his profound influence on China's loftiest thinkers and doers. Without Kiang's help, except for the general perception due to our eleven years of collaborating, I pondered and worked for many months, digging out from a dozen or so translations in English what I felt Laotzu must have meant; and for better or worse the resultant "American version" has maintained remarkable popularity in the United States through the past decade. Innumerable letters have certified a readiness among all sorts and conditions of Americans to add Laotzu's wisdom to the wisdom of the West.

Partly because Arthur Waley had thought my turns of expression too smooth and had questioned some of my interpretations, partly because I feared that I had been presumptuous, but finally because I would rather have my readings in *The Way of Life* approved by Kiang than by anyone else, I needed most the letter which came from his Nanking prison, dated August 13, 1948, four years after I had sent him the book. I have heard nothing from him since; and for several years his wife and children have received no answer concerning him from Chinese authorities. But through the silence I hear again, in his letter, the gentle scholar I first heard in Berkeley thirty-five years ago.

"As to your interpretation of Lao-tse" (he uses the older English spelling, instead of my Anglicized form, comparable to our spelling Kung Fu-tze, Confucius) "I can only say that it was entirely your insight of a 'fore-Nature' understanding that rendered it so simple and yet so profound. Lao-tse's text is direct, and we have to go around about it. It is impossible to translate it without an interpretation. Most of the former translations were based on the interpretations of certain commentators, but you chiefly took its interpretation from your own insight, which I term the 'fore-Nature' understanding or, in Chinese, Hsien-T'ien. This Hsien-T'ien understanding is above and beyond words. As the Chinese say, 'All human beings are of the same heart, and all human hearts are for the same reason.' If this reason was not sidetracked by anything of an 'after-Nature,' then everyone would come to an identical or similar understanding. So the translation could be very close to the original text, even without

knowledge of the words. I am grateful to you indeed for your kind dedication, but rather shameful for not being able to assist you in any way."

Though he does not commit himself to my interpretation, this gentle comment from Kiang Kang-hu has assisted me in more ways than one. I have tried to thank him in China, and I thank him here.

It is a warming phenomenon that our having been to all purposes at war with the present government of China's mainland—this fact has not turned our people against the Chinese as people. Russia, behind China, has been our real dread. And I doubt that the Chinese people will long be docile to foreign-inspired masters. Docility to any master is not in their nature nor in their history. Although the Soviet system, insofar as it means local government by guilds, originated in China, the Soviet system as developed by Russia into a police state is alien to Chinese character and tradition. From earliest times scholars and poets have held high place in Chinese government and, though often punished for individualism and candor, have seldom feared to criticize and to oppose and undo tyranny, as Dr. Kiang opposed and helped to thwart the attempted tyranny of Yuan Shih-k'ai. It is notable today that not only a statesman like Syngman Rhee but many thousands of Korean and Chinese soldiers are gallantly, stoutly opposing both Communist tyranny and our own powerful, disgraceful and unprecedented tyranny in imprisoning and tormenting our declared friends. I have a feeling that our own people at large are ashamed of our captains and bargainers. At least there is no surging popular sentiment among us favoring assault on the people of China. And I am convinced that under similar circumstances our feeling would have been less civilized fifty years ago, that among people in the Occident an understanding of people in the Orient has subtly and surely arisen and that this understanding is due more than we realize to the fact that Asian thought and art has reached and touched the West, that we now know Chinese civilization, for instance, to be not only the oldest civilization still vigorous but to be a civilization profoundly informed as to lasting values.

At the moment the element which controls China would seem to have set its face against the wisdom of philosophers and poets who have made China great in the past and who have lately come alive anew in conveying a sense of its greatness to a wider world. But are we less fluctuant, we in the West?

Three years ago I was calling on the Minister of War in London. He had recently returned from an official trip in the Orient and said that during his stay there he had written a poem which was to have been published in *The London Observer*. The Prime Minister, happening to notice a proof of it on the War Minister's desk, had to ask and be told what it was. He advised that it be withdrawn, since poetry writing was beneath the dignity of a Cabinet Member. He probably did not even know that for centuries Chinese Emperors, Premiers and Generals had been proud to write poetry, nor had he any suspicion that his own successor as Prime Minister in Britain would receive a Nobel award for literature.

Cabinet Members come and go. But Li Shang-yin, a gentle scholar, continues saying, as he said in the 9th century:

Literature endures, like the universal spirit,

And its breath becomes a part of the vitals of all men.

And Kiang Kang-hu continues quoting, even in prison: "All human beings are of the same heart, and all human hearts are for the same reason." [Byn20:S. 3]

- 1969 Kunst, Arthur E. *A critical analysis of Witter Bynners "A night mooring near Maple bridge"* [ID D32342].  
Zhang Ji.  
"While I watch the moon go down, a crow caws through the frost ;  
Under the shadows of maple-trees, a fisherman moves with his torch ;  
And I hear, from beyond Su-chou, from the temple on Cold Mountain ;  
Ringing for me, here in my boat, the midnight bell."  
Bynner's poem makes a typically modern effort to translate the conventional and personal vers of the Chinese into modern English rhythm. He does have sensitivity to phonetic patterns. The poem is just too short to properly set out a panoply of English sounds. Whereas the English has spaces at uneven points in the sequence, the lines are pulled apart onto separate planes, torn up in the interior by punctuation marks at odd intervals, and rung up and down from lower case to capital letters. All of which, like all of the Chinese, is very conventional. Categorizing the grammatical functions of Classical Chinese has never been easy. Bynner's poem has a similar grammatical structure : two clauses, one clause, and an extended clause. The huge preponderance of noun-functioning words in the Chinese is not matched by Bynner's major tribute to English convention occurs : explicit subjects for verbs, enumerative articles for nouns, and directional prepositions for precisioning relationships. The Chinese seems quite precise about objects, the English distracts us from the objects by being precise about number, position, direction, and observer.  
One must similarly explore the relations of things in space and in time ; the result is to see how the Bynner version, unlike the Chinese, insists on placing everything for the reader. The very lack of enumeration in the Chinese underlies the feeling of reverberating sounds and lights that leads ultimately to the echo at the end. And the freedoom from grammatically explicit relations keeps each new object ready for a number of possible ways of fitting into the existing context. The overall effect in the Chinese was a series of eruptions, and impression of instability and strangeness ; in the English, the same pervading night gives the effect of the ominous, partially through the self-conscious nervousness of the traveller, partially through the definite but unaccounted-for relation of the actions observed. [Byn5]

