

## Report Title

### Xi, Baikang (um 1979)

#### Bibliographie : Autor

- 1979 [Maupassant, Guy de]. *Mobosang duan pian xiao shuo xuan du*. Mobosang ; Xi Baikang. (Shanghai : Shanghai yi wen chu ban she, 1979). [Übersetzung ausgewählter Kurzgeschichten von Maupassant].  
莫泊桑短篇小说选读 [WC]

### Xi, Chen (um 1923)

#### Bibliographie : Autor

- 1923 [Russell, Bertrand]. *Luosu lun wen ji*. Luosu zhu ; Yang Duanliu, Xi Chen, Yu Yuzhi, Zhang Wentian, Zhu Pu yi. Vol. 1-2. (Shanghai : Shang wu yin shu guan, 1923). (Dong fang wen ku ; 44).  
羅素論文集  
[Enthält] :  
*E guo ge ming de li lun ji shi ji*. Übersetzung von Russell, Bertrand. The practice and theory of Bolshevism. (London : Allen & Unwin, 1920).  
*She hui zhu yi yu zi you zhu yi*. Hu Yuzhi yi. Übersetzung von Russell, Bertrand. Socialism and liberal ideals. In : Living age ; no 306 (July 10, 1920).  
*Wei kai fa guo zhi gong ye*. Yang Duanliu yi. Übersetzung von Russell, Bertrand. Industry in undeveloped countries. In : Atlantic monthly ; 127 (June 1921).  
*Xian jin hun huan zhuang tai zhi yuan yin*. Übersetzung von Russell, Bertrand. Causes of present chaos. In : The prospects of industrial civilization. (London : Allen & Unwin, 1923).  
*Zhongguo guo min xing de ji ge te dian*. Yu Zhi [Hu Yuzhi] yi. Übersetzung von Russell, Bertrand. Some traits in the Chinese character. In : Atlantic monthly ; 128 (Dec. 1921).  
*Zhongguo zhi guo ji di wei*. Zhang Wentian yi. [WC,Russ3]

### Xi, Chu (um 1920)

#### Bibliographie : Autor

- 1920 [Whitman, Walt]. *Huiteman zi you shi xuan yi*. Xi Chu yi. In : Ping min jiao yu ; no 20 (March 1920). [Selected translations of Whitman's poems of freedom]. [WhiW1]

### Xi, Dichen (um 1932)

#### Bibliographie : Autor

- 1930 *Yue hui : Ouzhou duan pian xiao shuo xuan ji*. Tugeniefu [et al.] zhu ; Xi Dichen yi. (Shanghai : Jin ma shu tang, 1930). [Übersetzung ausgewählter europäischer Short stories von Ivan Sergeevich Turgenev et al.]  
約會：歐洲短篇小說選集 [WC]
- 1932 [Turgenev, Ivan Sergeevich]. *Yi ge qian jing de gu niang*. Tugeniefu zhu ; Xi Dichen yi. (Shanghai : Xian dai shu ju, 1932). Übersetzung von Turgenev, Ivan Sergeevich. *Dvorianskoe gnezdo*. In : Sovremennik ; Jan. (1859). = *Une niche de gentilshommes : moeurs de la vie de province en Russie*. (Paris : Hetzel, 1861). = *Liza*. Transl. from the Russian by W.R.S. Ralson. Vol. 1-2. (London : Chapman and Hall, 1869). = *Das adelige Nest*. (Leipzig : Kollmann, 1862).  
一个虔敬的姑娘 [WC]

**Xi, Fan** (um 1998)*Bibliographie : Autor*

- 1998 [Hardy, Thomas]. *Wu ming de Qiude*. Tuomasi Hadai zhu ; Xi Fan yi. (Nanjing : Yilin chu ban she, 1998). (Yilin shi jie wen xue ming zhu. Gu dian xi lie). Übersetzung von Wilde, Oscar. *Jude the obscure*. = *The simpletons*. = *Hearts insurgent*. In : Harper's new monthly magazine Dec.-Nov. (1894-1895).  
无名的裘德 [WC]

**Xi, Hai** (um 1998)*Bibliographie : Autor*

- 1978 [Bunyan, John]. *Tian lu li cheng*. Yuehan Banyang yuan zhu ; Xi Hai yi. (Taibei : Yuan jing, 1978). (Gui guan shi jie wen xue ming zhu ; 6). (Shi jie wen xue quan ji ; 17). 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 [WC]
- 1982 [Dreiser, Theodore]. *Tian cai*. Delaisai zhu zhe ; Zhu Wan, Xi Hai yi zhe. (Shanghai : Shanghai yi wen chu ban she, 1982). Übersetzung von Dreiser, Theodore. *The genius*. (New York, N.Y. ; London : John Lane, 1915).  
天才 [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, Charlotte]. *Lu xi*. Xialuodi Bolangte zhu ; Zi Xin deng yi. (Taiyuan : Bei yue wen yi chu ban she, 1994). Übersetzung von Brontë, Charlotte. *Villette*. Vol. 1-3. (London : Smith, Elder & Co., 1853).  
露西 [WC]
- 1998 [Dickens, Charles]. *Bozi te xie ji*. Digengsi ; Chen Yi, Xi Hai yi. (Shanghai : Shanghai yi wen chu ban she, 1998). (Digengsi wen ji). Übersetzung von Dickens, Charles. *Sketches by "Boz" : illustrative of every-day life and every-day people*. Illustrations by George Cruikshank. Vol. 1-2. (London : John Macrone, 1836). (Library of English literature ; LEL 21048). [20 monthly parts ; Nov. 1837-June 1839].  
博兹特写集 [WC]

**Xi, He** (um 1976)*Bibliographie : Autor*

- 1976 [Puzo, Mario]. *Hei an de dou ji chang*. Mali'ao Buzhuo zhu ; Xi He yi. (Taibei : Chang gong chu ban she, 1976). (Tu she quan wen ku ; 4). Übersetzung von Puzo, Mario. *The dark arena*. (New York, N.Y. : Random House, 1955).  
黑暗的鬪技場 [WC]

**Xi, Jin** (um 1945)*Bibliographie : Autor*

- 1945 Xi, Jin. *Du tu bie zhuan*. (Shanghai : Shi jie shu ju, 1945). (Ju ben cong kan ; 5). [Abhandlung über Fyodor Dostoyevsky].  
賭徒別傳 [WC]

## **Xi, Jinping** (Beijing 1953-) : Politiker, Generalsekretär der Kommunistischen Partei Chinas

### *Biographie*

- 1988 Eine chinesische Mayors Delegation unter Huang Ju, Wei Fuhai und Xi Jinping in Australien. [Tho2]

## **Xi, Jiyu** (um 1843)

### *Biographie*

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

## **Xi, Kang** = Ji, Kang (Anhui 223-262) : Schriftsteller, Dichter, Taoismus, Musik

### *Bibliographie : Autor*

- 1941 Gulik, R[obert] H[ans] van. *Hsi K'ang and his poetical essay on the lute*. With his annotated English translation accompanied by the full original Chinese text of the Ch'in-fu. (Tokyo : Sophie University, 1941). (A Monumenta nipponica monograph). [Xi, Kang. *Qin fu*]. [New ed., rev. and reset 1968].

### *Bibliographie : erwähnt in*

- 1976 Henricks, Robert G. *Hsi K'ang (223-262) : his life, literature, and thought*. (Madison, Wisc. : University of Wisconsin, 1976). Diss. Univ. of Wisconsin, 1976. [Xi Kang]. [WC]
- 1983 Hsi, K'ang. *Philosophy and argumentation in third-century China : the essays of Hsi K'ang*. Transl., with introd. and annotations by Robert G. Henricks. (Princeton, N.J. : Princeton University Press, 1983). (Princeton Library of Asian translations). [WC]

## **Xi, Meng** (um 1989)

### *Bibliographie : Autor*

- 1989 [Stevens, Wallace]. *Shidiwensi shi ji*. Xi Meng, Shui Qin yi. (Beijing : Guo ji wen hua, 1989). (Er shi shi ji wai guo de shi ren cong shu). [Collected poems of Wallace Stevens].  
史蒂文斯文斯 [WC]
- 1989 [Yeats, W.B.]. *Huan xiang*. Weilian Batele Yezhi zhu ; Xi Meng, Fan Xinmin jiao yi. (Beijing : Guo ji wen hua chu ban she, 1989). (Er shi shi ji wai guo da shi ren cong shu). Übersetzung von Yeats, W.B. *A vision : an explanation of life founded upon the writings of Giraluds and upon certain doctrines attributed to Kusta ben Luka*. (London : Priv. print. for subscribers only by T. Werner Laurie, 1925).  
幻象 : 生命的阐释 [WC]

## **Xi, Ping** (um 1920)

### *Bibliographie : Autor*

- 1920 Xi, Ping. *Wo dui Duwei shi yan ji de gan xiang zhi*. In : Yue wu ; July 27 (1920). [My response to Dewey's experimentalism].  
我對杜威式驗基的感想久 [DewJ2]

**Xi, Rong** = Xi, Chengzheng Puxian, Shanxi 1922-2001) : Schriftsteller*Bibliographie : Autor*

- 1956 Ma, Feng ; Xi, Rong. *Die Helden vom Ly-Liang-Schan*. Übersetzung von Yuan Miaoze. (Berlin : Verlag des Ministeriums für Nationale Verteidigung, 1956). Übersetzung von Ma, Feng, Xi, Rong. *Lüliang ying xiong zhuan*. (Jiamusi : Dong bei shu dian, 1946). [WC]
- 1985 Xi, Rong. *Lian bang Deguo san ji*. In : Shanxi wen xue ; no 10 (1985). [Impressionen aus der Bundesrepublik Deutschland]. [Leut11]

**Xi, Ruisen** (um 1993)*Bibliographie : Autor*

- 1993 [Morgan, Ted]. *Maomu zhuan*. Taide Mogen zhu ; Xi Ruisen, Zhang Anli yi. (Hangzhou : Zhejiang wen yi chu ban she, 1993). (Wai guo zuo jia chuan ji cong shu). Übersetzung von Morgan, Ted. *Somerset Maugham*. (London : J. Cape, 1980). 毛姆传 [WC]

**Xi, Shaohua** (um 1982)*Bibliographie : Autor*

- 1982 Xi, Shaohua. *Tuosituoyefusiji*. (Shenyang : Liaoning ren min chu ban she, 1982). (Wai guo wen xue ping jie cong shu). [Abhandlung über Fyodor Dostoyevsky]. 陀思妥耶夫斯基 [WC]

**Xi, Shengmo** (Shanxi ca. 1835-1896) : Evangelischer Missionar*Biographie*

- 1886 Dixon Edward Hoste und Xi Shengmo sind als Missionare in Hongdong (Shanxi) tätig. Sie arbeiten unabhängig und gründen Kirchen. [And]

*Bibliographie : erwähnt in*

- 1900 Taylor, Mary Geraldine Guinness. *One of China's scholars, the culture and conversion of a Confucianist*. (London : Morgan and Scott, Vorw. Dat. 1900). [Xi Shengmo]. [WC]
- 1902 Taylor, Mrs. Howard. [Taylor, Geraldine]. *Ein chinesischer Gelehrter : Bildungsgang und Bekehrung eines Confucianisten*. (Gütersloh : Bertelsmann, 1902). [Xi Shengmo]. [WC]
- 1908 Taylor, Geraldine. *Pastor Hsi's Bekehrung*. (Barmen : Buchhandlung der Deutschen China-Allianz-Mission, 1908). [Xi Shengmo]. [WC]

**Xi, Shi** (um 2003)*Bibliographie : Autor*

- 2003 [Grimm, Jacob ; Grimm, Wilhelm]. *Gelin tong hua*. Xi Shi bian hui. (Beijing : Zhongguo min zu she ying yi shu chu ban she, 2003). (Xiao xue sheng yu wen xin ke biao bi du gong shu). Übersetzung der Märchen der Brüder Grimm. 格林童話 [WC]

**Xi, Shizhi** = Hsi, Richard S.C. (um 1936)

*Bibliographie : Autor*

- 1934 [Addison, Joseph ; Steele, Richard]. *Edisheng wen bao jun hua : fu yi wen zhu shi*. Xi Shizhi yi zhu. (Shanghai : San min tu shu gong si, 1934). Übersetzung von Addison, Joseph ; Steele, Richard. *The Sir Roger de Coverley papers*. In : The Spectator (1711).  
阿狄生文報摺華 : 附譯文註釋 [WC]
- 1935 [Baldwin, James]. *Tai xi san shi yi shi*. Xi Shizhi, Qin Shou'ou yi zhu. (Shanghai : San min tu shu gong si, 1935). Übersetzung von Baldwin, James. *Thirty more famous stories retold*. (New York, N.Y. : American Book Co., 1905). (Eclectic readings).  
泰西三十軼事 [WC]
- 1936 [Shakespeare, William]. *Sha shi yue fu ben shi*. Xi Shizhi yi. (Shanghai : Chun jiang shu ju, 1936). Übersetzung von Lamb, Charles. *Tales from Shakespeare : designed for the use of young persons*. Vol. 1-2. (London : Printed for Thomas Hodgkins at the Juvenile Library, 1807).  
莎氏乐府本事 [WC]
- 1948 [Dickens, Charles]. *Shuang cheng ji*. With Chinese notes and translations by Richard S.C. Hsi [Xi Shizhi]. (Shanghai : San min tu shu gong si, 1948). 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]

**Xi, Ti** (um 1924)*Bibliographie : Autor*

- 1924 [Lessing, Gotthold Ephraim]. *Laixinde yu yuan*. Xi Ti yi. In : Xiao shuo yue bao ; vol. 15, no 10 ; vol. 16, no 3-4 (1924). [Übersetzung von Lessings Fabeln]. [Hsia15]

**Xi, Xi** = Zhang, Yan (Shanghai 1938-) : Schriftstellerin, Dichterin*Bibliographie : Autor*

- 1986 Xi, Xi. *A girl like me, and other stories*. An authorized translation, with an afterword by Stephen C. Soong. (Hong Kong : Research Centre for Translation, Chinese University of Hong Kong, 1986). (Renditions paperbacks).  
[Enthält] :  
A girl like me. Übersetzung von Xi, Xi. *Xiang wo zhe yang de yi ge nü zi*. (Taipei : Hong fan shu dian, 1984). 像我這樣的一個女子  
The cold. The drawer. Toys. Asuo. Maria. Cross of gallantry.  
Building a house : introducing Xi Xi by Stephen C. Soong. [WC]
- 1993 Xi, Xi. *My city : a Hongkong story*. Transl. by Eva Hung ; ill. by Xi Xi. (Hong Kong : Research Centre for Translation, Chinese University of Hong Kong, 1993). (Renditions paperbacks). Übersetzung von Xi, Xi. *Wo cheng*. (Taipei : Hong fan shu dian, 1999). (Hong fan wen xue cong shu, 28). 我城 [WC]
- 1997 Xi, Xi. *Marvels of a floating city and other stories*. Ed. by Eva Hung. (Hong Kong : Research Centre for Translation, Chinese University of Hong Kong, 1997). (Renditions paperbacks).  
[Enthält] :  
Marvels of a floating city / transl. by Eva Hung.  
The story of Fertile Town / transl. by Eva Hung.  
The Fertile Town chalk circle / transl. by John & Esther Dent-Young. [WC]
- 1997 Xi, Xi. *Une fille comme moi : nouvelles*. Trad. par Véronique Woillez. (La Tour d'Aigues : L'Aube, 1997). (Regards croisés). Übersetzung von Xi, Xi. *Xiang wo zhe yang de yi ge nü zi*. (Taipei : Hong fan shu dian, 1984). 像我這樣的一個女子 [Pino24]