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**Byrne, Murray** = Byrne, Murray Lewis (Ballarat, Australien 1928-2012 Ballarat) : Politiker, Minister State Development and Decentralisation, Tourism and Immigration

### *Biographie*

- 1973 Murray Byrne besucht China. [StraL2:S. 294]

**Byron, George Gordon** = Byron, George Gordon Noël Lord (London 1788-1824 Mesolongion, Griechenland) : Dichter

### *Biographie*

- 1819 Byron, George Gordon. *Don Juan ; with a biographical account of Lord Byron and his family ; anecdotes of his Lordship's travels and residence in Greece, at Geneva, & c. : canto III.* (London : Printed for William Wright, 1819).  
Byron's knowledge concerning the Chinese went little beyond what was available in the writings of the early European missionaries who had visited China.  
Er schreibt :  
"Just as a mandarin finds nothing fine,  
At least his manner suffers not to guess  
That any thing he views can greatly please.  
Perhaps we have borrow'd this from the Chinese."  
"Or seen Timbuctoo, or hath taken tea  
In small-eyed China's crockery-ware metropolis." [Byr1:S. 1]
- 1902 Liang, Qichao. *Xin Zhongguo wei lai ji.* [ID D21903].  
Darin enthalten sind kurze Auszüge aus : *The giaour : a fragment of a Turkish tale and The Isles of Greece* von George Gordon Byron.  
Chu Chih-yu : Liang Qichao did his translation with the help of his student Luo Chang, who interpreted for him orally. The translation of *The Isles of Greece*, short and incomplete as it is, had a great influence on the younger generation of the time. All the contemporary translators of the poem read and admired Liang's translation and were influenced by it to a greater or lesser extent. Lu Xun was strongly affected 'intellectually and emotionally' by reading it ; Su Manshu ranked it above Ma Junwu's version ; Hu Shi was so impressed by the beauty of diction that he almost gave up his own effort half way.  
Liang Qichao found in Byron the political reformer he needed to promote his political principles and ideas. He adopted the pattern of the lyrical songs of Yuan drama. [Byr1:S. 16,Byr4]
- 1902-2000 **Byron, George Gordon : Allgemein**  
Chu Chih-yu : The first period of the Chinese reception of Byron starts from the beginning of the 20th century to around 1919, when the May fourth movement broke out. As the publications during this period bear a strong influence of Japanese scholarship, we may call it 'the Japanese period'. May fourth to 1949 may be called 'the European period'. 1949-1959, when the Chinese swallowed wholesale the Russian-Soviet interpretation of Byron and his work, was the 'Soviet period'. Chinese academics always studies Byron in the context of the struggle between two opposing political forces. Byron was no longer a lone fighter, but a representative of a new political power, the rising radical democratism. Nor was his work merely the expression of his thought and the venting of his personal feelings. It was also the resentment and protest of the broad labouring masses against reactionary reality. Byron's contemporaries' adverse criticism and condemnation of him were looked upon as the manifestation of the reactionary classes' fear and hatred for the progressive forces.  
From 1960 to the beginning of the Cultural revolution, the Sino-Soviet split brouth great ideological changes. As a result, the study of Byron took an ultra-Leftist path, we can call this 'the Maoist period'. After the Cultural revolution, the study of Byron in China fell into a state of confusion, but gradually began moving towards the West again.

1902-1914 : The early translators introduced *The Isles of Greece* to China, to a great extent, out of political considerations. They intended to borrow this new image of Byron to awaken the Chinese people's love for freedom and justice, to encourage the oppressed to overthrow their feudal rulers. Liang Qichao found in Byron the political reformer he needed to promote his political principles and ideas. Lu Xun saw him as a revolutionary rebel-poet who could breathe some new air into Chinese literature. Su Manshu viewed him as an example in everything he did and vented his own longings and despair in translations. Liu Bannong added filial devotion, a quality the Chinese have held a virtue since ancient times. *The Isles of Greece* expresses a kind of patriotic spirit and rebellion that the passive resistance of the traditional Chinese poet could never reach. Above all, Byron had a special appeal for the Chinese translators primarily because of his sacrifice for the Greek independent cause. Byron's image and spirit, deep down, coincided with that of the traditional patriotic scholar. His rebellion and heroism provided a handy model, one which could serve as a 'catalyst' of political and social reform, of democracy and the cause of national independence.

1976-1985 : Since the essay by Anna Elistratova, the comments on the *Turkish tales* had usually been negative in China. But in the eighties we find a general confusion. From the perspective of class analysis, one scholar pointed out that Byronic heroes are 'in nature out-and-out egoists split off from the bourgeois aristocracy' (Zhang Yaozhi). This mainly referred to Conrad in *The corsair* and Lara : 'Restricted by his bourgeois world outlook, Byron fails to expose Conrad's nature of the bourgeois aristocracy who make their fortunes by piracy. Instead, he concentrates his efforts on presenting Conrad as having a bourgeois humanistic virtue'. (Zhu Weizhi and Zhao Feng). Most of the critics rejected the individualism Byron advocated through his heroes. As for the source of Byron's individualism, it was determined by the limitations of the times - 'the rise of the English proletariat was still in its early rising stage – or it was 'determined by the bourgeois ideas of Byron's world outlook'.

*Manfred* was looked upon in China as the summit of the development of Byron's individualism and pessimism. The image of Manfred was generally described as 'a free, independent but pessimistic rebel who defies any danger and temptation and never forsakes his dignity'.

The prolific output of Byron's Italian period was customarily attributed by Chinese critics to his participation in the Italian revolutionary movement. *Cain*, written in Italy, was highly thought for its realistic meaning, as the play 'expresses Byron's concern for the fate of the European peoples in the reactionary political conditions under the rule of the Holy Alliance. The year 1812, when *Cain* was created, was the year of the feudal restoration in European countries. Whether it was the poet's real intention or not, the Chinese critics believed that Byron, to counter the renewed power and authority of the Church, re-interpreted the biblical story from a revolutionary point of view. In the Chinese view, Cain and Lucifer are both positive heroes. Cain is a reaction against an 'anti-social, anti-human' religion and a protest against 'a religious mythology which imposes upon the people an attitude of submission to the 'status quo' and to their fate.

*Don Juan* was the best received of Byron's works in China, because it exhibits the creative mode which the Chinese hold in the highest esteem, the combination of 'revolutionary realism with revolutionary romanticism'. The first and foremost content the Chinese critics pointed throughout the satire to Byron's strong antipathy towards and denunciation of the reactionary forces headed by the Holy Alliance, and his eulogy of freedom. In general, *Don Juan* was hailed as a progressive epic satire which punctured the arrogance of the reactionaries and enhanced the morale of the bourgeois democratic forces. In sum, Chinese studies of *Don Juan* lack more comprehensive research, they fail to treat the poem as a poetic entity.