- 2000 Xi, Xi. *Flying carpet : a tale of Fertillia : a novel*. Transl. into English by Diana Yue. (Hong Kong : Hong Kong University Press, 2000). Übersetzung von Xi, Xi. *Fei zhan*. (Taipei : Hong fan, 1996). 飛氈 [WC]

### **Xi, Yabing** (um 1997)

#### *Bibliographie : Autor*

- 1997 [Nabokov, Vladimir]. *Sai Naite de zhen shi sheng huo*. Nabokefu ; Wang Jiexiang, Xi Yabing yi. (Changchun : Shi dai wen yi chu ban she, 1997). Übersetzung von Nabokov, Vladimir. *The real life of Sebastian Knight*. (Norfolk, Conn. : New Directions, 1941). 塞奈特的真实生活 [WC]

### **Xi, Yi = Xia, Yi = Chen, Xuanwen** (Hong Kong 1922-) : Schriftstellerin

#### *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, Mailied, Neue Liebe, neues Leben von Beixin. 青華週刊 [Yip1]

### **Xi, Yin** (um 1949)

#### *Bibliographie : Autor*

- 1949 [Nobori, Shomu]. *Gao'erji de yi sheng he yi shu*. Sheng Shumeng zhu ; Xi Yin yi. (Shanghai : Shanghai za zhi gong si, 1949). (Gao'erji yan jiu cong kan). Übersetzung von Nobori, Shomu. *Gorikii no shôgai to geijutsu*. (Tokyo : Naukasha, 1936). [Abhandlung über Maksim Gorky]. 高爾基的一生和藝術 [WC]

### **Xi, Yu** (um 1993)

#### *Bibliographie : Autor*

- 1993 [Tolstoy, Leo]. *Tuo'ersitai zhen yan lu*. Xi Yu, Lü Jia yi. (Beijing : Xue yuan chu ban she, 1993). (Wei ren zhen yan lu cong shu). [Übersetzung der Maxime von Tolstoy]. 托尔斯泰箴言录 [WC]

### **Xi, Zhigan** (1947-)

#### *Bibliographie : Autor*

- 1972 *China on stage : an American actress in the People's Republic*. Ed. by Lois Wheeler Snow. (New York, N.Y. : Random House, 1972). [WC,LiuS3]

### **Xi, Zhongxun** (Fuping, Shaanxi 1913-2002) : Kommunistischer Politiker, Revolutionär

#### *Biographie*

- 1979 Eine Delegation der Provinz Guangdong unter Xi Zhongxun besucht Sydney um einen Schwester-Staat zu gründen. [Tho2]
- 1981 Eine chinesische Delegation besucht Dänemark unter der Leitung von Xi Zhongxun. [BroK1]

### **Xia Xuanying** (um 1936)

**Bibliographie : Autor**

- 1936-1937 [Pushkin, Aleksandr Sergeevich]. *Yefugaini Aoniejin*. Puxijin ; Bosheng Ronggu, Xia Xuanying, Li Ni yi. In : Shi shi lei bian ; vol. 4, no 6 (1936) ; vol. 5, nos 4-5 (1937).  
Übersetzung von Pushkin, Aleksandr Sergeevich. *Evgenij Onegin : roman v stikhakh*. (Sanktpeterburg : A. Smirdin, 1833). = *Eugene Onegin*. In : Puschkin, Alexander. Dichtungen. Aus dem Russischen übers. Von Robert Lippert. Bd. 1-2. (Leipzig : Engelmann, 1840). = *Eugene Onéguine : a romance of Russian life*. (London : Macmillan, 1881).  
叶甫盖尼奥涅金 [Gam1,WC]

**Xia, Bo** (um 1944)**Bibliographie : Autor**

- 1944 [Madelin, Louis]. *Napolun qing shu*. Madelin ; Xia Bo yi. (Chongqing : Wu shi nian dai chu ban she, 1944). Übersetzung von Madelin, Louis. *Lettre inédites de Napoléon Ier à Marie Louise : érites de 1810 à 1814*. (Paris : Editions des bibliothèques nationales de France 1935).  
拿破仑情书 [WC]

**Xia, Boming** (um 1991)**Bibliographie : Autor**

- 1988 [Madsen, Axel]. *Xin xin xiang yin : Sate yu Ximeng Bowa*. A Madesen zhu ; Xia Boming yi. (Changsha : Hunan wen yi chu ban she, 1988). (Xi'an : Hua yue wen yi chu ban she, 1988). (Shi jie wen hua yi zhu yi cong). Übersetzung von Madsen, Axel. *Hearts and minds : the common journey of Simone de Beauvoir and Jean-Paul Sartre*. (New York, N.Y. : Morrow, 1977).  
心心相印 : 薩特與西蒙波娃 [WC]
- 1995 [Rolland, Romain]. *Mosike ri ji*. Luoman Luolan zhu ; Xia Boming yi. (Shanghai : Shanghai ren min chu ban she, 1995). Übersetzung von Rolland, Romain. *Voyage à Moscou (juin-juillet 1935) ; suivi de Notes complémentaires (octobre-décembre 1938)*. Introduction, notes et appendices par Bernard Duchatelet. (Paris : A. Michel, 1992). (Cahiers Romain Rolland ; cahier 29).  
莫斯科日記 [WC]

**Xia, Buoming** (um 1999)**Bibliographie : Autor**

- 1999 [Hawthorne, Nathaniel]. *Xila shen hua da wang*. N. Huosan, C. Jinsili gai bian ; Xia Buoming yi. (Shanghai : Shanghai Yuandong chu ban she, 1999). Übersetzung von Hawthorne, Nathaniel. *A wonder-book for girls and boys*. (Boston : Ticknor, Reeds and Fields, 1852).  
希腊神话大王 [WC]

**Xia, Changle** (um 1982)**Bibliographie : Autor**

- 1982 [Kafka, Franz]. *Meiguo*. Kafuka zhu ; Xia Changle yi. In : Dang dai wai guo wen xue ; no 4 (1982). Übersetzung von Kafka, Franz. *Amerika : Roman*. (München : K. Wolff, 1927).  
美国 [Kaf2]

**Xia, Changshi** = Hsia, Changshi (Xinhui, Guangdong 1903-1996 Freiburg i.B.) : Architekt

*Biographie*

- 1924-1925 Xia Changshi studiert Naturwissenschaften an der Universität Tübingen. [XiaC1]
- 1925-1928 Xia Changshi studiert Architektur und Ingenieurwissenschaft an der Technischen Hochschule Karlsruhe. [Wik,XiaC1]
- 1930-1932 Xia Changshi studiert Kunstgeschichte am Kunshistorischen Institut der Karls-Universität Tübingen. [XiaC1]
- 1932-1939 Xia Changshi ist Ingenieur im Eisenbahn- und Verkehrsministerium in Nanjing. [Wik,XiaC2]
- 1932-1952 Bauten von Xia Changshi mit westlichem Einfluss.  
Bibliothek der Huanan-Universität für Ingenieurwesen in Guangzhou  
Aquarium-Gebäude im öffentlichen Park in Guangzhou  
Krankenhaus Zhongshan-Universität für Medizin  
Segelclub von Zhanjiang  
Forschungsinstitut in Hainan  
Planung für drei Hochschulgebäude in Wuhan  
Hospital für Lehrpersonal und Verwaltung in Dinghushan  
Planung von Landschaftsbereichen in Guilin  
Planung des Guangxi-Krankenhauses [Wik]
- 1940-1941 Xia Changshi ist Professor an der Tongji-Universität. [Wik]
- 1942-1945 Xia Changshi ist Professor an der Zentraluniversität und der Chongqing-Universität. [Wik]
- 1946-1952 Xia Changshi ist Professor an der National Sun-Yat-sen-Universität in Guangzhou (Guangdong). [Wik]
- 1952 Xia Changshi ist Professor an der South China University of Technology in Guangzhou (Guangdon). [Wik]
- 1952-1973 Xia Changshi werden die Bauaufträge entzogen, da er nicht Mitglied der Kommunistischen Partei ist. Er wendet sich der Erforschung der Gartengestaltung zu. [XiaC2]
- 1973 Xia Changshi kann Dank von Amnesty International nach Freiburg i.B. ausreisen. [XiaC2]
- 1982 Xia Changshi ist Designer des Guangzhou Overseas Chinese Hospital. [XiaC1]

*Bibliographie : erwähnt in*

- 2017 *Xia Changshi - A true Chinese architectural master* : <http://en.scut.edu.cn/detail.jsp?id=30841>.
- 2017 Kögel, Eduard. *Between reform and modernism : Hsia Changshi and Germany*. [KögE1]

**Xia, Chunli** (um 1999)*Bibliographie : Autor*

- 1989 [Wilde, Oscar]. *Shi jie tong hua gu shi jing xuan*. Aosika Wangerde deng zhu ; Niu Jinglai, Xia Chunli yi. Beijing : Zhongguo guo ji guang bo chu she, 1989). (Shao nian er tong zhi li kai fa cong shu). [Übersetzung der Märchen von Wilde].  
世界童话故事精选 [WC]
- 1999 [Monfreid, Henry de]. *Hong hai zhi mi*. Mengfulei ; Xia Chunli, Li Zhi yi. (Beijing : Zhong guo wen lian chu ban gong si, 1999). (Faguo ming zuo jia qing shao nian wen xue ming zhu zhen cang wen ku). Übersetzung von Monfreid, Henry de. *Les secrets de la Mer rouge*. (Paris : Grasset, 1931).  
红海之谜 [WC]



**Xia, Daosheng** (um 1992) : Chinesischer Diplomat*Biographie*

1990-1992 Xia Daosheng ist Botschafter der chinesischen Botschaft in Brüssel, Belgien. [LCAB]

**Xia, Dingguan** (um 1991)*Bibliographie : Autor*

1991 Xia, Dingguan. *Meiguo wen xue zai Zhongguo*. In : Xinjiang da xue xue bao ; vol. 4 (1991). [[American literature in China. Enthält Henry James].  
美国文学在中国 [JamH3]

**Xia, Disheng** (um 1968)*Bibliographie : Autor*

1968 [Buonarroti, Michelangelo]. *Mikailanjiluo de shu xin*. Irving Stone yuan bian ; Charles Speroni ying yi ; Xia Disheng zhong yi. Vol. 1-2. (Taipei : Guang wen, 1968). (Ben shu xi ju Si bin nuo ni ying yi ben chong yi er cheng). Übersetzung von [Buonarroti, Michelangelo]. *I, Michelangelo, sculptor : an autobiography through letters*. Ed. by Irving and Jean Stone from the transl. by Charles Speroni. (Garden City, N.Y. : Doubleday, 1962). [WC]

**Xia, Geng** (um 1989)*Bibliographie : Autor*

1989 Yu, Yuanpei ; Xia, Geng. *Yi ge 'gu du' zhe dui zi you di tan suo : du Sate di 'Cun zai yu xu wu'*. (Kunming : Yunnan ren min chu ban she, 1989). (Ming zhu dao du cong shu). [Abhandlung über Existentialismus und Jean-Paul Sartre].  
一个孤独者对自由的探索 : 读萨特的存在与虚无 [WC]

**Xia, Hanping** (um 2001)*Bibliographie : Autor*

2001 Xia, Hanping. *Haidege'er zhuan*. (Wuhan : Zhangjiang wen yi chu ban she, 2001). (Er shi shi ji xi fang zhe xue ju jiang da zhuan cong shu). [Biographie von Martin Heidegger].  
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*Biographie*

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- 1935 Xiang Zihe schreibt im Vorwort von *Weilian Tui'er* [ID D11660] : Ich übersetzte dieses Stück, um meinen Landsleuten in der Not und Verzweiflung ein wenig Mut zuzusprechen und Trost zu bringen. [Zhu1:S. 42]

#### *Bibliographie : Autor*

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### **Xiang, Zongping** (um 2000)

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### **Xiangyu** = Xiang, Yu = Chu, Bawang (ca. 200 v. Chr.) : Historische Person

#### *Bibliographie : erwähnt in*

- 1859 Pfizmaier, August. *Die Gewaltherrschaft Hiang-yü's*. (Wien : Kaiserlich Königliche Hof- undStaatsdruckerei, 1859). (Aus : Sitzungsberichte der Phil.-Hist. Classe der Kaiserlichen Akademie derWissenschaften ; Bd. 32, 1859). [Xiangyu].

### **Xianzong** (reg. 805-820) (778-820) : Kaiser

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**Xiao, Chengang** (um 1998)*Bibliographie : Autor*

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**Xiao, Fan** (Shanghai 1982-) : Schriftsteller*Bibliographie : Autor*

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**Xiao, Fangru** (um 2005)*Bibliographie : Autor*

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搗蛋鬼提爾 [WC]

**Xiao, Feng** (um 1997)*Bibliographie : Autor*

- 1997 Xiao, Feng. *Lusuo zhuan*. (Shijiazhuang : Hebei ren min chu ban she, 1997). (Shi jie shi da si xiang jia). [Biographie von Jean-Jacques Rousseau].  
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- 2000 [Hugo, Victor]. *Gu xing lei*. Yuguo zhu ; Xiao Fengnian yi. (Taipei : Zhi wen chu ban she, 2000). Übersetzung von Hugo, Victor. *Les misérables*. Vol. 1-5. (Paris : Pagnerre, 1862).  
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### **Xiao, Fuxing** (um 1994)

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- 1994 [Hardy, Thomas]. *Debo jia de Taisi*. Hadai zhu ; Liu Qingbang suo xie. (Beijing : Hua xia chu ban she, 1994). (Wai guo chang pian xiao shuo ming zhu jing cui). Übersetzung von Hardy, Thomas. *Tess of the d'Urbervilles*. (London : James R. Osgood, McIlvaine and Co., 1891). 德伯家的苔丝  
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### **Xiao, Fuyuan** (um 2000)

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### **Xiao, Gan** (um 1934)

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- 1940 Lin, Tongji. *Nicai Salatusiteda de lian zhong yi ben* [ID D18316].  
 Lin schreibt über die Übersetzungen von Xu Fancheng und Xiao Gan. [Nietzsche, Friedrich]. *Suluzhi yu lu* [ID D18331] und [Nietzsche, Friedrich]. *Zalatushitela ru shi shuo* [ID D18351] :  
 Nietzsches Lehre wurde in der Zeit des 4. Mai von Lu Xun und Guo Moruo u.a. auszugsweise vorgestellt. Diese ganz primäre Beschäftigung war leider nicht mehr weiter vor sich gegangen, so dass der 'mit dem Hammer philosophierende' Philosoph mit seinen Ideen über das gesunde, mutige, starke und grosse Leben seit 20 Jahren keinen Einfluss auf die geistige Welt in China hatte. Ich habe zunächst die Ausgabe von Xu Fancheng gelesen, weil man sagte, dass er aus dem deutschen Originaltext übersetzt habe und dass er bei seiner Nietzsche-Forschung erfolgreich sei. Nachdem ich zu der zweiten Seite seiner Übersetzung gelangt war, hatte ich an der Übersetzung etwas auszusetzen. Etwa bei der dritten Seite wusste ich mir nicht mehr zu helfen. Als ich noch eine oder zwei Seiten weiterblätterte, wendete ich mich wütend ab. Da war mir schon bewusst, dass dieser Herr Nietzsche ganz missverstanden hat. Auch bezüglich der Übersetzungsausgabe von Xiao Gan war ich skeptisch. Tatsächlich war er wie Xu Fancheng von gleichem Schlag. Obwohl alles in chinesischer Sprache geschrieben ist, habe ich doch das Gefühl, dass alles im Schlag gesprochen ist. Ich weiss nicht, mit welcher Sprache er übersetzt hat. Mein Urteil dazu lautet : Ihr Chinesisch ist umständlich und verwirrend ; die Übersetzer verstehen den Originaltext nicht. Unflüssiges Chinesisch hängt mit Lernen und Talent zusammen. Hier geht es aber um die Moral- und Charakterfrage. Sie verstehen das Originalwerk nicht, tun aber so, als ob sie Experten wären. Das Übersetzen ist eine wichtige Sache, denn das Übersetzen sieht man als ein Werkzeug für die Vorstellung anderer Kulturen an, was für eine andere Nation notwendig ist. Die Begegnung mit anderen Kulturen macht eine Voraussetzung für die eigene nationale Existenz aus. [Yu1:S. 121-123]

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- 1936 [Nietzsche, Friedrich]. *Zalatushitela ru shi shuo*. Nicai zhu ; Xiao Gan yi. Vol. 1-4. (Shanghai : Shang wu yin shu guan, 1936). (Wan you wen ku ; 2, 60). Übersetzung von Nietzsche, Friedrich. *Also sprach Zarathustra : ein Buch für Alle und Keinen*. (Chemnitz : Ernst Schmeitzner, 1883).  
 扎拉圖士特拉如是说 [Yu1]
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 實證主義概觀 [WC]
- 1956 [France, Anatole]. *Zhu shen ke le*. Falangshi zhu ; Xiao Gan, Hao Yun yi. (Shanghai : Shanghai yi wen chu ban she, 1956). Übersetzung von France, Anatole. *Les dieux ont soif*. (Paris : Calmann-Lévy, 1912).  
 诸神渴了 [WC]
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 莎士比亚戏剧故事选编 [WC]

**Xiao, Gongquan** = Hsiao, Kung-chuan (Taihe, Jiangxi 1897-1981) : Professor of Chinese History and Philosophy, University of Washington, Seattle

### *Biographie*

- 1915-1918 Xiao Gongquan studiert an der YMCA (Young Men's Christian Association) High School in Shanghai. [Mote4]
- 1918 Xiao Gongquan promoviert an der YMCA (Young Men's Christian Association) High School in Shanghai. [Mote4]
- 1918-1920 Xiao Gongquan studiert Philosophie und Politische Wissenschaft am Qinghua College in Beijing. [Mote4]
- 1920-1923 Xiao Gongquan studiert Philosophie an der University of Missouri, Kansas City. [Mote4]
- 1922 Xiao Gongquan erhält den B.A. der University of Missouri, Kansas City. [Mote4]
- 1923 Xiao Gongquan erhält den M.A. der University of Missouri, Kansas City. [Mote4]
- 1923-1926 Xiao Gongquan studiert an der Cornell University, Ithaca N.Y. [Mote4]
- 1927 ca.-1941 Xiao Gongquan ist Herausgeber der *Chinese social and political science review*. [Mote4]
- 1927-1929 Xiao Gongquan ist Lektor an der Nankai-Universität in Tianjin. [Mote4]
- 1929-1930 Xiao Gongquan ist Professor of Philosophy and Political Science an der Northeastern University in Shenyang, Liaoning. [Mote4]
- 1930-1932 Xiao Gongquan ist Professor of Political Science an der Yanjing-Universität, Beijing. [Mote4]
- 1932-1935 Xiao Gongquan ist Professor of Political Science an der Qinghua-Universität, Beijing. [Mote4]
- 1935-1947 Xiao Gongquan ist Professor of Political Theory an der Sichuan-Universität, Chengdu. [Mote4]
- 1947-1948 Xiao Gongquan ist Professor of Political Theory an der Chengchi-Universität, Nanjing. [Mote4]
- 1948-1949 Xiao Gongquan ist Professor an der Taiwan National University. [Mote4]
- 1949 Xiao Gongquan ist Gastprofessor an der University of Washington, Seattle. [Mote4]
- 1959-1968 Xiao Gongquan ist Professor of Chinese History and Philosophy an der University of Washington, Seattle. [Mote4]

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- 1927 Xiao, Gongquan. *Political pluralism : a study in contemporary political thought*. (London : K. Paul, Trench, Trubner, 1927). [WC]
- 1937 Xiao, Gongquan. *Zhongguo zheng zhi si xiang xuan du*. Vol. 1-6. (Beijing : National Qinghua University, 1937). [Chinesische Politik]. [XiaoG1]
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中國政治思想史 [WC]

- 1948 Xiao, Gongquan. *Xian zheng yu min zhu*. (Shanghai : China Cultural Readers Press, 1948). = (Taipei : Lian jing chu ban shi ye gong si, 1982). (Xiao Gongquan xian sheng quan ji ; 8). [Politik].  
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**Xiao, Hai** (um 1995)

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梵高传 [WC]

**Xiao, Hong** = Zhang, Naiying = Qiao, Yin (Hulan, Heilongjiang 1911-1942 Hong Kong) : Schriftstellerin

*Bibliographie : Autor*

- 1979 Xiao, Hong. *Two novels : The field of life and death and, Tales of Hulan river*. Transl. by Howard Goldblatt. (Bloomington, Ind. : Indiana University Press, 1979). (Chinese literature in translation). Übersetzung von Xiao, Hong. *Shen si chang*. (Shanghai : Nu li she, 1935). (Nu li cong shu ; 3). Xiao, Hong. *Hulan he zhuan*. (Shanghai : Huan xing shu dian, 1947). (Huan xing wen xue cong shu ; 1).  
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 商市街
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Ling Kuan Gorge / Tu Peng-cheng [Du Pengcheng]  
Stubborn ox Niu / Liu Shu-teh [Liu Shude].  
The family on the other side of the mountain / Chou Li-po [Zhou Libo].  
Summer nights / Wang Wen-shih [Wang Wenshi].  
The caretaker / Yang Hsu [Yang Xu].  
The first lesson / Tang Keh-hsin [Tang Kexin].  
A promise is kept / Ju Chih-chuan [Ru Zhijuan].  
Sowing the clouds / Li Chun [Li Zhun].  
A fighting journey / Hsiao Mu [Xiao Mu].  
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黄室奇案 [WC]

**Xiao, Qian** = Xiao, Bingqian (Beijing 1910-1999) : Schriftsteller, Übersetzer, Journalist*Biographie*

- 1926 Xiao Qian mentioned in an interview, that Katherine Mansfield was the first foreign author that he read. Working as an apprentice in a publishing house, he was asked to go to the Beijing University Beijing University library to copy a translation of Mansfield's story *The young girl* by Xu Zhimo printed in *Xiao shuo yue bao*. He said in the interview, "I think the story I translated was *The little girl* and it's about a girl who was maltreated by her own father and she watched the family next door, the father playing joyfully with his children so she fell into tears. And that brought my own lonely and painful childhood. So as I copied I ran tears". [JoyJ1]
- 1933-1936 Xiao Qian studies at the Faculty of English and the Faculty of Journalism at Yanjing University under Edgar Snow. [Fors13]

- 1936 Xiao, Qian. *Aoni'er*. [O'Neill]. [ID D28774].  
 "Never caring what theme or style is in vogue, O'Neill moves on persistently to create an art of his own. Everything he wrote smells of nothing but O'Neill. Though nearly every one of his plays is realistic in appearance, the basic tone is always romantic. In his plays an inexplicable feeling of poetry is mingled with serious contemplation of life."  
 Xiao Qian, while praising O'Neill for the grit, seriousness and originality displayed in his dramas, stated explicitly that he did not consider the playwright's view of life acceptable and that those with different social and cultural backgrounds should have their own view of life. [One42]
- 1939-1944 Xiao Qian is Instructor in modern Chinese language at the School of Oriental and African Studies, University of London. 1939 SOAS moved to Cambridge during the Second World War. College. He was invited to give talks on China. The topics included Chinese culture, literature, and the relationship between spiritual China with the industrial West.  
 1942-1944 Xiao Qian took a graduate degree in English literature at King's College, Cambridge, and started the Chinese news agency Da gong bao in London to report war news from England. He came into contact with the China Campaign Committee, Victor Gollancz (publisher and head of the Left Book Club), Kingsley Martin (editor of the *New statesman and nation*), Margery Fry (feminist and social activist), Harold Laski (Labour Party theorist) and Arthur Clegg (reporter on foreign affairs for the British Communist Party's organ *Daily worker*). Xiao became a principal speaker for the Committee.  
 Xiao Qian was invited twice to stay at E.M. Forster's family home West Hackhurst in Dorking, Surrey.  
 In his autobiography Xiao Qian notes : "Forster very generously provided materials and support while I was studying his novels at King's College from 1942-1944. He also gave me some of his essays and little booklets that had been published in Egypt and India, but never in Britain."  
 "A passage to India had been behind my mind ever since we met. To Mr. Forster, China may be a land with a great deal of personal relationship left ; to China, Mr. Forster would be an altogether different westerner, neither pompous like the admirals, nor complascent like the diplomats, nor nagging as the missionaries, nor patronising like the connoisseurs, but a sensitive, humane, understanding co-man."  
 After attending a poetry reading by T.S. Eliot, Xiao Qian stated that he did not expect him "to be so affable and unassuming". He described him as being "of medium height and energetic, at first sight he seemed to have just reached middle age. But when he raised his very shortsighted eyes, his wrinkled forehead made him appear an old man. T.S. Eliot's voice is not very resonant, nor did he raise and lower it or pause like an experienced lecturer. Yet in a subtle way his recital brought out meaning in the verse. When each poem ended you felt you had been listening to a fountain flowing under ice". [Fors13]
- 1941 Xiao Qian notes in his autobiography, that he met E.M. Forster for the first time on 9 May 1941 at the Tagore Memorial Meeting organized by the English PEN Club. He was invited to give a talk and was sitting alongside Forster. Kingsley Martin introduced him to Forster. He was also introduced to H.G. Wells, Stephen Spender and John Lehmann.  
 Letter from E.M. Forster to Jack Spratt ; 20 Sept. 1941.  
 "I made two contacts in the PEN [PEN Club's 17th International Congress] – sense Xiao Qian of whom I shall see more." [Fors13]



- 1941-1949 Friendship and correspondence between E.M. Forster and Xiao Qian.  
Lien Wen-shan : According to Xiao, some 80 letters, postcards and telegrams were dispatched from Forster to himself. In response, he wrote long replies back to Forster. A large number of Forster's letters do not survive and almost all of Xiao's letters were destroyed in 1945 and 1946. Forster's letters were destroyed at the beginning of the Cultural revolution in 1966. Only two letters from Xiao to Forster survived.  
Their friendship ended abruptly and was scarred by a misunderstanding that was never cleared up. The intervention of the Second World War and the political upheavals in post-war China proved to be too great a disruptive force and made the renewal of their friendship impossible. [Fors13]
- 1942 Letter from Alice Forster, mother of E.M. Forster, to Xiao Qian ; 11 January 1942.  
"I am so glad you were happy with us. I hope you will come again soon. We all indeed enjoyed your visit. Most kind of you to send me the very interesting 'Dragon Book' and the lotus seeds. We have not opened the box yet but shall do so when Morgan comes back from London." [Fors13]
- 1942 Letter from E.M. Forster to Xiao Qian ; June, 1942.  
Forster arrange a Meeting for Xiao to meet his friends, including Bob Buckingham and Joe Ackerley : "Dinner next Sunday, 14th. Mr. Buckingham has been in since I began this letter. He is coming on Sunday to the flat and we very much wish you could join us in it for an informal meal. I am asking Mr. Ackerl[e]y also. The flat is 9, Arlington Park Mansions, Chiswick, W.4 (Tel : CHI 2407) – close to the Chiswick Empire on Tumham Green. The hour of the meal would be 7.0. Do come if you can – send me a line to West Hackhurst as soon as you can conveniently."  
Letter from Xiao Qian to E.M. Forster ; June 12, 1942.  
Xiao notes about the dinner : "held at Arlington Mansion, with Bob Buckingham, John Hampson, Joe Ackerl[e]y present. My first night in that enchanting flat, with a rickey table lamp which either refused to be on or insisted on remaining. Mr. Forster cooked a glorious breakfast. .. Before entering the flat, I was taken over the Bridge of Heaven, had my first bird-eye-view of south-western London". [Fors13]
- 1942 E.M. Forster invited Xiao Qian to a Rede lecture on Virginia Woolf at the British Institute on 5 March 1942. Xiao wrote in his autobiography : "I, for my part, had long been interested in the English novel – I admired Woolf up in her ivory tower but almost worshipped Forster who welcomed the whole world into his books". [JoyJ1]

- 1943 Xiao Qian and *Maurice* by E.M. Forster.  
Lien Wen-shan : The most intriguing feature of the correspondence between E.M. Forster and Xiao Qian is their repeated discussions of Forster's novel *Maurice*. Some of their discussions touch upon issues that Forster had never discussed before with his other British friends and critics. Xiao recalls his reading of *Maurice* : "He let me read his novel about homosexuality, *Maurice*, which was locked in a safe and not to be published until a hundred years later". Forster said : "As for my unpublished novel, you are welcome to read it whenever you like. It is almost publishable, but not quite. There is a MS down here if you would care for it at any time." Letter from E.M. Forster to Xiao Qian ; 17 April 1943 : "Shall be interested when we meet what you think of *Maurice*. It seems to me in retrospect very English, and there is no harm in that, but for the Moment I am tired of what is very English."  
Xiao Qian to Forster : "There is no law in China forbidding this more severely than seduction. In Shanghai & Tientsin, there are even such Brothels, who are know as 'rabbitts'. One of the Emperors of ours was known to be fond of 'plucking the flowers in the back garden'. In the Imperial court, there used to be dramatic repertoires. The boys playing feminine parts used to be seduced either by their own co-actors or by men in the Forbidden City". "I told him [Forster] the blackmail scene in *Maurice* should serve as a lesson to all homosexuals, hence, the novel is beautiful. I seem to have told him that the novel (especially the blackmail scene) discourages homosexuality. Hence, I regarded it as healthy, I was shocked by the blackmail scene".  
Forster to Xiao Qian : "As you say, one characteristic of *Maurice* is his maturity. And another is his liking for happiness and his dislike for self-pity. If I had had to end the book sadly or tragically for him, I should not have thought it worth writing. We have in England (as in France) good studies of immaturity, some tiresome self-pitying, some tiresome proclamations of the Cause, and some pornography which, like most pornography, fail to be graphic." [Fors13]
- 1943 Letter from E.M. Forster to Xiao Qian ; 1 May, 1943.  
"It made me sad for I felt that I was too old to 'take on' China, and that, better than Italy (my first love), India, or France, could it have been taken on by me". [Fors13]
- 1943 Letter from E.M. Forster to Xiao Qian ; 7 July, 1943.  
"I have been considering what you said about poverty and your misery and 'crime' in China. Why am I ashamed to hear of such things ? Not because I am shocked by them, as you suggest, nor because I feel I cannot imagine them, because they emphasise a defect in my mental equipment. For an instant, they become real, then they fall back again into words... It is an extra barrier too to realize that European poverty is nothing to Oriental. I am very glad that you mentioned this subject to me and I hope you will do so again." [Fors13]
- 1943 Letter from Xiao Qian to W.J.H. Sprott about a talk he planned to give in Nottingham; 12 Oct. 1943.  
"I am very curious to know whether there are some people at Nottingham interested in Virginia Woolf's novels, and especially if there are people who have patiently read her and disagreed with her. She is so much a fact of Cambridge, that to discuss her here often ends in collective eulogy. Her reaction to the Midlands, industrial, Lawrentian ought to be very fresh to me (I am doing a book for China next spring on E.M. Forster and Virginia Woolf). If you think it possible to gather a handful of people, I would be glad to pose as an ardent fan of Virginia Woolf before them and evoke their vehement antagonism and thereby reap a rich Harvest." [JoyJ1]
- 1943 Letter from Xiao Qian to E.M. Forster ; 25 Nov. 1943.  
"He [D.H. Lawrence] has made me so unhappy, this hairy misanthropist. I have just read one of the dehydrated Lawrence, the *Fantasia* : he must have been very bitter when writing it. I did enjoy *A man who died* which even reminded me of the *Castle of Kafka*. But so many of his characters are mere pegs on which hung all his queer ideas about life and the universe." [JoyJ1]