Byron's popularity in China has lain primarily in his participation in the Italian independence movement and his last heroic actions in Greece. The rebellion against social conventions revealed in his works greatly enhanced his reputation, but without his final sacrifice for the Greek independence cause, the poetry alone of a poet as morally flawed as Byron could not have had such a great impact. His poetry was introduced to China as the moral poetry of a moral poet. As a poet, Byron attracted the Chinese literati because he expressed openly the kind of rebellion that the passive resistance of the traditional Chinese poet could never reach. The Chinese introduction of Byron as a person has been highly selective, again to serve particular purposes. The fundamental reason for this selectivity, I believe, is that a complete picture of Byron, complete with all the controversies he stirred up in England, would not conform to the Chinese standards of a hero. If 'the complete Byron' is a combination of man, poet, rebel-fighter and thinker, the Chinese paid more attention to him as rebel-fighter and thinker. His poetic works were discussed only if they shed light on his heroic deeds and his thought.

Guo Ting : From 1890 to 1930 Byron enjoyed his greatest popularity in China for almost half a century. Especially in 1924, Byron's centenary year, several articles and whole issues of journals, written or compiled, were devoted to him. Moreover, in China, the interpretation of Byron's achievement and aristocratic background was slightly different from what was perceived in Japan. In China, Byron's early fame in English society was less talked about ; instead, the poverty that Byron experienced in his childhood and his being excluded by the English upper classes were associated with his determined resistance to tyrannical rules and oppression. Thus, despite his title of Baron, Byron became the spokesman of the poor and the oppressed in the eyes of the Chinese public.

Byron became an alleged hero, who also wrote poetry, rather than a poet by profession and reputation. China's Confucian culture and feudalistic ideology formed in the past centuries also contributed to a filtering of Byron's image as well as to a selective translation of his works. This explains why certain poems of Byron were repeatedly translated in a fairly short period, but other more romantic and rebellious works were overlooked for a long time, and why, in China, Byron could for so long enjoy the image of an idealist and passionate nationalist. As a Western romantic poet, Byron was presented as a nationalist and well-educated writer, aware of the Chinese poetic tradition, through archaic translation. During the period from 1944 to 1966, the romantic side of Byron was more emphasized, and his works such as *The Corsair*, *Dun Juan* and *Childe Harold's Pilgrimage* were translated. During the Cultural Revolution, translation of Byron's works was completely halted. Byron's romantic poems were excluded because of his Western capitalist background.

The situation changed in 1949, the classical poetics that had been used in the translation of Byron's works were supplanted by those of modern Chinese poetry, which allow a freer form and places less emphasis on rhyme and meter. This change came with the "New Culture Movement", in which classical Chinese language was gradually abandoned, and was replaced by 'baihua'.

Influence from both individual critics and literary organizations on the translation of Byron in China are particularly important, given the limited translations of Byron's work and the reputation that he developed in a fairly brief span of time. For many Chinese literati, the focus was not to review translations, but to support and reinforce Byron's established heroic image by adding or emphasizing certain information on the writer and his works. A few Chinese literary organizations, such as the Chuangzao She (Creative Society) and Wenxue Yanjiu Hui (Literature Study Society), had given Byron and his works a passionate welcome in the early 20th century.

Nowadays, in a majority of the textbooks compiled for students studying English literature, Byron is listed as an important poet in the Romantic period (along with other writers, such as William Blake, Robert Burns, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley and John Keats). Like these other poets, Byron is often given a brief introduction outlining his background, accompanied by excerpts from his poems. But almost all these introductions and excerpts tend to represent and emphasize Byron as a progressive poet standing for the proletariat and human liberty.

Gregory B. Lee : The reason for Byron's enthusiastic reception in a China faced with the high tide of British imperialist ambition, is perhaps yet more complex than a straightforward approval of Byron's alliance with Greek independentists, of his defence of the marginalized, colonized subject. Two 19th century events connected by the role of one British ruling family, yet separated in space and time by six decades and a whole continent, are both well-known to millions of Chinese readers ; yet only one of these is embedded in Green national consciousness.

For the Chinese reader of the early 20th century, and in objective historical terms, the words penned by Byron had become even heavier with meaning. British imperialism had entered a new expansionist and territorialist phase and its ideological disdain for the Other, especially the Other of colour, knew few bounds. [Byr1:S. 2-3, 36, 93, 136-149, 162-163, 165-166, Byr4, Byr3, Byr6]

- 1904 Liang, Qichao. *Yin bing shi wen ji lei bian* [ID D26457].  
Liang schreibt : "Byron loves freedom above anything else. He seems to have been born a great writer and a lover of Greece... he died in the Greek army fighting for the independence of Greece. He can be regarded as the first great hero among writers. He wrote The giaour to encourage the Greek people, but it sounds to us now as if the passage were addressed to China."  
"Also the poem is the voice of a subjugated nation, it gives the reader the needed encouragement and power. It seems that every word of it is addressed to the Chinese people of today." [Byr4]
- 1905 [Byron, George Gordon]. *Ai Xila ge*. Ma Junwu yi. [ID D26395].  
Chu Chih-yu : Ma Junwu could read Byron in the original. One of the outstanding features of his translation of *The Isles of Greece* is its readability, or 'singability'. Although he made a number of mistakes, innocent or intentional, in many places his version reads better and smoother than others. The influence of Ma's version, and of *The Isles of Greece* itself, is also reflected in the earliest history of English literature.  
The major theme of Byron's poem *The Isles of Greece* is to recall the past glories and lament the present degeneration of the Greeks. Ma Junwu's version stresses this theme, faithfully conveying the original idea. But, as his title suggests, he over-emphasized the melancholy aspect of the poem. In fact he was reading his own feelings into Byron's verse. In the short preface, he says, "Alas ! Byron lamented the fate of Greece, and we are too busy lamenting ourselves". If Byron's poem contains heroism, melancholy, and sarcasm, In Ma Junwu's translation the sad mood permeates the whole poem, and sarcasm fades into the background. Ma Junwu's translation of the couplet is more inspired and creative than Su Manshu's and Hu Shi's versions, for it is authentic and beautiful Chinese poetry ; and it is also closer to the original in sense.  
Ma Junwu borrowed the image of Byron to 'lament' the fate of his country'. He used septisyllabic lines with occasional variations. [Byr4]
- 1908 Lu, Xun. *Mo luo shi li shuo = On the power of Mara poetry*. [ID D26228]. [Auszüge].  
Lu Xun erwähnt George Byron, Percy Bysshe Shelley, Thomas Carlyle, William Shakespeare, John Milton, Walter Scott, John Keats, Friedrich Nietzsche, Johann Wolfgang von Goethe, Henrik Ibsen [erste Erwähnung], Nikolai Wassil'evich Gogol, Platon, Dante, Napoleon I., Ernst Moritz Arndt, Friedrich Wilhelm III., Theodor Körner, Edward Dowden, John Stuart Mill, Matthew Arnold, John Locke, Robert Burns, Aleksandr Sergeevich Pushkin, Adam Mickiewicz, Sandor Petöfi, Wladimir Galaktionowitsch Korolenko.