- 1943 Letter from E.M. Forster to Xiao Qian ; 25 Nov. 1943.  
Forster had urged Xiao to turn his attention to James Joyce : "never has so much been talked of a person whom so few understand". Xiao himself noted that his copy of Ulysses was nearly black with the notes of meanings of words marked in 1940. He wrote to Forster that he felt the great achievement of Joyce who reconciled "two heterogeneous elements in writing : free flow (of consciousness) and external shape". [JoyJ1]
- 1944 Xiao, Qian. *The dragon beards versus the blueprints* [ID D26358].  
Xiao Qian schreibt : "In China, Ibsen is looked upon as a social surgeon rather than as a playwright. In those days, China was so hopelessly ill that she needed a daring doctor capable of prescribing the most desperate remedies. In the midst of the revolt, young Chinese, especially those who had studied abroad, found sympathizers in Europe. Foremost of these was the Norwegian dramatist Ibsen. His works seemed to express their own resentment against existing society and their passion for revolt. Too excited to bother about the details of his theatrical art, they call to him from their desperate loneliness, 'Beloved teacher, at last we have found you !' He was hailed by young China as a comrade rebel, a champion of individual rights. Thus an Oriental shrine was built for the Sage from Scandinavia."  
"Ibsen's popularity in China between 1917 to 1921 cannot be exaggerated. For a time the theme of a play was crudely interpreted as 'the social problem it dealt with'. Obviously it was also held by our critics as a convenient criterion. Some have accused our moralizing critics of counting the number of fashionable terms like 'hunger' and 'exploitation' employed by the author before they passed their final verdict as to whether a work was 'solid'. But playwrights themselves also formed a habit of describing their works in terms of 'problems' dealt with." [Ibs115:S. 192, 211]
- 1946 Xiao Qian left London for Shanghai. [Fors13]
- 1949 Xiao, Qian. *Pei'er Jinte : yi bu qing suan ge ren zhu yi de shi ju* [ID D26256].  
Xiao schreibt : "Ibsen is no longer suitable for us, not only because he belonged to far away Northern Europe. Yet as a forerunner of our profession [writers], we cannot deny that he had observed the organization of society with critical eyes and pointed out its rotten parts. His weakness lay in the fact that he just attacked the corruptions of society but did not analyse the economic causes. Therefore he recognized only the existence of the individual, but did not see that there were the masses. He advocated the improvement of the individual, but never that of the environment. Ibsen was spiritually an anarchist.  
Today China has stepped into socialism, in which everything is put under organization and becomes part of a larger system, from the anarchism of thirty years ago, which produced a spirit of rebellion in favour of individualism.. We have inherited from Ibsen the poisonous idea of perfecting oneself without much care for the others. As for our self-reform, can Ibsen contribute something to compensate the losses he has caused us ? Yes, Ibsen can. He gives us *Peer Gynt* which has a grander atmosphere, profounder significance and higher artistic accomplishment than *A doll's house* and *An enemy of the people*.  
Tam Kwok-kan : Xiao believes that Ibsenism is no longer needed in China, not only because Ibsen was a writer of the last century, but also because he belongs to the faraway Northern Europe, where the society is essentially different from that in China. As a forerunner of literary realism, Ibsen, Xiao said, examined the organization of society with critical eyes and pointed out the roots of its evilness. Xiao believed that Ibsen's weakness lay in the fact that he attacked only the surface corruptions of society and did not analyze their economic causes. He therefore attacked Ibsen for his advocacy of individualism. He thought that Ibsen recognized only the importance of the individual and not of the masses, because Ibsen failed to relate the victimization of the individual to the injustice hidden in the social structure. Xiao claimed that Ibsen's play *Peer Gynt* should be read as a critique of individualism. According to Xiao Qian, the play is a caricature of selfishness as exemplified in the self-centered *Peer Gynt*. Xiao asserted that the object of attack throughout *Peer Gynt* was the idea of individualism. [Ibs115:S. 98-99,Ibs1:S. 129,Ibs25:S. 28,Ibs109]

- 1981 Xiao, Qian. *Yibusheng de Pei'er Jinte* [ID D26267].  
 Tam Kwok-kan : Xiao Qian completely revised his view of the play *Peer Gynt* and admired it as a remedy for the lack of individuality among the Chinese. In 1949 Xiao Qian thought that *Peer Gynt* was an attack on individualisms and could serve as a weapon against bourgeois ideas in the intellectual reform movement. In 1978 he read the play from a different perspective. Expressing his contempt of the Gang of Four in 1978 when he completed the Chinese translation of acts one and five of the play. He considered it a ridicule of political opportunists, the play's theme provided a contrast between the human and the devil : "a human being should have his own self, have beliefs and principles, and is not opportunistic, whereas a devil does not and will avoid difficulties and yield to temptation. The devil's judgement is purely based on advantages, not on the consideration of what is right and what is wrong". In 1981, Xiao was able to notice that all his previous interpretations of the play and of Ibsen, were very much affected by his personal emotions and political naiveté which, he now thought, was not a correct attitude toward a literary work. Refuting his previous position, Xiao recommended a re-reading of Ibsen in terms of a broader philosophical perspective that could shed light on ideals in life and personal integrity. [Ibs109]
- 1983 Aufführung von *Peer Gynt* von Henrik Ibsen durch die Zhong yang xi ju xue yuan (Central Academy of Drama) in Beijing in der Übersetzung von Xiao Qian unter der Regie von Xu Xiaozhong.  
 Xu Xiaozhong learned that there was 'another Ibsen' who was unfamiliar to most of the Chinese. The allegorical theme and the spectacular stage effects of the play presented an entirely new Ibsen to China. For fear that the Chinese audience was unable to comprehend such a Western mythological figure, the directors decided to present it in the image of the Chinese legendary animal god Pigsy (Xi you ji). The marriage horse in the original was turned into a traditional Chinese dancing lion [Ibs1:S. 196-197]
- 1984 Xiao Qian while attending the annual meeting of British Sinologists, was searching his letters to E.M. Forster at the Cambridge College Archive. He noted in his autobiography : "Not a single letter from me was found among the papers that he [Forster] left. 1941-1949." [Fors13]
- 1987 Xiao, Qian. *Mansifei'erde de san ge duan pian* [ID D30060].  
 "...Most of Mansfield's works are limited in subject-matter to the family life of the middle class, which she knew very well. She spared no effort all her life experimenting with how to present the minute details of the inner world of her characters using the language of a poet... Mansfield can be regarded as the master of the short story in modern English literature. She has been dead for more than sixty years, and yet with the passing of time, her work is gaining more and more attention, having been translated into Chinese, Japanese, French, German, Russian, and many other languages, and generating a steady output of treatises and theses." [Mans8:S. 61-62]
- 1988 Xiao, Qian. *Wei dai di tu de lü ren* [ID D20278].  
 [Leonard Woolf spent a weekend with Xiao Qian in October 1943].  
 In the evening he [Leonard] brought out a stack of Virginia's diaries and let me copy from them. Early in the next morning, we went together with heavy hearts to the little brook where she had taken her life. I stood there on the bank, wanting to rebuke the gurgling waters. Then I felt perhaps I was wrong. The brook was just going endlessly on its way. Maybe it had simply relieved another transparent and from further torment. [Woolf3:S. 211]

- 1988 Xiao, Qian. *Mansifei'erde he ta de "Yi ge yi hun nan zi de zi shu"* [ID D30063]  
 "...The extraordinary from out of the ordinary is one of the most important features of Mansfield's work. With a highly artistic summarization and detailed, true to life descriptions, she has created a gallery of unforgettable portraits, and by delineating different layers of human psychology, she has revealed the inner world of her characters. Mansfield lived only until the age of thirty-four, her career spanning just over ten years. A married man's story was one of her masterpieces produced in the mid-years of her career, when her early years' humour and irony gradually gave way to a mood of sentiment and depression. This must have been related to the unfortunate episodes that she had undergone in her love and marriage. As her life experience grew, so the theme of her work deepened, and her artistic summary of the evils and injustice of bourgeois society, powerfully appealing, has left much food for thought." [Mans8:S. 57-58]
- 1988 Xiao, Qian. *Mei you pi qi de nan ren de yi shu te se* [ID D30064].  
 "... Most of Mansfield's characters have striking personalities. Often she employed the artistic technique of hyperbole in delineating some habitual gestures or expressions of her characters, and in doing so she succeeded in exposing their inner spiritual world... A style of simplicity infused with profound meaning and a poetic language flowing smoothly and naturally forming an integral whole are among other special qualities of Mansfield's writings. She frequently employed metaphorical language in her descriptions..." [Mans8:S. 59-60]
- 1994 Letter from Xiao Qian to Patricia Laurence ; 2 June 1994.  
 In the late 40s, I came back to a China deep in civil war and I had to earn a living both working as professor at a university and a leader writer for the liberal newspaper Ta kung pao [Da gong bao]. After 49, especially in the 50-60s, even Jane Eyre and Jean Christophe were condemned as 'poisonous'. To translate [Virginia] Woolf was unthinkable. [Woolf3:S. 210]
- 1994 Letter from Xiao Qian to James Joyce ; 2 June 1994.  
 "I had never dreamed that I would be translating Ulysses". [JoyJ1]

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*Ji yu wang wei de ren*. Übersetzung von Ibsen, Henrik. *Kongs-Emnerne*. (Christiania : Johan Dahl, 1864). = *Die Kronprätendenten : historisches Schauspiel in fünf Akten*. (Berlin : Paetel, 1872). = *The pretenders*. (London, W. Scott, 1890). [Uraufführung Christiania Theater, Oslo 1864]. 觊觎王位的人

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## **Xiao, Qianzhong** = Xiao, Sun (1883-1944) : Maler

### *Biographie*

- 1930-1933 Vojtech Chytil writes in the exhibition catalogues 1930 Vienna, 1931 Prague, 1933 London : "The present exhibition is a manifestation of the art of three greatest artists of contemporary China. Besides Qi Baishi, it's the landscape painter Xiao Qianzhong. The third is Chen Banding, who paints flowers and landscapes." [Pej1]

## **Xiao, Sai** (um 1948)

### *Bibliographie : Autor*

- 1948 Xiao, Sai. *Chaihuofu de xi ju*. Xiao Sai bian. (Shanghai : Wen tong shu ju, 1948). (Wen yi cong shu). [Übersetzung von 12 Artikeln, Einführungen in Dramen von Anton Pavlovich Chekhov].  
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- 1948 Xiao, Sai. *Chaihuofu zhuan*. (Shanghai : Wen ton shu ju, 1948). (Wen yi cong shu). [Biographie von Anton Pavlovich Chekhov].  
柴霍甫傳 [WC]

## **Xiao, San** = Emi, Xiao = Xiao, Zizhang (Xiangxiang, Hunan 1896-1983) : Dichter, Übersetzer

### *Biographie*

- 1936 Xiao San brought from the USSR a Russian edition of *Leaves of grass* by Walt Whitman to Yan'an. [WhiW102:S. 44]

### *Bibliographie : Autor*

- 1943 Xiao, San. *Guan yu Gao'erji*. (Shanxi : Hua bei shu dian, 1943). [Biogrphie von Makxim Gorky].  
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- 1944 [Korneichuk, Alexander]. *Qian xian*. Xiao San yi. In : *Jie fang ri bao* ; 19-26 May 1944. = Shanghai : Xin hua shu dian, 1949). Übersetzung von Korneichuk, Alexander. *Front : p'esa : perevod s ukrainskogo*. (Moskva : Gos. izd-vo khudozh. lit-ry, 1942). = *The front*. In : *Four Soviet war plays*. (London : Hutchinson, 1944).  
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高爾基的美學觀 [WC]

## Xiao, Shan (um 1959)

### Bibliographie : Autor

- 1954 [Pushkin, Aleksandr Sergeevich]. *Bie'erjin xiao shuo ji*. Xiao Shan yi. (Shanghai : Ping ming chu ban she, 1954). (Xin yi wen cong kan). Übersetzung von Pushkin, Aleksandr Sergeevich. *Povesti pokoinogo Ivana Petrovicha Belkina*. (Sanktpeterburg : Tip. Pliushara, 1831). = *Tales of the lat Ivan Petrovich Belkin*. (Oxford : Basil Balckwell, 1947). = *Die Erzählungen Bjelkins*. (Berlin : SWA-Verlag, 1947).  
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- 1955 [Turgenev, Ivan Sergeevich]. *Qi guai di gu shi : fu shu jian*. Xiao Shan yi. (Shanghai : Ping ming chu ban she, 1955). (Xin yi wen cong kan). Übersetzung von Turgenev, Ivan Sergeevich. *Strannaia istoriia*. (1869 geschrieben in Deutschland). = In : Sochineniia, 1844-1868). (Moskva : Izd. brat'ev Salaevykh, 1868-1871). = *Etrange histoire*. In : *Etranges histoires*. (Paris : J. Hetzel, 1874). = *Eine seltsame Geschichte*. In : *Zwei Freunde*. (Hamburg : F. Behre, 1884). = *A strange story*. In : *A desperate character, and other stories*. (London : W. Heinemann, 1899).  
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- 1982 [Pushkin, Aleksandr Sergeevich]. *Hei tao huang hou ji qi ta*. Puxijin zhu ; Xiao Shan yi. (Chengdu : Sichuan ren min chu ban she, 1982). Übersetzung von Pushkin, Aleksandr Sergeevich. *Pikovaya dama*. In : *Biblioteka dlya chteniya ; March* (1834). = *La dame de pique*. (St. Peterburg : Impr. du journal de Saint-Pétersbourg, 1849). = *Pique Dame*. (München : Hyperion Verlag, 1920). = *The queen of spades*. (London : Chapman and Hall, 1894).  
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## Xiao, Sheng (um 1996)

### Bibliographie : Autor

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### **Xiao, Shijun** (um 1930)

#### *Bibliographie : Autor*

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聖女的反面 [WC]

### **Xiao, Shunhua** (um 1940)

#### *Biographie*

- 1940 Xiao Shunhua übersetzt die Evangelien, Neues Testament. [Zet]

### **Xiao, Tianyou** (Yunxin Xian, Hubei 1937-) : Dozent für Italienisch Beijing Language Institute

#### *Bibliographie : Autor*

- 1980-1985 Chiti, Remo. *Huang yu hei*. Jidi ; Xiao Tianyou yi. Übersetzung von Chiti, Remo. *Giallo e nero*. (Drama 1915). In : *Wai guo xian dai pai zuo pin xuan*. Vol. 1 [ID D16726].  
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### **Xiao, Tong** (501-531) : Kompilator

#### *Bibliographie : Autor*

- 1958 Hsiao, T'ung. *Wen hsüan : die chinesische Anthologie*. Übersetzungen aus dem Wen hsüan von Erwin von Zach ; ed. by Ilse Martin Fang with an introd. by James Robert Hightower. Vol. 1-2. (Cambridge : Harvard University Press, 1958). (Harvard-Yenching Institute studies ; 18). [Xiao, Tong. *Wen xuan*].
- 1968 *Die chinesische Anthologie Wen-hsüan in mandjurischer Teilübersetzung einer Leningrader und einer Kölner Handschrift*. Hrsg. Von Martin Gimm. (Wiesbaden : Steiner, 1968). (Verzeichnis der orientalischen Handschriften in Deutschland. Supplementband ; 11). [Xiao, Tong. *Wen xuan*]. [Wal 7]

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- 1999 [Dumas, Alexandre père]. *San ge huo qiang shou*. Dazhongma zhu ; Xiao Wei yi. (Beijing : Da zhong wen yi chu ban she, 1999). (Shi jie wen xue ming zhu bai bu = One hundred classic works of the world literature). Übersetzung von Dumas, Alexandre père. *Les trois mousquetaires*. In : *Le Siècle ; mars à juillet 1844*. = (Paris : Baudry, 1844).  
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### **Xiao, Wen** (um 1986)

#### *Bibliographie : Autor*

- 1986 [Maurois, André]. *Feng yue qing nong nü zuo jia : Qiaozhi Sang zhuang*. Andelie Moluo'a zhu ; Lang Weizhong, Huang Qingsheng, Xiao Wen yi. (Changsha : Hunan ren min chu ban she, 1986). (Shi jie ming ren wen xue zhuan ji cong shu). Übersetzung von Maurois, André. *Lélia ou la vie de George Sand*. (Paris : Hachette, 1952).  
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### **Xiao, Xian** (um 1993)

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- 1993 [Herzl, Theodor]. *Youtai guo*. Xi'aoduo Heci'er zhu ; Xiao Xian yi. (Beijing : Shang wu yin shu guan, 1993). Übersetzung von Herzl, Theodor. *Der Judenstaat : Versuch einer modernen Lösung der Judenfrage*. (Leipzig : M. Breitenstein, 1896).  
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中国与犹太以色列关系100年 [WC]

### **Xiao, Xiaoling** (um 2002)

#### *Bibliographie : Autor*

- 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).  
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### **Xiao, Xiguang** (um 1999)

#### *Bibliographie : Autor*

- 1999 [Molière]. *Moli' ai xi ju quan ji*. Xiao Xiguang yi. Vol. 1-4. (Beijing : Wen hua yi shu chu ban she, 1999). [Übersetzung der Theaterstücke von Molière].  
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### **Xiao, Xuehui** (um 1998)

#### *Bibliographie : Autor*

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**Xiao, Yang (2)** (Heyuan, Guangdong 1938-) : Minister of Justice, President Supreme Court of China

*Biographie*

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**Xiao, Yaoxian** (um 1990)

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冬日 [WC]

### **Xiao, Yongming** (um 2001)

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杜维明文明的冲突与对话

### **Xiao, Youmei** (1884-1940) : Musikwissenschaftler

#### *Biographie*

- 1912-1919 Xiao Youmei studiert Pädagogik und Musikwissenschaft an der Universität Leipzig und besucht Kurse am Konservatorium. [MenH1]
- 1919 Xiao Youmei promoviert über das chinesische Orchester an der Universität Leipzig und studiert Musikwissenschaft an der Universität Berlin. [MenH1]
- 1920 Xiao Youmei kehrt nach China zurück. [MenH1]
- 1925 Xiao Youmei baut das erste chinesische Musikinstitut in Shanghai. Er gilt als der Begründer der modernen chinesischen Musik. [MenH1]

### **Xiao, Yu** (um 1959)

#### *Bibliographie : Autor*

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**Xiao, Yulei** (um 1977)*Bibliographie : Autor*

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**Xiao, Zhang** (um 1986)*Bibliographie : Autor*

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驚婚記 [WC]

### **Xie, Bing** (um 1986)

#### *Bibliographie : Autor*

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圓桌武士 [WC]

### **Xie, Bingwen** (um 1937)

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**Xie, Bingxin** = Xie, Wanying = Bingxin (Fuzhou, Fujian 1900-1999) : Schriftstellerin

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- 1982 Bartels, Werner. *Xie Bingxin : Leben und Werk in der Volksrepublik China*. (Bochum : Brockmeyer, 1982). (Chinathemen ; Bd. 5). [WC]

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- 1931 Pin, Yin [Xie, Bingying]. *Une jeune chinoise à l'armée révolutionnaire : journal*. Trad. par Ouyang Te Yio. (Paris : Valois, 1931). (Romans de la vie nouvelle). Übersetzung von Xie, Bingying. *Yi ge nü bing de zi zhuan*. (Shanghai : Liang you tu shu yin shua gong si, 1936). 一個女兵的自傳 [Pino24]
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**Xie, Chen** (um 1997)

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**Xie, Chulan** (um 1993)

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### **Xie, Dehui** (um 1996)

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### **Xie, Dejin** (um 1991)

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### **Xie, Dikun** (um 2000)

#### *Biographie*

- 1993 Xie, Dikun. *Feixite de zong jiao zhe xue* [ID D19582]. Liang Zhixue ; Shen Zhen : Xie verfolgt vor allem die Veränderungen in Fichtes Religionsauffassung. Seiner Meinung nach steht die frühe Religionsauffassung Fichtes dem Protestantismus nahe, die späte jedoch dem Katholizismus. Aber in beiden Varianten ist der herrschende Gedanke der, dass die Religion den Vernunftzweck erfüllt. Xie schätzt die Gotteslehre Fichtes hoch ein, verfolgt ihre geschichtlich bedeutsame Wirkung und schreibt ihr schliesslich auf eine aktuelle Bedeutung für die Bildung der Menschen bei. [Fich24:S. 294]

#### *Bibliographie : Autor*

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- 1993 Xie, Dikun. *Feixite de zong jiao zhe xue*. (Beijing : Zhongguo she hui ke xue chu ban she, 1993). [Abhandlung über Johann Gottlieb Fichtes Religionsphilosophie]. 费希特的宗教哲学 [WC]
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道德哲学的问题 [WC]

### **Xie, Dinghua** (um 1970)

#### *Bibliographie : Autor*

- 1970 [Henry, O.]. *Zui hou yi ye*. Hengli Ou zhuan ; Xie Dinghua yi. (Taizhong : Yi shan, 1970). (Chuang yi wen ku ; 16). Übersetzung von Henry, O. *The last leaf*. In : Henry, O. *The trimmed lamp and other stories of the four million*. (Garden, City, N.Y. : Doubleday, Page and Co., 1907).  
最後一葉 [WC]

### **Xie, Fengcheng** (Taiwan 1942-) : Dichter

#### *Bibliographie : Autor*

- 1989 Xie, Fengcheng. *Shao nian Weite di shen hou*. (Tianjin : Tianjin ren min chu ban she, 1989). [Abhandlung über *Die Leiden des jungen Werther* von Johann Wolfgang von Goethe].  
少年维特的身后 [WC]
- 1990 Hsieh, Fengcheng [Xie, Fengcheng]. *After the death of young Werther : poems*. (Santa Barbara, Calif. : Fithian Press, 1990). Übersetzung von Xie, Fengcheng. *Shao nian Weite di shen hou*. (Tianjin : Tianjin ren min chu ban she, 1989).  
少年维特的身后 [WC]

### **Xie, Fuya** = Zia, Nai-zing (Zhejiang 1892-1991) : Theologe, Philosoph, Übersetzer, Professor of Philosophy Nanjing-Universität

#### *Biographie*

- 1917-1925 Xie Fuya arbeitet in der Young Men's Christian Association (YMCA). [Sunq1]
- 1925 Xie Fuya studiert an der University of Chicago. [Sunq1]
- 1926-1927 Xie Fuya studiert an der Harvard University. [Sunq1]
- 1927-1945 Xie Fuya ist Lektor an der School of Philosophy der Lingnan-Universität. [Sunq1]
- 1945-1949 Xie Fuya ist Dozent für Philosophie an der Nanjing-Universität. [Sunq1]
- 1949-1958 Xie Fuya ist in Hong Kong. [Sunq1]
- 1958 Xie Fuya geht nach Amerika und später nach Guangzhou (Guangdong). [Sunq1]

#### *Bibliographie : Autor*

- 1960 [Kant, Immanuel]. *Kangde de dao de zhe xue*. Xie Fuya yi zhe. (Xianggang : Jinling shen xue yuan tuo shi bu, 1960). (Jidu jiao li dai ming zhu ji cheng ; 2, 13). Übersetzung von Kant, Immanuel. *Grundlegung zur Metaphysik der Sitten*. (Riga : J.F. Hartknoch, 1785). Kant, Immanuel. *Critik der practischen Vernunft*. (Riga : J.F. Hartknoch, 1788). [Auszüge].  
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[Enthält] :  
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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]
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理性時代的宗教觀 [WC]

## Xie, Guansheng (1897 - 1971)

### Bibliographie : Autor

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近代法國小說集 [WC]

## Xie, Guozao (um 1923)

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新世界之舊夢談 [WC]



**Xie, Haijing** (1976-)*Bibliographie : Autor*

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萨冈情爱小说 [WC]

**Xie, Honglin** (um 1985) : Regisseur*Biographie*

- 1985 Aufführung von *Tian chang di jiu* = Everlasting and unchanging = *Romeo and Juliet* von William Shakespeare. Adaptation durch die Shanghai Hongkou yue ju tuan (Hongkong District yue ju Company) unter der Regie von Xie Honglin und Zhou Zhigang. [Shak8:S. 236]

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**Xie, Huang** (um 1937)*Bibliographie : Autor*

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**Xie, Jinde** (um 1982)*Bibliographie : Autor*

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**Xie, Jize** (um 1930)*Bibliographie : Autor*

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甘地奮鬥史 [WC]

**Xie, Kaidi** (um 2000)*Bibliographie : Autor*

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愛情 [WC]

**Xie, Kang** (um 1944)*Biographie*

- 1983 Performance of *Beyond the horizon* by Eugene O'Neill by the Shanxi hua ju yuan (Shanxi Drama Troupe) under the direction of Xie Kang. Broadcasted by the Shanxi Television Network. [One43]
- 2000 Performance of Meng, Hua. *Yu shu gu zhai*. [Old house under the elms]. Adaptation of *Desire under the elms* by Eugene O'Neill. Henan qu ju opera under the direction of Xie Kang for the Zhengzhou Qu ju Company in Zhengzhou. Huang Dehua as Abbie. [One54]

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- 1944 [France, Anatole]. *Falangshi tong hua ji*. Falangshi ; Xie Kang yi. (Chongqing : Qing nian shu dian, 1944). [Contes pour enfants].  
佛朗士童话集 [WC]

**Xie, Kangbai** (um 1907) : Schauspieler

## Biographie

- 1907 Aufführung von *Hei nu yu tian lu* = "Black slave's cry to heaven" von Zeng Xiaogu nach *Hei nu yu tian lu* in der Übersetzung von Lin Shu und Wei Yi [ID D10429], unter der Regie von Li Shutong [Li Xishuang] und Ouyang Yuqian, durch chinesische Studenten der Chun liu she (Spring Willow Society) im Hongô Theater in Tokyo, June 1-2, 1907. Adaptation von *Uncle Tom's cabin* von Harriet Beecher Stowe.
- Li Shutong played Amelia Shelby, her husband was played by Huang Nannan and George Harris was played by Xie Kangbai. Ouyang Yuqian played a slave girl. Song and dance were improperly intruded. A visitor from China sang an aria from a Beijing opera.
- The play was divided into five acts. This, for a Chinese audience accustomed to an unbroken action upon the stage, was an innovation which the new drama companies of the early period found hard to sustain. The whole play, in preparation at least, was in spoken dialogue from a completely written text, a feature which became impossible to maintain in the circumstances in which the Spring Willow Society was forced to play in Shanghai.
- This first version of the story was used to reflect the abjection of China in her anticolonial struggle at the beginning of the twentieth century. The play was the beginning of the Chinese spoken drama hua ju. The most striking differences between Stowe's novel and the adaption are the absence of Christian religion in the Chinese play and the ending. Whereas the novel ends with the emancipation of the slaves by the character George Shelby, in Zeng's play the slaves liberate themselves. This play was unlike previous Chinese xi qu in excluding dance and song and disallowing recitation, soliloquies, or asides.
- The theme of oppression and liberation had an obvious appeal for the young Chinese students in Tokyo. Their dramatized version completely removed the Christian emphasis of Stowe's book and made the theme a struggle between the negro slaves and their oppressors, the slave-dealers, with final victory for the slaves in their slaughter of the slave-dealers.
- In the programme of the play is declared :
- The Aims of the Spring Willow Society's 1907 Grand Performance.
- "The greatest task of artistic performance is in enlightenment. Therefore this society's creative work begins with this. It has established a special section to study old and new drama. It hopes to be the leader of the reform of our country's world of the arts."
- Ouyang Yuqian, who participated in the performance recalled : "The play was divided into five acts and consisted totally of dialogue, with no recitation, no chorus, no soliloquy or asides. It was rendered in the typical form of the drama. Although the play was adapted from a novel, it should be considered the first created script of Chinese drama because there had never existed before in China a play in the form of divided acts."
- Zhang Geng (1954) described the performance "as a most memorable performance in the history of Chinese drama. It was the first performance presented by the Chun liu she and was fairly successful in content, form, and technique. It made a deep impression on the audience and had a great effect on the development of drama".
- Cao Xiaoqiao (1987) : "Although only male actors performed in the play, the use of stage settings and the division of acts were breakthroughs as compared with traditional operas." [Shak15,Stowe4,Stowe5,Stowe35]

**Xie, Li** (um 1955-1963) : Chinesischer Diplomat

## Biographie

- 1955-1963 Xie Li ist chargé d'affaires der chinesischen Botschaft der Niederlande in Den Haag. [Neth1]
- 1983-1986 Xie Li ist Botschafter der chinesischen Botschaft in Belgrad, Jugoslawien. [Jugo2]

**Xie, Liangsheng** (um 1990)

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- 1990 [Kuhn, Philip A.]. *Zhonghua di guo wan qi de pan luan ji qi di ren : 1796-1864 nian de jun shi hua yu she hui jie guo*. Kong Feili zhu ; Xie Liangsheng, Yang Pinquan, Xie Siwei yi. (Beijing : Zhongguo she hui ke xue chu ban she, 1990). (Zhongguo jin dai shi yan jiu yi cong). Übersetzung von Kuhn, Philip A. *Rebellion and its enemies in late imperial China : militarization and social structure, 1796-1864*. (Cambridge, Mass. : Harvard University Press, 1970). (Harvard East Asian series ; 49).  
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### **Xie, Limin** (um 1997)

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### **Xie, Lingyu** (um 1992)

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火迷宮 [WC]

### **Xie, Lingyun** (385-433) : Dichter

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- 1967 Frodsham, John D. *The murmuring stream : the life and works of the Chinese nature poet Hsieh Ling-yün (385-433), Duke of K'ang-lo*. (Kuala Lumpur : University of Malaya Press, 1967). [Xie Lingyun]. [WC]

### **Xie, Lingzhi** (um 2003)

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盧騷懺悔錄 [WC]

## Xie, Liuyi (1898-1945) : Literaturhistoriker

### Biographie

- 1920 Xie Liuyi. *Zi ran pai xiao shuo* [ID D23047].  
Er schreibt : "Flaubert met six ans à rédiger *Madame Bovary* à partir de 1850 [sic 1851]. Après la publication du roman dans *La revue de Paris* en 1856, l'auteur est traduit devant un tribunal pour atteinte aux bonnes moeurs et à la religion. Et, le tribunal rend un verdict d'acquiescement. Ce roman qui provoque de vives discussions dans le milieu littéraire français est une description simple et subtile de la vie quotidienne. L'héroïne s'appelle Emma. C'est une belle femme très vaniteuse. Malheureusement, elle épouse un médiocre médecin de campagne qui s'appelle Bovary. Emma ne trouve pas dans ce mariage le bonheur de l'amour qu'elle a lu dans les romans. Insatisfaite de son mari, elle a deux liaisons secrètes. Elle emprunte beaucoup d'argent pour nourrir ces liaisons sans que son mari le sache. Mais finalement elle est abandonnée par ses amants. Désespérée, Emma s'empoisonne à l'arsenic. Le roman décrit parfaitement la vie de la classe moyenne en France, et qui devient le modèle du réalisme. Flaubert écrit aussi *Salammbô*, *L'éducation sentimentale* et *La tentation de saint Antoine*. Ces trois créations sont teintées de romantisme." [Flau:s. 78-79]
- 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]
- 1924 *Faguo wen xue yan ji* [ID D22973].  
Liu Yanling schreibt : "Bien que Balzac soit très doué pour l'écriture, il n'arrive pas, comme Dickens, à faire croire au lecteur que ce qu'il décrit dans ses oeuvres se passe réellement de la même manière dans la vie. Flaubert va plus loin que lui sur ce point-là. L'écriture de Flaubert est plus réaliste et profonde que celle de Balzac, car le premier prend l'art au sérieux plus que le dernier. Comme tout le monde le sait, Flaubert choisit la création des romans comme son seul métier, et il consacre très souvent une ou deux semaines à faire une seule phrase. Cependant, il n'est pas un écrivain parfait. Comme la plupart des romanciers français, il décrit trop de détails qui ne représentent pas grand chose, et qui rendent son livre parfois ennuyeux. Il emploie toujours le style bien froid, même pour des histoires très bouleversantes. Ainsi, il est rejeté par certaines personnes qui ne le comprennent pas. Zola décrit des personnages de tous les milieux. C'est justement ce que les frères Goncourt veulent faire, mais ils ne savent pas le faire. Daudet est moins profond pour décrire le laid de la société, mais il est plus fort en esthétique que ses contemporains. Le style de Maupassant est plus simple. Lorsque nous lisons ses oeuvres, c'est comme goûter du vin légèrement amer, mais qui dure très longtemps dans la bouche. Bien qu'il existe dans ses oeuvres des défauts qui sautent aux yeux, il n'en est pas moins un des meilleurs écrivains français des vingt dernières années du XIXe siècle."