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 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 forgot 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 they 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 decline and fall of a state has always begun with its 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 be 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 gütziges 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.

Chu Chih-yu : Lu Xun adapted for the greater part of *Mara poetry* his Japanese sources (Kimura Katataro), he also added some of his own comments and speculations.

Guo Ting : Given Lu Xun's leading position in the Chinese literary field at that time, his defense of Byron was powerful and set the overarching tone for the time of Byron when he was first introduced to Chinese readers.

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,Milt1,Byr5,Byr3,Ibs1:S. 34,Ibs109]

1909

[Byron, George Gordon]. *Bailun shi xuan*. Su Manshu [ID D23321].

Chu Chih-yu : Su Manshu was the first important Byron translator ; his life was characterized by a mixture of melancholy, nostalgia, delicate sentimentalism, and revolutionary enthusiasm ; his seemingly neurotic behaviour and disarming personality had an aura of fascination about them ; and finally, his poems manifest a unique personal freshness as well as a sort of 'modern flavour' in keeping with admiration and deliberate self-identification with Byron. Su Manshu once described Byron's poems as being "like a stimulating liquor – the more one drinks, the more one feels the sweet fascination". The reason why he enjoyed Byron's work can be explained by the similarities between their personalities and experiences. In the Turkish conquest of Greece, Su saw a parallel to the subjugation of China by the Manchus against whom he fought bravely in his youth. Being a man with a strong national pride, he was immensely impressed by the relevance of the spirited poem to his time and felt inspired by Byron's heroic militant efforts in Greece. In his translation, he interpreted Byron's poem to utter his own views about his people and the fate of his country. During the time when he did the translation, he was a lonely wanderer in Japan, distressed by his fate and that of his country which was still under the corrupt rule of the Manchus. There was not a single soul upon whom he could rely for comfort and understanding. It was natural that the pathetic exile, Childe Harold, would arouse his nostalgic feelings and *The Isles of Greece* incite his nationalistic indignation. Essentially, his enjoyment and translation of Byron were compensatory. He turned to Byron as if to a pre-existent pattern of his own suffering which afforded him both self-expression and catharsis.

Su Manshu voiced his personal feelings and sentiment in the translation. He rendered his version in pentasyllabic regulated verse. [Byr4]

1913

Su, Manshu. *Tao Yuan xuan yan*. In : Min li bao (21. Juli 1913).

Er schreibt : "In the old days, when Greece was fighting for its independence, the English poet Byron joined in the military actions of the Greeks, wrote poems to encourage them and lamented their past glory, saying, 'Greece ! Change thy lords, thy state is still the same ! Thy glorious day is o'er, but not thy years of shame'." [Byr1:S. 29]

1914

[Byron, George Gordon]. *Ai Xila*. Hu Shi yi. (1914). [ID D26396].

Chu Chih-yu : Hu Shi adopted in his translation the Chu ci style. [Byr4]

1924

[Brandes, Georg]. [*Bailun*]. Zhang Wentian yi. [ID D26458].

Zhang Wentian translated the Byron section in the book of Georg Brandes' *Main currents in 19th century literature in Chinese*.

Brandes schreibt : "It is probable that the subject of love between brother and sister was one often discussed by Shelley and Byron. What incensed Byron more than anything else was the pious horror displayed by the orthodox Bible Christians, one article of whose faith it is that the human race, as descended from one man and woman, multiplied by means of marriage between brother and sister."

Chu Chih-yu : Brandes attributed Byron's loneliness and his erratic behaviour to genetic factors : "thus the poet [Byron] had wild blood in his veins". This view was readily accepted by Chinese scholars. Wang Tongzhao wrote "Genetics has become one of the important sciences" and most of Byron's neurotic behaviour was "inherited from his mother". Gan Naiguang argued : "If we ascribe Byron's romantic character to the society, then we underestimate the power of genetics". The term 'romantic character' used by Wang Tongzhao refers to 'uncontrollable passion' or simply to Byronism in its broadest sense. Byron's lifestyle, his spirit of revolt, his passion, impulsiveness, restlessness, indignation, revenge, cynicism, etc. It may seem superficial for the Chinese to have simply borrowed from Brandes whatever he had to say about Byron. But this borrowing demonstrates respect not so much for Brandes as for a totally new and scientific approach to literature hitherto absent in Chinese criticism. Georg Brandes' interpretation of Byron's fortunes in England, both literary and personal, was conveyed faithfully to Chinese readers, although few of the Chinese writers acknowledged their sources. He accredited the fall of Byron's reputation, not unjustifiably, to his wife and the general public, and most of all to other jealous writers. It is true that Byron's marriage [with Annabella Milbanke] was a big mistake.

The Chinese are more circumspect in dealing with matters like incest. It is obvious, that almost every contribution of *Xiao shuo yue bao* had read Brandes' book, or at least the chapters on Byron. But they all avoided touching on this sensitive subject directly. Xi He mentioned the separation briefly and his only comment was : "Generally speaking, English society resented Byron's conduct and sympathized with Annabella Milbanke". Wang Tongzhao's version was more ambiguous : "Byron returned to London to find, to his surprise, that he was attacked without reason by the blind public". Gan Naiguang put the blame on Miss Milbanke but his argument was hardly convincing. He observed that the English reasonably expected Miss Milbanke to be able to tame the wild horse [Byron] once they were married, but that Miss Milbanke did not prove equal to the heavy task. She was a woman who observed the so-called moral principles of the time ; she was upright but unfeeling. She never sinned but she never forgave. Gan's article was basically a free translation of passages from Hippolyte Adolphe Taine's *History of English literature*. Transl. From French into English by J. Scott Clark. (New York, N.Y. : Colonial Press, 1900). [Byr1:S. 47-48, 50]

1924

Tang, Chengbo. *Bailun de shi dai ji Bailun de zuo pin* [ID D26413].