Xie Liuyi schreibt : "La première personnalité du réalisme est Gustave Flaubert. Il commence la rédaction de son chef-d'oeuvre *Madame Bovary*, en 1850 où Balzac est décédé. Hugo et Gautier gardent encore les dernières flammes du romantisme. Quant à Flaubert, il est à la fois le précurseur du réalisme et un des derniers écrivains du romantisme. Il propose l'objectivité de l'auteur dans le roman. Il faut écrire le beau et le laid de la même manière. Mais pour la dénonciation des aspects sombres et laids de la société, Flaubert est moins violent que Zola et Maupassant, car il est encore influencé par le romantisme. Il apprend à Maupassant qu'il faut observer les choses minutieusement et trouver le mot exact pour les décrire. *Madame Bovary*, un roman qui raconte une vie dégradée d'une femme, est bien la cristallisation de six ans de travail laborieux. Cependant, ce roman est bien critiqué lors de son apparition à cause de la description des aspects sombres. Flaubert passe cinq ans à écrire *Salammô*, et sept ans à écrire *Education sentimentale*. Ces deux oeuvres sont également mal accueillies par les lecteurs de l'époque. Flaubert consacre toute sa vie à l'art, rien que l'art dans sa vie."

Dans les notes après cet article, il y en a une qui présente brièvement l'histoire de Madame Bovary : "Charles est le mari de Madame Bovary. Il est quelqu'un de sincère. Après ses études de médecine, il exerce son art à Tostes. Il a épousé d'abord une veuve. Et ensuite, il était tombé amoureux d'Emma. Sa femme est morte de jalousie. Il s'est marié alors avec Emma qui est devenue Madame Bovary, le personnage principal du roman. Elle a donné naissance à Berthe. Mais Madame Bovary était tombée amoureuse d'un pharmacien qui s'appelle Léon. Et après, elle a transféré ses sentiments sur Rodolphe, un aristocrate d'une trentaine d'années. Mais elle est abandonnée finalement par Rodolphe qui manquait de sincérité dès le début. Elle en était tombée malade. Lorsqu'elle se soignait à Yonville, elle a rencontré par hasard son ancien amant. Elle s'enthousiasma pour lui plus qu'avant. En fait, elle avait des dettes. Berthe portait même des chaussures abîmées. Emma a voulu emprunter de l'argent à Léon. Celui-ci ne voulait pas l'aider. Elle a demandé à Rodolphe, il a refusé. Elle s'est empoisonnée désespérée. Après sa mort, Charles Bovary a trouvé les lettres de Léon et de Rodolphe. Il était enfin au courant de l'infidélité de sa femme. Après avoir placé Berthe chez une tante, il est parti travailler dans une filature de coton."

"La création de *Madame Bovary* a été commencée en 1850, et terminée en 1856. En ce moment-là, des écrivains comme Hugo et Gautier dominaient la littérature française. Mais Flaubert cherchait à rester fidèle à la vie réelle tout en abandonnant toutes les illusions grandioses et toutes les moralités idéales. *Madame Bovary* n'est qu'une simple histoire de la vie dégradée d'une femme d'un médecin de campagne. Pourtant, par rapport à d'autres oeuvres de la même époque, celle-ci est caractérisée par sa fidélité à la nature, et par son attitude radicale de ne pas embellir la vie. Flaubert est un réaliste ou naturaliste inné. Rien ne peut l'empêcher de garder un coeur transparent.

Son père est un médecin vétérinaire. A l'âge de 19 ans, Flaubert est parti pour Paris où il a commencé sa carrière littéraire. Après la mort de son père, il s'est installé avec sa mère à Croisset au bord de la Seine pour se concentrer sur la création littéraire. Pendant les trente ans qui suivaient, il a voyagé un peu en Grèce, au Proche-Orient. Le reste du temps, il vivait dans la solitude à Croisset. Il se trouvait sous la pression officielle et la critique sociale après la publication de *Madame Bovary*. Et la publication de *Salammô* lui a fait revivre ces moments difficiles. *L'éducation sentimentale* est même considérée comme le roman le plus insipide. Mais il n'a pas baissé les bras devant la critique et la solitude. Il s'est efforcé d'être l'observateur et le reproducteur du monde qui l'entourait. Il connaissait la vie mieux que personne, et il restait plus éloigné de la vie que personne aussi.

Flaubert n'aimait que l'art dans sa vie. Il a appris à Maupassant qu'il fallait observer longuement les objets avant de les décrire par un mot unique. Il travaillait dix heures par jour, et ce pendant 20 ans. Mais tant d'années de travail ont donné seulement quatre romans et trois nouvelles. Il était vraiment exigeant en ce qui concerne l'art. On considère aujourd'hui que *Madame Bovary* est un roman qui marque tout le siècle."

"Sans doute y a-t-il quelque chose de faux dans cette description sur Flaubert. Son père n'est pas un médecin vétérinaire. Nous ne savons pas si c'est écrit ainsi dans le texte original, ou si la traduction en chinois n'est pas correcte. Mais cette traduction communique au moins certains messages très importants sur Flaubert aux lecteurs chinois de l'époque. Grâce à elle,

ils connaissent de plus en plus sa vie, son caractère et sa création littéraire. Ils ont un écrivain sérieux, assidu, et solitaire devant eux.

Le réalisme est la première puissance de la littérature française de la deuxième moitié du XIXe siècle. Il garde fermement cette place après la publication des oeuvres de Zola comme *Nana* en 1880, *La débâcle* en 1892, *Fécondité* en 1899. La force du réalisme se répand dans d'autres pays européens et ouvre une nouvelle ère de la littérature. Pour connaître le vrai visage du réalisme, il nous est nécessaire de faire attention à un roman qui est publié en 1852 sous le nom de *Madame Bovary*.

Mao Dun schreibt : *Madame Bovary* est la première création de Flaubert. Elle n'a pas exercé beaucoup d'influence lors de son apparition. On sentait seulement que ce nouveau visage du monde littéraire de la France était un écrivain impressionnant qui possédait certain don littéraire. On n'aurait jamais rêvé que *Madame Bovary* influencerait toute la littérature française de la deuxième partie du siècle. Même Sainte-Beuve, le grand critique littéraire français qui apercevait déjà des points faibles du romantisme, a négligé ce premier chef-d'oeuvre du réalisme. Flaubert est un vrai artiste. Il est peut-être moins tolérant pour les faibles que Tolstoï et Dostoïevski, et ses oeuvres sont peut-être moins troublantes que celles de Balzac, mais il est meilleur qu'eux au point de vue artistique. Il cherche à éviter des descriptions sentimentales trop exagérées. Ses oeuvres sont des objets d'art bien sculptés avec soin. On trouve dans tous les mots, toutes les phrases, une maîtrise parfaite de la littérature." "Flaubert est le fils d'un médecin réputé de Rouen. Il apprend la médecine et la loi avant de se consacrer entièrement à la littérature. Son meilleur ami est Louis Bouilhet qui deviendra poète. On croit que *L'éducation sentimentale* fait allusion à leur relation. Comme Frédéric, Flaubert part pour Paris à 19 ans. Et puis, il vit dans la villa à Croisset qu'il hérite de son père jusqu'en 1880. Il va à Paris fréquemment pour rendre visite à des amis. Il ne fait que deux longs voyages de toute sa vie, une fois en Orient à 30 ans, l'autre fois en Afrique pour mener une enquête sur le lieu où se déroule l'histoire de *Salammbô*."

"Précurseur du réalisme, Flaubert se trouve dans une époque de romantisme. Gautier est né un an avant lui, et Dumas fils trois ans après. Il est sans doute influencé par le romantisme. Mais il en est conscient des défauts qui se manifestent dans les oeuvres de Dumas fils. Il s'efforce de décrire des banalités originales. Ainsi il crée *Madame Bovary*, un chef-d'oeuvre sans pareil qui brille parmi les oeuvres du romantisme qui cherchent les raretés. On est surpris par la musicalité de son oeuvre. Il est impossible de supprimer un mot d'une phrase. En tant que pessimiste, Flaubert décrit tous les défauts féminins dans *Madame Bovary*. Emma se détruit par sa curiosité féminine. Il ne vise pas à défendre la chasteté, mais à décrire un rêve. C'est le rêve qui fait vivre Emma. Mais la réalité de la vie est décevante. Toutes les illusions perdues, Emma ne peut que se donner la mort."

"La publication de *Madame Bovary* suscite de vifs intérêts de la part des critiques qui attendent avec impatience le deuxième roman de Flaubert. Mais l'auteur leur fait bien attendre. Son nouveau roman, *Salammbô*, est publié sept ans après. Les lecteurs sont surpris de trouver que l'histoire ne se passe plus en Normandie du XIXe siècle, mais dans un Carthage lointain oublié par les Parisiens. Le style réaliste est une grande particularité de *Salammbô*. Flaubert tient à reconstruire Carthage il y a des milliers d'années d'après des récits historiques. Contrairement à d'autres écrivains de fiction historique qui habillent simplement les personnages de costumes anciens, il met tous ses personnages dans la peau des gens de l'époque. Ceux qui le critiquent ne font plus de bruit, car il maîtrise les matériaux anciens aussi bien que les matériaux modernes. Toutes les phrases sont soigneusement étudiées de manière que son roman soit une création harmonieuse et musicale. Malheureusement, *Salammbô* est mal accueilli par les Parisiens qui attendent de Flaubert un roman d'amour. A la demande des lecteurs, l'auteur crée le troisième roman, *L'éducation sentimentale*, un roman qui décrit la vie parisienne des années 40. Il essaie de reconstituer l'aspect de l'ancienne ville de Paris après une longue étude des dossiers. Après *Salammbô*, il crée trois nouvelles qui cherchent à connaître la valeur de la vie : *Un coeur simple*, *La tentation de saint Antoine*, *Hérodias*. *La tentation de saint Antoine* est la plus importante oeuvre de Flaubert. Publiée en 1874, cette oeuvre rassemble toutes ses originalités littéraires. C'est à la fois un roman, une généalogie des dieux, et une histoire de la religion. Mais les lecteurs parisiens préfèrent *Madame Bovary* à *La tentation de saint Antoine*. Très déçu, Flaubert se réfugie à Rouen et n'écrit plus. Il perd des amis très chers tels que George Sand, Gautier, Goncourt, ainsi qu'une grande partie de sa richesse. Il est mort en mai 1884 dans la tristesse et l'oubli." [Flau:S. 83-94]

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### **Xie, Luyi** (um 1922)

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**Xie, Ming** (1958-) : Associate Professor of English University of Toronto

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## **Xie, Qinggao** (Jiaying, Guangdong 1765-1821) : Reisender, Geograph, Schiffsoffizier

### *Biographie*

1782-1795 Xie Qinggao reist durch Europa. [Ren]

### *Bibliographie : Autor*

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### **Xie, Shengliang** (um 1988)

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### **Xie, Shoukang** (Jiangxi 1894-) : Diplomat

#### *Biographie*

- 1930-1931 Xie Shoukang ist Chargé d'affaires der chinesischen Gesandtschaft in Brüssel, Belgien. [LCAB]
- 1942-1946 Xie Shoukang ist erster chinesischer Diplomat im Vatikan. [Wei]
- 1947 John C.H. Wu wird Nachfolger von Xie Shoukang im Vatikan. [Wei]

1954-1967 Xie Shoukang ist als Diplomat für Taiwan im Vatikan. [Int]

### **Xie, Shufei** (um 1966)

#### *Bibliographie : Autor*

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### **Xie, Tiao** (464-499) : Dichter, Schriftsteller

#### *Bibliographie : Autor*

- 2003 Mather, Richard B. *The age of eternal brilliance : three lyric poets of the Yung-ming era (483-493)*. Vol. 1-2. (Leiden ; Boston : Brill, 2003). (Sinica Leidensia ; vol. 61). [Shen Yue, Xie Tiao, Wang Rong].

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### **Xie, Weihe** (um 1987)

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### **Xie, Weijia** (um 1980)

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- 1980 *Hailun Kaile : yi wei mei guo mang long nü zuo jia, jiao yu jia de gu shi*. Xie Weijia bian yi. (Beijing : Beijing mang wen chu ban she, 1980). [Abhandlung über Helen Keller]. 海伦凯勒 一位美国盲聋女作家教育家的故事 [WC]

### **Xie, Weilin** (um 1938-1950) : Chinesischer Diplomat

#### *Biographie*

- 1938-1943 Xie Weilin ist Gesandter der norwegischen Gesandtschaft in Oslo, Norwegen. [Norw3]
- 1938-1950 Xie Weilin ist Botschafter der chinesischen Botschaft in Stockholm, Schweden. [Swe2]

### **Xie, Weimin** (um 1996)

*Bibliographie : Autor*

- 1996 Yan, Xiaoping ; Xie, Weimin. *Yuguo*. (Beijing : Guo ji wen hua chu ban gong si, 1996). (Shi jie li shi ming ren cong shu). [Biographie von Victor Hugo].  
雨果 [WC]

**Xie, Weiqun** (um 1997)*Bibliographie : Autor*

- 1997 [London, Jack]. *Hao zhai you qing*. Jieke Lundun zhu ; Xie Weiqun yi. (Nanchang : Bai hua zhou wen yi chu ban she, 1997). (Jieke Lundun xiao shuo xuan). Übersetzung von London, Jack. *The little lady of the big house*. (New York, N.Y. : Macmillan, 1915).  
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**Xie, Wenying** (um 1986)*Bibliographie : Autor*

- 1986 [Segal, Erich]. *Ai qing de gu shi*. Xigeer ; Xie Wenying yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1986). (Ying yu xue xi du wu cong shu). Übersetzung von Segal, Erich. *Love story*. (New York, N.Y. : Harper & Row, 1970).  
爱情的故事 [WC]

**Xie, Wenyu** (um 2002) : Professor of Philosophy, Shandong University, Jinan*Bibliographie : Autor*

- 2005 *Whitehead and China : relevance and relationship*. [Ed. by] Xie Wenyu, Wang Zhihe, George E. Derfer. (Frankfurt : Onto-Verlag, 2005). (Process thought ; vol. 4).  
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Pt. I. Engagements : can process thought and Chinese thought be fused?  
1. Copp, John B. Is Whitehead relevant in China today?  
2. Griffin, David R. Whitehead, China, postmodern politics, and global democracy  
3. Keller, Catherine. The Tao of postmodernity : process, deconstruction and postcolonial theory.  
4. Fan, Meijun ; Phipps, Ronald. Process thought in Chinese traditional arts.  
5. Grange, Joseph. Process thought & Confucian values.  
6. Derfer, George E. Education's myths and metaphors : implications of process education for educational reform.  
7. Jang, Wang Shik. The problem of transcendence in Chinese religions from a Whiteheadian perspective.  
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9. Weber, Michel. Concepts of creation and the pragmatic of creativity.  
Pt. II. Perspectives : process thought in Chinese minds.  
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11. Huo, Guihuan. Can Whiteheadian process philosophy challenge western philosophy?  
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**Xie, Wuliang** (um 1915) : Literatur- und Philosophie-Historiker*Biographie*



1915

Xie, Wuliang. *Deguo da zhe xue zhe Nicai zhi lue zhuan ji xue shuo* [ID D18285].