Tang schreibt : "Byron's life-long career can be contained in the word 'rebellion'... Byron is a great second class poet, although the second class is not the best. His verse is the best poetry of emotional tragedy.... The disturbance and conflicts inside Byron's heart could only be expressed through his poetry. What he saw, felt, thought, fantasized, and dreamed of were only himself. Byron tried in vain to liberate himself from himself. All the sorrows, disillusion, revolts, sentiments, and travels in his poetry were his own."

Chu Chih-yu : Tang Chengbo's essay, a translated version of Taine's chapter [History of English literature], is one the first attempts to introduce Byron as a poet. It covers Byron's social background, poems, style, his European influence, and Byron in the eyes of Western critics. [Byr1:S. 61-62]

- 1924 [Koizumi, Yakumo = Hearn, Lafcadio]. *Ping Bailun*. Chen Bao yi. [ID D26398].  
Lafcadio Hearn schreibt : "Byron has a double personality : on one hand he is imprudent, selfish and sensual ; on the other generous, chivalrous, and noble... That Byron's influence spread all over Europe is not because he promoted any thought, but because his works revealed a truth to the world. Ne was neither a philosopher nor a logical thinker. Byron temporarily confused the European literary wordls with his satanism. But we should keep in mind that Byron himself did not intend to do so, nor did he fully understand the thought himself, but he made it all the rage for a time. He liked to write about the violent, brutal characters, making people aware, perhaps he was not aware himself, of the force of nature : no one could be absolutely free from the control of the force of the nature. His heroes' lives were a symbol of this contradiction. Later, with the emergence of people greater than Byron, who revealed the same truth through sound and accurate thinking, Byron began to be forgotten."
- Chu Chih-yu : Hearn believed that Byron's distorted character was influenced by his perverse parents and his clubfoot, the causes of his unhappy childhood. His assessment of Byron's achievements in poetry was from a purely academic point of view. He attempted to answer the question why Byron's work had been so popular in England and Europe during his own lifetime and why suddenly he had lost most of his readers in recent years. Byron incorporated a satanic quality in his heroes, who were not real daemons but 'noble and gloomy, mysterious and beautiful'. [Byr1:S. 57-59, 61-62]
- 1924 *Chen bao fu kan* : Supplement ; 21. und 28. April (1924).  
Zum 100. Todestag von George Gordon Byron.  
Darin enthalten sind sechs Artikel über Byron und acht Übersetzungen von Gedichten von Byron. [Byr1:S. 64]
- 1924 Xu, Zhimo [*Bailun*]. [ID D26491].  
The first essay is by Xu Zhimo. It is a poet's personal admiration for and appreciation of the English hero expressed in lyrical prose, an eulogy of Byron's physical beauty and romantic sentiments with passages from Byron's poetry incorporated into it with or without the author's translations.  
Xu Zhimo schreibt : "Byron stands on the beach of Missolonghi. The sea undulates in the setting sun. Before him is a bleak evening scene : no human traces, only a stretch of sand, several shabby huts, ruins of ancient temples, two or three grey pillars, a few broad-winged sea-gulls hovering in the sky. He stands on the beach, recalling the glories of ancient Greece : literature of Athens, valour of the Spartans ; the colour of the evening hue has not faded over the past two thousand years, but the souls of freedom have not left a trace. He stands there alone, thinking of his own life." [Byr1:S. 65]
- 1924 Wang, Tongzhao. *Bailun shi zhong de se jue* [ID D26459].  
Er schreibt : "From the colours he used, we see mountains exuberant and murky, seas vast and gloomy ; we see even more of the wounded heart of the young poet, bathed in flowers of blood, struggling in the great, profound, dark and gloomy nature. Is this Wordsworth's scenery full of friendly creatures ? Is this the nature meticulously and leisurely analyzed by Keats ? No, it is Byron's own. This is the dark, deep colour rising from Byron's broad, gloomy heart, covering all his impressions of mountains, seas, forests, ripples and flowers, animals and humans."  
Chu Chih-yu : The idea, argument, and examples – except the general tone and conclusion – are taken from the Byron chapter of Pratt, Alice Edwards. *The use of color in the verse of the English romantic poets*. (Chicago, Ill. : University of Chicago Press, 1898). He noted that in his early poems, Byron particularly favoured several colous of the eyes, hair and skin, and loved the 'dark-blue deep'. And here he summed up the characteristics of Byron's immature poetry : first, 'the meagerness and conventionality of colouring' ; secondly, 'his interest in Man was not as great as in Nature' ; and thirdly, 'his love for the hues of large expanses of water'. [Byr1:S. 64-66]

- 1924 Liu, Runsheng. *Bailun zhuan lue de pian duan* [ID D26460].  
Liu schreibt : "Byron's mother was a talented and moral lady with a noble and pure mind. She tried her best to educate her son, so most of Byron's knowledge was learnt from her. This was the most fortunate thing in Byron's life. Without it he would never have been as great as he has become today." [Byr1:S. 66-67]
- 1924 Ye, Wei. *Bailun zai wen xue shang de wei zhi yu qi te dian* [ID D26461].  
Ye Wei's essay is essentially a condensed paraphrase of the chapter "Characteristics : place in literature" in : Nichol, John. Byron. (London : Macmillan, 1902).  
Er schreibt : "Goethe ranks him [Byron] as the first English poet after Shakespeare, and is followed by the leading critics of France, Italy, and Spain. Goethe urged Eckermann to study English that he might read him ; remarking : 'A character of such eminence has never existed before, and probably will never come again. The beauty of *Cain* is such as we shall not see a second time in this world. Byron issues from the sea-wave ever fresh. In *Helena*, I could not make use of any man as the representative of the modern poetic era except him, who is undoubtedly the greatest genius of our century. The English may think of him as they please ; this is certain, they can show no (living) poetry who is comparable to him... Of those poets of the early part of the nineteenth century, Lord John Russell thought Byron the greatest. Macaulay had no hesitation in referring to Byron as 'the most celebrated Englishman of the 19th century... Byron has been sinking at an accelerated rate for the last ten years, and has now reached a very low level. His fame has been very great, but I do not see how it is to endure ; neither does that make him great. No genuine productive thought was ever revealed by him to mankind. He taught me nothing that I had not again to forget... Shelley tells us, 'wheter he went, became the nucleus'. But he was too overbearing to form many equal friendships, and apt to be ungenerous to his rivals. His shifting attitude towards Lady Byron, his wavering purposes, his impulsive acts, are a part of the character we trace through all his life and work, a strange mixture of magnanimity and brutality, of laughter and tears, consistent in nothing but his passion and pride. Many other critics were very lenient towards his excesses, but there is one respect which we cannot be happy with him. He once said, 'I regard them as very pretty but inferior creatures. I look on them as grown-up children give a woman a looking-glass and burnt almonds, and she will be content.'" [Byr1:S. 64-69]
- 1924 Xu, Zuzheng. *Bailun de jing shen* [ID D26463].  
Xu schreibt : "When commemorating a [foreign] poet, we naturally want to understand his real world. Just empty and matter-of-fact biographical sketches will not do ; to lump together some free translation of foreign criticism is meaningless. At least we should study and introduce his poems, such as translate and annotate [his poetry] before we can fully appreciate him."  
Xu Zuzheng pointed out the contemporary relevance of the study of Byron in China. He was not only dissatisfied with the mere translation of Western materials about Byron, he was disappointed with the reality of literary developments in China. [Byr1:S. 69-70]
- 1924 Liang, Shiqiu. *Bailun yu lan man zhu yi* [ID D26464].  
Liang schreibt : "Byron represents an extremist rebellious spirit. Let's look at his portrait : dishevelled curly hair ; brilliant eyes looking as if they could penetrate all the vanity of life ; head held high, back straight, as if ready to fight the world. Don't they vividly embody his rebellious spirit ?" [Byr1:S. 70-71]
- 1924 Jiang, Jiayan. *Bailun de lang man shi* [ID D26465].  
Er schreibt : "True, we should encourage revolutionary literature ; but, we do not need to oppose literature about [life's] depression and love. It has its own eternal value. Just let those who enjoy it study it. The sentimental and passionate works of Byron, Shelley, Dante, and Goethe have their eternal value. And now their works will be considered inferior because the authors were not proletarians. Isn't that writers of the first and second classes are being oppressed by the proletariat ? I shall have to appeal on their behalf." [Byr1:S. 72]

- 1924 Letter from Guo Moruo to Cheng Fangwu (1924).  
"I cannot help admiring Byron when I think of his heroic death far away from his homeland. Yet considering the fact that he is a noble, a wealthy and happy noble, I realize his world does not belong to me at all." [Hardy1:S. 106]
- 1924 100. Todestag von George Gordon Byron.  
In April 1924 over twenty literary magazines in China produced special sections on Byron, carrying over fifty memorial articles and about a dozen new translations of Byron's poetry in addition to the numerous passages cited in the articles. Many articles or translations were published in more than one magazine at the same time. The most prominent were *Xiao shuo yue bao*, *Chuang zao yue kan* and *Chen bao*. [Byr1:S. 45-46]
- 1924 *Xiao shuo yue bao* ; vol. 15, no 4 (1924).  
Zum 100. Todestag von George Gordon Byron.  
Zheng Zhenduo schreibt in der Einleitung : "We love writers of genius, especially great rebels. That is why we prize George Gordon Byron, not only for his preeminent genius but for his impassioned rebellion which moves us more deeply than his poetry. He is indeed one of the supreme rebels of modern times, rebelling against the devil who suppresses freedom and against all hypocritical and pseudo-moralistic societies. Byron is the exception to the rule that poets owe their immortality to their works." [Byr1:S. 47]
- 1925 Lu, Xun. *Za yi* (1925). [ID D26466].  
Lu Xun schreibt : "It is said that the youth are fond particularly of Byron, and I think this is generally true. As far as I am concerned, I still remember how I enjoyed and was excited and envouraged by reading his poems. Another reason for the exceptional affection for Byron among the Chinese in those days was that he had assisted the independence cause of Greece. During the last years of the Qing dynasty, revolutionary thought prevailed among a section of Chinese youth. Any cry for revenge and rebellion was bound to have a response." [Byr1:S. 31,Byr4]
- 1926 Liang, Shiqiu. *Bailun yu lang man zhu yi* [ID D28833].  
Liang lauded Rousseau as 'the pioneer of the French revolution' and 'the ancestor of the romantic movement in the whole of Europe'. The mission of Rousseau, Liang declared, was to 'get rid of the fetters on the human spirit and to help people acquire the freedom to develop themselves without restraint'.  
He also praised Byron, saying that his ideas represented 'universal human liberal thought' and that his poems symbolized 'the holiest earth-shaking outcry of humankind'. He added that no romantic poet could surpass Byron in poetic self-expression and that, in spirit, Byron was 'equal to Goethe'. [Babb23]
- 1936 [Maurois, André]. *Bailun de tong nian*. Tang Xirui yi. [ID D25277].  
Chu Chih-yu : Maurois's Byron was a great contribution to Western Byron scholarship. Maurois was a good critic and biographer. In this book, he did not try to prove something, but simply presented to use a life character, a human being as well as a noble soul. Unlike Brandes, who distrusted Byron's journals and letters, Maurois relied on them abundantly, especially regarding Byron's private affairs. Again, unlike Brandes, he stood on a more neutral ground. He did not raise Byron to the level of God nor did he try to cover up or defend his weaknesses. The book is a biography, focussing more on life than on poetry. When poems are discussed, they often serve as illustrations of certain aspects of his life. Its translation should have provided Chinese readers with a more comprehensive understanding of Byron as a real person. From this translation (chap. 1-13) the Chinese learned more about Byron's early childhood, his mother, his school life, and some of his women. [Byr1:S. 76]

- 1943 [Tsurumi, Yusuke]. *Bailun zhuan*. Chen Qiuzi yi. [ID D26447].  
Chen Qiuzi schreibt in der Einführung : "Will the striving Chinese intellectuals of today, especially the younger generation, who worship Byron for his heroic deeds, be deeply moved and nobly inspired by this biography ?"  
Chu Chih-yu : Tsurumi's Byron came during the Japanese War. At this time of national crisis, the glorious image of Byron again played a very important role in encouraging the Chinese to defend their country. Tsurumi believed in the political power of Byron's poetry. He wrote the book in the hope that Byron's spirit could inspire Japanese youth. The aspect of Byronism he admired the most seems to have been Byron's uniqueness, his unique ideas, 'ideas that shocked all the people'. All the facts, the analysis and interpretation of Byron's behaviour, and very often, even the diction were taken from Maurois. The difference is, that Tsurumi usually quoted Byron's letters and journals directly from Moore's book and at greater length, and he adapted remarks from Taine and Arnold on Byron's poetry. He also added some brief description of the plots of Byron's major poems. The book was overloaded with eulogistic words such as heroism, genius, freedom, revolution, rebellion, uniqueness etc. About Byron's women, Tsurumi followed Maurois' presentation except in his description of Byron's relationship with his half-sister. He neither supported nor rejected the charge of incest again Byron, but simply shunned the topic as best as he could. [Byr1:S. 76-78]
- 1946 [Nichol, John]. *Bailun zhuan*. Gao Diansen yi. [ID D26446].  
Chu Chih-yu : Nichol paid more attention to Byron's achievement in literature and his treatment of the subject was in a different fashion and style from Brandes, Maurois and Trsurumi. Nichol was more objective than the non-English critics. He describes Byron from the points of view of other people. The book comments on Byron from different people and perspectives, which include Byron's contemporaries, relatives, associates, friends, and enemies, as well as later critics. Byron was presented not as a great hero or fighter but as a real human being, with strengths and weaknesses, a Romantic poet with a creative imagination and artistic limitations. [Byr1:S. 78]
- 1951 Makesi, Engesi lun wen xue yu yi shu [D26469].  
Marx schreibt : "The true difference between Byron and Shelley is this : those who understand and love them think it fortunate that Byron died in his thirty-sixth year, for if he lived longer, he would have become a bourgeois reactionary ; the regret, however, that Shelley died at twenty-nine, for he was a revolutionary through and through, and would always have been in the vanguard of socialism." [Byr1:S. 106]