Xie schreibt : Nietzsche ist eine grosse Persönlichkeit, die über seinen Zeitgenossen steht. Er ist der hochherzige Mann, den es zu bewundern gilt. Die Lehre Nietzsches ist durch hervorragende Besonderheiten gekennzeichnet, die dazu dienen, einen Beitrag zur Steuerung allen Übels des Landes zu leisten, den schwachen Menschen zur Selbständigkeit und Selbststärkung zu begünstigen.

Das gegenwärtige grösste Übel in der Welt liegt nicht in den Äusserungen von besorgten Meinungen, nicht in unreinem Denken und auch nicht in unnmässigem Handeln des Menschen. Alles Übel kommt vom Menschen selbst. Die Massen neigen zur Gleichheit, haben eine Abneigung gegen Ungleichheit. Die heutigen Menschen suchen nach der Kriecherei, indem sie sich den gesellschaftlichen Konventionen fügen, um einem lächelnden Gesicht entgegenzusehen. Sie wagen nicht zu sagen, was schwarz, was weiss ist. Sie trauen sich auch nicht von Recht und Unrecht zu reden. Die Inelligenz der Chinesen geht Tag für Tag weiter zugrunde. Sie sind deprimiert. Für die ganze Nation droht die Unterjochensgefährdung des Landes. Zwar haben wir noch heilige Persönlichkeiten zur Verfügung, aber sie wissen selber auch nicht, wie sie zu handeln haben.

Nietzsche befürwortete den Begriff des Willens zur Macht, der zum Genie entwickelt und vervollkommnet worden ist, was zur primären Entwicklung gehört. Ob man Herr oder Knecht wird, dies ist davon abhängig, wie gross der Wille zur Macht ist. Gut heisst Erlangen von Macht ; Böse heisst Verlieren der Macht. Schutz der Macht bedeutet Gut ; Beschädigung der Macht bedeutet Böse. Die gegenwärtige europäische Moralanschauung ist durch die Massenmoral gekennzeichnet. Wer sich solch einer Moral unterwirft, der ist gut ; wer sie nicht befolgt, der ist schlecht. Der Schwache muss auf jeden Fall zugrunde gehen. Dies ist der erste Sinn der Humanität.

Yu Longfa : Cheng Fang schreibt 1993, dass sich Xie Wuliang nicht unter wissenschaftlichem Aspekt, sondern aus der Sicht des konfuzianischen Gelehrten mit Nietzsche auseinandergesetzt habe. Es liegt aber nahe, dass Xie wahrscheinlich viel mehr wie Lu Xun von der japanischen Nietzsche-Präsentation beeinflusst worden ist, als dass er sich mit konfuzianischer Morallehre befasst hat. Xie macht besonders auf Nietzsches charakteristische Eigenschaften aufmerksam, die in China eingeführt zu werden ihm notwendig scheint. Angesichts des schwachen chinesischen Nationalcharakters ist er überzeugt, dass Nietzsche mit seinem 'Kuang-Geist' imstande sein kann, die augenblicklichen Zustände in China zu ändern. Nietzsches Lehre inspiriert ihn im wesentlichen zur formalen Diagnose der Zustände der Zeit. Nach seinem Verständnis empfindet Nietzsche über den gegenwärtigen Stand von Sitte und Moral in Europa ein tiefes Unbehagen : Es fehlt an Humanität und Gerechtigkeit. Deshalb appelliert er an die Menschen, damit sie eine grundlegende geistige Erneuerung unternehmen könnten. Ohne sich darum zu kümmern, was man für recht oder unrecht halte, verkünde Nietzsche offen seine Idee vom Willen zur Macht, die Xie betont und zugleich als eine Therapie gegen soziale Übelstände in China ansieht.

Xie behandelt in seinem Beitrag vorwiegend essentielle Lehren Nietzsches wie 'Jenseits von Gut und Böse', 'Lehre des sündhaften Christentums' und die 'Lehre des Übermenschen'. Er betrachtet den Begriff Willen zur Macht als wesentliches Element der Entwicklung der Menschen. Der Mensch wird von ihm primär als Naturwesen gesehen, das den Kampf ums Dasein zu bestehen habe. Man soll nicht nach Befriedigung streben, sondern nach immer grösserer Macht, nicht nach Frieden, sondern nach Krieg. Er kommt zum Schluss : Kampf und Krieg stellen das grundlegende Prinzip für die Weiterentwicklung der biologischen und soziologischen Welt dar. Seiner Ansicht nach steht Nietzsche auf dem Boden des Selektionsprinzips vom Überleben des Tüchtigen, nach dem der Starke berechtigt ist, den Schwachen zu seinen eigenen Zwecken zu benutzen. Nach Xies Ansicht plädiere das Christentum für das Prinzip des Schwachen, der sich an die vorhandenen Regeln und Bestimmungen zu halten bereit sei. Er hält dies für einen sündhaften Gedanken und stellt fest, dass Nietzsche nicht unberechtigt als Antichrist anzusehen sei, weil das Christentum Nietzsches Lebensphilosophie völlig entgegenlaufe.

Die letzte Passage beginnt mit der Idee des Übermenschen, den Xie mit dem konfuzianischen Ausdruck des Weisen oder Heiligen bezeichnet. Schopenhauer, Napoleon und Wagner werden erwähnt, die allgemein als Vorbilder für zukünftige Menschen angesehen werden. Xie bringt Nietzsches Übermensch-Gedanke mit der Lehre der Verbesserung von körperlichen und geistigen Tüchtigkeit des Menschen in Verbindung, indem er sagt : "Nietzsches Übermensch in eugenischem Sinne setzt das Ehesystem voraus". [Yu1:S. 60-65]

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Raoul David Findeisen : Xie schreibt darin eine Einführung zu Biographie und Werk von Friedrich Nietzsche. Als erster Rezipient stützt er sich hauptsächlich auf angelsächsische Sekundärliteratur, knüpft aber in seine Begriffswahl zur Wiedergabe von Gedanken Nietzsches ausdrücklich an Mengzi an, sieht die wichtigsten Aspekte von Nietzsches Lehre im Nihilismus, der antichristlichen Ausrichtung und dem Ideal des Übermenschen, den er mit dem traditionellen 'Heiligen' vergleicht und als 'Ausnahmemenschen' charakterisiert. [Find2:S. 5-6]

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契訶夫傳 [WC]

**Xing, Tifu** (um 1986)*Bibliographie : Autor*

- 1986 [Hailey, Arthur]. *Da fan dian = Hotel*. Simplified by Norman Wymer ; transl. with notes in Chinese by Xing Tifu. (Beijing : Shang wu yin shu guan, 1986). (Jian yi Ying yu zhu shi du wu). Übersetzung von Hailey, Arthur. *Hotel*. (Garden City, N.Y. : Doubleday, 1965). [Text in Englisch und Chinesisch].  
大饭店 [WC]

**Xing, Wansheng** (1951-) : Chinesischer Übersetzer*Biographie*

- 1991 Xing Wansheng erhält vom ungarischen Ministerium für Kultur und Erziehung eine Medaille für seine Übersetzungen der Gedichte von Sandor Petöfi. [SHR]
- 1999 Jozsef Hamori macht einen offiziellen Besuch in China. Er übergibt Xing Wansheng das Föderation Kreuz für seine Übersetzungen von Sandor Petöfi. [SHR]

*Bibliographie : Autor*

- 1963 [Petöfi, Sandor]. *Shi tu*. Xing Wangsheng yi. (Beijing : Ren min wen xue chu ban she, 1963). Übersetzung von Petöfi Sandor összes müvei. [Gedichte].  
使徒 [WC]

- 1981 Xing, Wansheng. *Peiduofei ping zhuan*. (Shanghai : Shanghai wen yi chu ban she, 1981). [Biographie von Sandor Petöfi]. 裴多菲評傳 [WC]
- 1982 [Petöfi, Sandor]. *Peiduofei shi xuan / Xia juan*. Xing Wansheng yi. (Shanghai : Shanghai yi wen chu ban she, 1982). Übersetzung von Petöfi Sandor osszes müvei. [Gedichte]. 裴多菲詩選 / 下卷. [WC]
- 1984 Xing, Wansheng. *Peiduofei 1823-1849*. Shenyang : Liaoning ren min chu ban she, 1984). [Biographie von Sandor Petöfi]. 裴多菲 1823-1849 [WC]
- 1991 [Petöfi, Sandor]. *Peiduofei shu qing shi xuan*. Xing Wansheng yi. (Nanjing : Yilin chu ban she, 1991). (Wai guo ming jia shu qing shi cong shu). Übersetzung von Petöfi Sander valogatott lyrai koltemenyei. [Gedichte]. 裴多菲抒情詩選 [WC]
- 1996-1997 [Petöfi, Sandor]. *Peiduofei wen ji*. Xing Wangsheng yi. Vol. 1-6. (Shanghai : Shanghai yi wen chu ban she 1996-1997). Übersetzung von Petöfi Sandor összes müvei. [Gedichte]. 裴多菲文 [WC]
- 1999 [Petöfi, Sandor]. *Peiduofei shi xuan*. Xing Wangsheng yi. (Jinan : Shandong da xue chu ban she, 1999). [Übersetzung ausgewählter Gedichte von Petöfi]. 裴多菲詩選 [WC]
- 2018 [Petöfi, Sandor]. *Peiduofei shi ge jing xuan*. Xing Wansheng yi. (Taiyuan : Bei yue wen yi chu ban she, 2000). (Ming shi zhen cang). [Übersetzung von Gedichten von Petöfi]. 裴多菲詩歌精選 [WC]

## Xing, Wen (um 2002)

### Bibliographie : Autor

- 2002 *Guodian "Laozi" : dong xi fang xue zhe de dui hua*. Ailan, Wei Kebin yuan bian ; Xing Wen bian yi. (Beijing : Xue yuan chu ban she, 2002). (Xue yuan hai wai Zhongguo xue yi cong ; 1). Übersetzung von *The Guodian Laozi : proceedings of the International Conference, Dartmouth College, May 1998*. Ed. by Sarah Allan and Crispin Williams. (Berkeley, Calif. : University of California, Society for the Study of Early China and Institute of East Asian Studies, 2000). (Early China special monograph series ; no 5). 郭店老子：东西方学者的对话 [WC]
- 2002 [Allan, Sarah]. *Shi xi yu chan rang : gu dai Zhongguo de wang chao geng ti chuan shuo*. Ailan zhu ; Sun Xinfei, Zhou Yan yi ; Fan Yuzhou, Xing Wen shen ding. (Beijing : Beijing da xue chu ban she, 2002). (Yi shu yu si xiang shi cong shu). Übersetzung von Allan, Sarah. *The heir and the sage : dynastic legend in early China*. (San Francisco, Calif. : Chinese Materials Center, 1981). (Asian libraries series ; no 24). 世袭与禅让：古代中国的王朝更替传说 [WC]
- 2002 [Henricks, Robert G.]. *Jian bo Laozi yan jiu*. Hanlubo zhu ; Xing Wen gai bian ; Yu Jin fan yi. (Beijing : Xue yuan chu ban she, 2002). (Xue yuan hai wai Zhongguo xue yi cong ; 2). Übersetzung von Lao Tzu. *Tao de ching : a translation of the startling new documents found at Guodian*. Robert G. Henricks. (Translations from the Asian classics). 简帛老子研究 [WC]

## Xing, Yunfei (um 1938) : Regisseur, Dramatiker

### Biographie

- 1938 Aufführung von *Zhu qing* = The tempering of love = *Romeo and Juliet* = 铸情 von William Shakespeare in der Adaptation von Xing Yunfei durch die Shanghai xin sheng hua ju yan jiu she (Shanghai New Life Spoken Drama Research Society) unter der Regie von Xing Yunfei. Li Ruru : The adapted script was a mixture of Tian Han's translation, dialogue from the American film produced by MGM, and Xu Zhimo's verse translation of the balcony scene. [Shak8:S. 31, 233]

### **Xing, Zhengkun** (um 1998)

#### *Bibliographie : Autor*

- 1998 [Shakespeare, William]. *Ying Han dui zhao Shashibiya shi si hang shi ji*. Xing Zhengkun yi. (Beijing : Beijing da xue chu ban she, 1998). [Übersetzung der Sonnets von Shakespeare]. 英汉对照莎士比亚十四行诗集 [WC]

### **Xing, Zhiyuan** (um 1992)

#### *Bibliographie : Autor*

- 1992 [Dickens, Charles]. *Sheng dan song ge*. Digengsi ; Xing Zhiyuan yi. (Shanghai : Shanghai wai yu jiao yu chu ban she, 1992). Übersetzung von Dickens, Charles. *A Christmas carol, in prose ; being a ghost story of Christmas*. With illustrations by John Leech. (London : Chapman & Hall, 1843). 圣诞颂歌 [WC]

### **Xing, Zhongxiu** (um 1987) : Chinesischer Diplomat

#### *Biographie*

- 1984-1987 Xing Zhongxiu ist Botschafter der chinesischen Botschaft in Dublin, Irland. [MFA]

### **Xiong, Bingming** (1922-2002) : Maler, Plastiker

#### *Biographie*

- 1952-1953 Ausstellung "Landschaftsbilder und Skulpturen von Hsiung Ping-ming" in der Galerie Bodmer, Zürich. [Xiong Bingming]. [Dubo1]

### **Xiong, Datong** (um 2002)

#### *Bibliographie : Autor*

- 2002 [Kawasaki, Osamu]. *Alunte : gong gong xing de fu quan*. Chuanqi Xiu zhu ; Si Ri yi ; Xiong Datong jiao. (Shijiazhuang : Hebei jiao yu chu ban she, 2002). (Xian dai si xiang de mao xian jia men). Übersetzung von Kawasaki, Osamu. *Arento : kôkyôsei no fukken*. (Tokyo : Kodansha, 1998). (Gendai shiso no bokenshatachi ; 17). [Biographie von Hannah Arendt]. 阿伦特 : 公共性的复权 [WC]

### **Xiong, Deni** (um 1986)

#### *Bibliographie : Autor*

- 1986 Lao, She. *Heavensent*. Transl. by Xiong Deni ; ill. by Ding Cong. (Hongkong : Joint Publ. Co., 1986). Übersetzung von Lao, She. *Niu tian ci zhuan*. (Xinjing : Qi zhi shu dian, 1934). 牛天賜傳 [WC]

### **Xiong, Deshan** (um 1937)

*Bibliographie : Autor*

- 1930 [Lafargue, Paul]. *Zong jiao ji zheng yi, shan di guan nian zhi qi yuan*. Lafage zhu ; Xiong Deshan, Zhang Dingfu yi. (Shanghai : Kun lun shu dian, 1930). Übersetzung von Lafargue, Paul. *Religion et la vérité : les origines du concept de la bonté*. [Originaltitel nicht gefunden]. 宗教及正義善的觀念之起源 [WC]
- 1937 [Akizawa, Shuji]. *Xi yang zhe xue shi*. Qiuze Xiu'er zhu ; Xiong Deshan, Jin Sheng yi. (Shanghai : Sheng huo shu dian, 1937). [Geschichte der westlichen Philosophie]. 西洋哲學史 [WC]