1954

[Elistratova, A.A.]. *Bailun*. Li Xiangchong yi. [ID D26434].

Elistratova schreibt : "It is the workers who are most familiar with the poetry of Shelley and Byron. Shelley's prophetic genius has caught their imagination, while Byron attracts their sympathy by his sensuous fire and by the virulence of his satire against the existing social order. The middle classes, on the other hand, have on their shelves only ruthlessly expurgated 'family' editions of these writers."

Chu Chih-yu : Elistratova criticized the English critics' hostility towards Byron and their distortion of his work. She emphasized the ideological connection between Byron's political stand and the aspiration of the popular masses to seek emancipation. She pointed out : "Byron's political comments and his poetry embodied the democratic cultural elements conceived under the living condition of the exploited labouring class of England". Byron was 'an excited witness, protector, and singer of the English labouring class' early spontaneous and immature activities'. She thus raise Byron's political comment to the same level as his poetry. The so-called political stand was, as far as Elistratova was concerned, the writer's attitude towards the labouring people. This happened to coincide with the criterion proposed by Mao that literature and art should serve the broad labouring masses.

Byron's scepticism, melancholy and gloom were construed by Elistratova as the result of the temporary failure of the progressive trends in their struggle against the reactionary forces. To Byron's melancholy she took a critical attitude. But her criticism was not pointed at Byron himself. From the perspective of historical materialism, she regarded this drawback of Byron's character as a limitation of his times. Byron's contradictions reflect the historical contradictions of the English democratic movement itself. About Byron's social life, she dwelt upon his two parliamentary speeches, which Chinese scholars had seldom mentioned before ; and later this subject was to become imperative in all Chinese biographies of Byron.

One of the most important arguments which run through Elistratova's article : 'The people versus the individual'. She regarded *Manfred* as the summit of Byron's individual rebellion and, at the same time, paradoxically, as marking the failure of his individualism. She observed that Manfred's rebellion against society is presented as an issue of philosophical ethics, which is not too far away from Western interpretations. Elistratova commended *Prisoner of Chillon*, *Prometheus* and the last two cantos of *Childe Harold* in which, the revolutionary poet asserted that the meaning of life and art lies in the fighting for freedom. Like most modern critics, Elistratova regarded *Don Juan* as the summit of all Byronic creation, calling it 'an excellent combination of revolutionary romantic enthusiasm with cool-headed realism and understanding of material relations which constitute the base of social development'. Her interest in *Don Juan* was focussed on its progressive political significance, its satire on the Holy Alliance, and its scoffing at the Lakers.

Firstly, starting from a Marxist point of view, Elistratova underlined the realistic significance of Byron's work. Secondly, as a socialist critic, she showed a particular interest in the relationship between the individual and society. She put a high value upon Byron's affinity with the people but held a critical view of his individualistic tendency.

Elistratova had a profound influence on Chinese academic circles. The Chinese translation immediately became an authority in the field, a blueprint for the Byron section of Chinese versions of English literary history. Its political viewpoint and research methodology were followed faithfully and mechanically. This article put an end to what we call the 'European period' of Byron studies in China, and marked the beginning of the 'Soviet socialist period'. [Byr1:S. 94-98, 100-102]

- 1956 Du, Bingzheng. *Ge ming lang man zhu yi shi ren Bailun de shi* [ID D26467].  
 Chu Chih-yu : Du Bingzheng made the first echo of Elistratova's article. The article is not an introduction of Byron's poetic works, but more like a report on his research into the political meaning of Byron's poems. Du was one of the few real experts of English literature. It is the effect of Du's adjustment to the demands of the new literary policy. At that time the Chinese, following the Soviet example, were beginning to criticize the 'idealist conception of literature' of Western bourgeois scholars. Du Bingzheng found the 'materialistic basis' for Byron's rebellion, that is, the worker's movements in English society and the contemporary European situation : the French Revolution, the Napoleonic War, and the Holy Alliance. Yet in treating Byron's individualism, he insisted, "It is Byron's 'Class status', that made it impossible for him to rid himself of individualism : the idea of the individual conflicting with the masses often does mischief in his mind". Du's essay bears a strong mark of the new Soviet age of Byron studies. [Byr1:S. 102-103]
- 1956 [Byron, George Gordon]. *Tang Huang. Zhu Weiji yi.* [ID D26427].  
 Zhu Weiji added a politically fashionable introduction, in which he sang Byron's praises for his devotion to freedom but attributed Byron's divorce to the British bourgeoisie's sowing of dissension. [Byr3]
- 1957 Zhang, Yuechao. *Yingguo de ge ming de lang man shi ren Bailun* [ID D26468].  
 The text is an enthusiastic endorsement of Byron's progressive thought and political activities. [Byr1:S. 104]
- 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 dialectic 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]

- 1961 Yang, Dehua. *Shi lun Bailun de you yu* [ID D26471].  
 Yang Dehua schreibt : "According to some people, in his poetry Byron was not only opposed to the feudal autocratic system but also opposed to the bourgeoisie, and his sympathy was with the workers. They believed that Byron's works are tinged with melancholy because the contemporary workers' movements were not fully developed and because Byron could not see the beautiful prospect of human emancipation. In this point, we beg to differ."  
 Chu Chih-yu : Yang Dehua's essay was also intended to provide an annotation to Marx's commentary. His article was less well organized compared to An Qi's, full of Byronic 'digressions', self-contradictory statements, and arguments which are confused and confusing. He posed more questions than he answered. Yang tried to give an explanation for Byron's melancholy from a historical perspective, which is one of the common features of Marxist criticism. He quoted extensively from Marx's assessment of the political and economical relations of 19th-century Europe. Yang Dehua analyzed the contemporary political and economic situation, observing that Europe was in a state of transition with the feudal system on the brink of collapse and capitalist relations of production spinging up. He classified Byron as an 'aristocrat in decline' who 'betrayed his own class and came over to the bourgeoisie under the impact of the bourgeois revolution'. [Byr1:S. 106, 109-110]
- 1964 Yuan, Kejia. *Bailun he Bailun shi ying xiong* [ID D26472].  
 Yuan schreibt über Byron's *Childe Harold* : "After the first six pages [of Canto I], as soon as Childe Harold enters Napoleon-occupied Spain, the author kicks out Childe Harold and steps forward. The listlessness, boredom of the young aristocrat a moment ago is replaced by the fiery enthusiasm of a democratic combatant. In the second canto, [Byron] censures the English plunder of the Greek relics, attacks religious superstition, eulogizes the Albanian fighters, and expresses his discontent with Greek submission to Turkish rule, he does this all by himself. He does not even allow Childe Harold to get a word in edgeways."  
 Chu Chih-yu : Yuan applied a more eclectic approach, dividing Byronic rebellion in two aspects, the progressive and the passive. He observed that after the French Revolution, there appeared in Europe a wave of bourgeois national and democratic revolutions. He considered these revolutions progressive and believed that the Byronic heroes' pursuit of individual freedom, dignity, happiness, and liberation coincided with the ideal of freedom and democracy which the democratic classes were striving for, and that, in terms of historical materialism, it was in keeping with the historical trend. The passive side of the Byronic hero to which he referred was mainly his melancholy and despair.  
 Yuan found two different kinds of rebellion in *Childe Harold* : Childe Harold's ennui and escapism and Byron's direct call to the oppressed people to drive out the invaders.  
 Ye Zi accused Yuan of 'objectively propagating bourgeois ideology'. Yuan replied : While obliged to admit that individualism was the core of bourgeois ideology. He insisted on the separability of bourgeois revolutionary thought from bourgeois individualism, especially in the case of Byron.  
 Luo Li criticized Yuan mainly out of political considerations. He wrote : "Comrade Yuan's refusal to acknowledge the bourgeois individualistic nature of Byron's works diminishes the line of demarcation between proletarian and bourgeois ideology, which is very harmful to the present struggle to promote proletarian ideology and eliminate bourgeois ideology." [Byr1:S. 113-115]
- 1978 Zhang, Yaozhi. *Lun Bailun he ta de chang shi "Qiaerde Haluode you ji"* [ID D26476].  
 Zhang schreibt : "[Byron] uses the magnificence of nature as a contrast to the ugliness of reality ; he uses it as an expression of his strong detestation for reality, and of his political passion. Byron describes the Rhine and the Alps as if they were a realm of freedom and harmony, in order to express his opposition to the restoration of autocracy in Europe and his loathing of social reality." [Byr1:S. 136]

- 1980 Yang, Zhouhan. *Guan yu ti gao wai guo wen xue shi bian xie zhi liang de ji ge wen ti* [ID D26474].  
Yang schreibt : "We often treat writers and literary schools as if they are sharply divided and share nothing in common, as if they belong to different classes. This is simply not true in reality. Take 'active' and 'passive' Romanticism as an example : the two have something in common both in class status and ideology and in cultural background. Wordsworth, for instance... it is true, dropped out of the struggle for fear of the Jacobin dictatorship, but Napoleon's war of invasion was also one of the causes for his disappointment. On the other hand, even the 'active' Romantic poets differed. Some literary histories describe Byron's motive force as pride and Shelley's as love. Perhaps that was what was meant by Marx's alleged remark, that Shelley would have become a revolutionary, Byron a reactionary. Byron is a complicated character. That is why literary histories have always given him both praise and censure. Starting from the Soviet literary histories, there has been a tendency [in China] to cover up Byron's faults and publicize his merits. Generally speaking, Byron should be considered progressive, but we have not done enough research into his motive for joining the progressive trend." [Byr1:S. 128-129]
- 1981 Pan, Yaoquan. *Bailun de Qiaerde Haluode you ji* [ID D26475].  
Pan schreibt : "The narrator and Childe Harold are both opposite and complementary to each other ; they embody the complete Byron. After all, Byron is a bourgeois fighter, so in certain aspects he has something in common with Childe Harold, and from time to time reveals certain traits of his individualistic world outlook. Thus it is not difficult for us to understand why the first two cantos sold so well immediately after its publication – he shook the whole of European society with one single book ! And Byron became famous overnight. In the broad reading public of the time, different social classes had different interpretations of the poem, and each took what he or she needed." [Byr1:S. 134]
- 1982 Feng, Guozhong. *Bailun he Yingguo gu dian zhu yi chuan tong* [ID D26477].  
Chih Chih-yu : Feng's essay is one of the very few essays which treat the artistic aspects of Byron's work. Despite the traces of the Marxist viewpoint, his ideas and the basic approach to the subject are marked by the influence of modern Western scholarship, which was the first instance since the founding of socialist China. Byron's affiliation with the classicist poetics was reflected first of all in 'his carrying forward and developing the fine classicist tradition of portraying human nature and human society'. According to Feng, Byron's method of nature description conforms to classicist creative principles. He contended that Byron's real interest in nature description was human nature and human society. [Byr1:S. 149]
- 1986 [Byron, George Gordon]. *Ai Xila*. Liu Wuji yi. [ID D26399].  
Liu Wuji schreibt im Nachwort : "Byron is a revolutionary poet and particularly in this poem he reveals his revolutionary enthusiasm. Although he is a subject of an empire, he is strongly against the policy of aggression by the imperialists. He is willing to help a small nation – Greece – and to fight for her. The sixteen stanzas of this poem are a crystallization of his life's thought. This is the most representative of all his works. It is such a great poem that I think it necessary to translate it in the style of the new poetry." [Byr1:S. 34]

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Tuo'ersitai = Leo Tolstoy  
Qi da ming zuo jia wei Bailun = George Gordon Byron  
Manshufeier = Katherine Mansfield  
Huazihuasi = William Wordsworth  
Mobosang = Guy de Maupassant  
Gongsidang = Benjamin Constant  
Hekesilei = Thomas Henry Huxley  
Qiaoyishi = James Joyce [WC]
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