**Xiong, Fangzhi** (um 1999)*Bibliographie : Autor*

- 1999 [Shakespeare, William]. *Shashibiya xi ju gu shi quan ji : xi ju juan*. Xiong Fangzhi ; Wang Fuwen yi. (Wuhan : Hubei shao nian er tong chu ban she, 1999). (Shi jie ming zhu gu shi hua ku). [Übersetzung der Gesamtwerke von Shakespeare : Komödien]. 莎士比亚戏剧故事全集, 喜剧卷 [WC]

**Xiong, Foxi** = Xion, Fuxi (Fengcheng, Jiangxi 1900-1965 Shanghai) : Dramatiker, Theater Direktor

*Biographie*

- 1924 Xiong, Foxi. *Qing chun di bei ai* [ID D29967]. Zheng Zhenduo schreibt im Vorwort : "Although we have translated some plays of Bernard Shaw and Chekhov, they are unfortunately hard to perform on the Chinese stage, and when they are performed a majority at least of the audience are unable to understand them. The failure of the attempt at *Mrs Warren's profession* in Shanghai can be cited as an example. Therefore at this time there is really a need to disseminate comparatively successful popular plays." [Stowe5]
- 1928 Xiong, Foxi. *Dan chun zhu yi*. In : Foxi lun ju. (Beijing : Pu she, 1928). [On drama]. Er schreibt : "We need to learn how to be economical in the theatre business. First, the play has to be shortened. Second, we should avoid frequent scene changes. Third, the number of characters should be minimized. The reason that Shakespeare's plays are not suitable for our stage is not because the themes are outdated, but because these plays involve frequent scene changes and come with a long list of dramatic persons."
- 1929 Aufführung von *Lun Qun gui* = *Gengangere* von Henrik Ibsen durch die Beijing yi shu xue yuan (National Beijing Academy of Arts) unter der Regie von Xiong Foxi. According to Xiong's comments, the performance was successful in terms of its stage technique. Even though this was a commercial performance, the cast was composed of student actors, all up to professional standard. Xiong's interpretation of the play, particularly on the point of heredity, is illuminating and it gives the audience a sense of how to approach the play. [Ibs1:S. 208]

- 1929 Xiong, Foxi. *Lun Qun gui* [ID D26238].  
 Xiong schreibt : "Ibsen thinks that all those people opposing Nora are ghosts. The corrupt ideas and false morals are also ghosts. Although Mrs. Alving has fulfilled her duties as a good wife and mother, she ruins her life. For fear that the hypocritical and corrupt power will spread, Ibsen advocates a thorough clearance and thus brings out the problem of heredity in *Ghosts*. By the heredity of syphilis Ibsen implies that social corruption and hypocrisy can also pass to the next generation.  
*Ghosts* is a great tragedy of world significance, but it is not a Greek tragedy. Nor is it a Shakespearean tragedy. It is a modern tragedy. The classical tragedies are not free from the tricks of fighting and killing, just as in the works of the Greeks and Shakespeare. Only in a modern tragedy is this changed. There is no fighting or death. To the modern dramatists, death is not miserable. Real tragedy lies in the state of 'being neither able to die, nor able to live'. Therefore on the modern stage there is seldom 'death'. We find only inner conflicts, psychological wars, and spiritual battles and miseries that make people 'being neither able to laugh nor able to cry'. Psychological depiction is an essential element in modern tragedy. *Ghosts* is the first one of this kind.  
 Ibsen likes to criticize and argue, but he talks in a reasonable way and never says anything redundant. Every sentence has a meaning and every word is necessary. There is plenty of dialogue in *Ghosts*, but none of it is nonsense. Here lies both the weakness and strength of Ibsen. Yet on the modern stage too much dialogue is really boring, discusting and makes people sleep. Especially in China, people do not like plays with too much dialogue. Our audience need to think and need patience when they watch *Ghosts*.
- He Chengzhou : On the occasion of the production of *Ghosts* Xiong published the essay Lun Qun gui. One central idea in that essay is that *Ghosts* is one of the greatest tragedies in the world, and a pioneering work of its kind in modern Drama.  
 Tam Kwok-kan : Xiong Foxi thinks that Ibsen used 'ghosts' as a metaphor for those people opposing Nora, as well as for corrupt ideas and false morals. Although Mrs. Alving has fulfilled her duties as a good wife and mother, she ruins her life. For fear that the hypocritical and corrupt power will spread, Ibsen proposes a thorough clearance and thus brings ou the problem of heredity in *Ghosts*. [Ibs115:S. 171-173,Ibs1:S. 209,Ibs25:S. 25]
- 1929 Xiong, Foxi. *She hui gai zao jia de Yibusheng yu xi ju jia de Yibusheng* [ID D26239].  
 He Chengzhou : Xiong's essay begins with a summary of the current conception of China's Ibsen : "We know Ibsen because he advocated women's liberation ; we agree with him because he called for social reforms ; we support him because he fought against all that he thought was false, rotten and insane ; we respect him because he propagated individualism." In the rest of his essay, Xiong focuses on Ibsen's achievement and mentions specially the following three aspects : the structure of the 'well-made' play, the creative use of suggestion, and the reform of dramatic language. [Ibs25:S. 24]
- 1930 Performance of *Ile* by Eugene O'Neill in the Department of Drama, Beijing University under the direction of Xiong Foxi. [One40:S. 10]
- 1933 Aufführung von *Ai ren ru ji = Neighbourly love* von Leonid Nikolaevich Andreyev in Dingxian (Hebei), in der Übersetzung von Shen Zemin unter der Regie von Xiong Foxi. [Gam1:S. 264]
- 1962 Aufführung von *Nora* von Henrik Ibsen durch die Shanghai xi ju xue yuan (Shanghai Theatre Academy) in Shanghai unter der Regie von Xiong Foxi mit Cao Lei als Nora und An Zhenji als Helmer. [Ibs1:S. 203]

### Bibliographie : Autor

- 1924 Xiong, Foxi. *Qing chun di bei ai*. (Shanghai : Shang wu yin shu guan, 1924). [Vorwort von Zheng Zhenduo].  
 青春底悲哀 [WC]

- 1929 Xiong, Foxi. *Lun Qun gui*. In : Tianjin yi shi bao ; 24 Dec. (1929). [Über Gengangere = Gespenster von Henrik Ibsen].  
論群鬼 [Ibs1]
- 1929 Xiong, Foxi. *She hui gai zao jia de Yibusheng yu xi ju jia de Yibusheng*. In : Tianjin yi shi bao ; 21 Dez. (1929). [Ibsen the social reformer and Ibsen the dramatist].  
社會改造家的易卜生與戲劇家的易卜生 [Ibs1]
- 1938 Hsiung, Fo-hsi [Xiong, Foxi]. *Chinesisches Bauernleben : drei Stücke aus dem chinesischen Landleben*. Übersetzt von W[erner] Eichhorn. (Leipzig : O. Harrassowitz, 1938).  
(Mitteilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens. Supplement ; Bd. 18).
- 1941 *Modern Chinese plays*. Ed. and transl. by Ku Tsong-nee [Gu Zhongyi]. (Shanghai : Commercial Press, 1941).  
[Enthält] :  
Tian, Han. One evening in Soochow. = Suzhou ye hua (1929). 苏州夜话  
Yu Shangyuan. The mutiny. = Bing bian (1925). 兵變  
Ding, Xilin. The oppressed. = Ya po (1926). 压迫  
Xiong, Foxi. The drunkard. = Zui le (1928).  
Tian, Han. A West lake tragedy. = Hu shang de bi ju (1928).  
Xiong, Foxi. The artist. = Yi shu jia (1928). 藝術家 [WC,LiuS3]
- 1984 Hsiao, Ch'ien [Xiao, Qian]. *Semolina and others*. (Hong Kong : Joint Publ. Co., 1984).  
Übersetzung von Xiao, Qian. *Zhen zhu mi ji qi ta*.  
[Enthält] : Semolina. The spinners of silk. The conversion. Scenes from the Yentang Mountains. The ramshackle car. Shanghai. Ibsen in China. The dragonbeards vs the blueprints.  
[Enthält Übersetzungen] :  
Kuo, Mo-jo [Guo Moruo]. *Wang Zhaojun*. (1923). In : Chuang zao yue kan ; vol. 2, no 2 (1924).  
Tien, Han [Tian, Han]. *The tragedy on the lake*. = *Hu shang de bei ju* (1928).  
Hsiung-Fo-his [Xiong, Foxi]. *The artist*. (1928). In : Foxi xi ju. (Shanghai : Shang wu yin xhu guan, 1938). [WC]
- 1993 *Elf chinesische Singspieltexte aus neuerer Zeit ; nebst zwei Dramen in westlicher Manier*.  
Übersetzt von Alfred Forke ; bearbeitet und ergänzt von Martin Gimm. (Stuttgart : F. Steiner, 1993). (Übersetzungen chinesischer Dramentexte ; Bd. 3). [Texte von Yu Zhi, Gu Yiqiao, Xiong Foxi].

### **Xiong, Guangkai** (Shanghai 1939-) : Militäroffizier Chinese People's Liberation Army

#### *Biographie*

- 1974-1982 Xiong Guangkai ist Militär Offizier der chinesischen Botschaft in Berlin. [CV]
- 1998 Xiong Guangkai besucht Australien. Er trifft Regierungs- und Militär Mitglieder und diskutiert über bilaterale Beziehungen, Sicherheit und die internationale Situation. [Tho2]
- 2000 Zwei chinesische Militär-Delegationen unter Xiong Guangkai und Yuan Shoufang besuchen Australien um über regionale Sicherheit zu diskutieren. [Tho2]

### **Xiong, Guodong** (um 1986) : Direktor Jiangsu Art Theatre

#### *Biographie*

- 1986 Aufführung von *Love's labour's lost* von William Shakespeare in der Übersetzung von Zhu Shenghao durch die Jiangsu sheng hua ju tuan (Jiangsu Provincial Spoken Drama Company) unter der Regie von Xiong Guodong. [Shak8:S. 236]

1988.06.06-14 International Conference '*Eugene O'Neill – world playwright*' for his hundredth anniversary of his birth, co-sponsored by Nanjing University and the Eugene O'Neill Society at Jinling Hotel in Nanjing, June 6-9.

O'Neill theatre festival June 6-14 in Nanjing and Shanghai ; initiated and organized by Liu Haiping. The festival belonged to a composite project that included the international symposium and a book exhibit, with over a hundred scholars, critics and theater professionals from China, Japan, India, United States, Britain, Germany, Belgium and the Soviet Union. Co-sponsored by the Nanjing University, the Jiangsu Culture Bureau, the Nanjing Television Network, the Jiangsu International Culture Exchange Center and the non-government Amity Foundation in Nanjing ; the Shanghai Culture Bureau, the Fudan University, the Shanghai Academy of Drama and the Shanghai Culture Development Foundation in Shanghai. The festival consisted of ten professional and two amateur productions of O'Neill's plays.

Cao, Yu. *Letter of greeting from the People's Republic of China to the Conference.*

Dear Professor Haiping Liu,

Thank you for your kind invitation to the international conference in commemoration of Eugene O'Neill's centennial. I would indeed like to attend, yet I very much regret to say my poor health prevents me from coming to Nanjing. I hope you will understand and forgive me. I am so glad to learn that the conference is extremely well planned and prepared. I can imagine how much time you and your colleagues must have put into it. But you can be assured that the conference will be a great, unprecedented event in the history of the exchange of drama and theatre between China and the United States. It will, I am sure, win glory for the academic and theatrical circles.

As for the papers to be presented at the conference, I hope they can be collected and published later as a book, so that other people, either O'Neill scholars or those merely interested in him, might also benefit from the conference and have a better understanding of this great dramatist's work. I avidly look forward to such a publication.

Thank you for inviting me to be an honorary adviser to the conference. I accept the honor with gratitude.

Best wishes for the success of the conference.

Sincerely, Cao Yu, President Chinese Dramatists' Association.

*Speech by Huang Zongjiang at the Conference* : "I am not an expert or scholar on O'Neill like you. I am only a fan of Eugene O'Neill. When a high school student, I read the early translations of O'Neill's plays and *Beyond the horizon* by Gu Yuocheng. How I dreamed of going beyond the horizon ! Then I went to college but did not finish it, just like Eugene O'Neill. I went onto the stage, became a professional actor, then a sailor, again following in the footsteps of Eugene O'Neill. There was World War II, of course. Patriotism. But I became a sailor mainly because of Eugene O'Neill. When the war was over in 1946, I went back to college, but was still unable to finish. I got TB, just like O'Neill. When my first play was published and performed, I thought I was a Chinese O'Neill. Then came the liberation in 1949. We were isolated. You call it iron curtain or bamboo curtain ; anyway there was a curtain. So, I accused and condemned Eugene O'Neill in this or that way. Then came the Cultural Revolution. I was persecuted, of course, as you can understand. The chief crime I was accused of was my worship for Eugene O'Neill. Then, when the Cultural Revolution was over, I was invited to visit the United States. It so happened that the sponsor of my trip was the Eugene O'Neill Theatre Center in Connecticut. You might wonder what we accused or condemned Eugene O'Neill of in those years. The first thing was his fatalism. The second was his pessimism. But it seems to us now, whether a fatalist or not, whether a pessimist or an optimist, O'Neill depicted life sincerely. I think the most important thing we have learned from Eugene O'Neill is that we are still learning. Another accusation was that O'Neill is not a realist in his art. Probably you cannot even understand why that was a problem in China. You know we advocated revolutionary realism. If you were not a realist, you were not a revolutionary ; you were a counterrevolutionary. I think O'Neill used expressionism, symbolism, modernism, even absurdism, to make the reality he presented more real. Again, what we have learned from O'Neill is the fact that we are still learning. That is my, or our, long voyage home from beyond the horizon, my life's journey into day. It is such a bright day now that we can have this bright international conference. I think you know what it means to me, to you, and to the whole world."

*Ile* as an adaptation in Western-style opera by the Shanghai ge ju yuan (Shanghai Opera Company).

*Mourning becomes Electra* by the Shanghai yue ju yuan (Shanghai Yue Opera Company), directed by Jiao Huang and Lou Jicheng in Beijing ; Jiao Huang as Brant and Orin, Lou Jicheng as Mannon, Lu Shichu as Lavinia.

A group of students from the Shanghai Academy of Drama staged a less realistic version of the performance under the direction of Zhang Yingxiang.



*Beyond the horizon* as performance ; under the direction of Xiong Guodong in Nanjing. Xiong announced in the program : "The communication between O'Neill's dramas and us can easily be established. The stories and the dramas seem to be happening around us. We ourselves even seem to be the very characters in the dramas. How successful we produce the play *Beyond the horizon* finally depends on how profound we can understand our life and the humans." The production was reset in the 1920s in a Southern Yangzi river village near Suzhou. The architecture, furniture, costume and cultural idiosyncrasies of the locale and the time lent realistic, even naturalistic, details to the nativized adaptation. The setting employed woodenware from farmhouses in Jiangsu countryside. Some of the Chinese audience reacted to the adaptation divergently, while some welcomed its Chinese consciousness and enjoyed its portrayal of the Chinese rural life, others criticized it as having gone to an extreme. Speech by Xiong Guodong at the festival : "For the cast and staff, this is our first experience with an O'Neill play. I should say we had a spiritual meeting with Eugene O'Neill. In staging this play, we found not only O'Neill but also ourselves. Whenever I read the play, I always had a strange feeling as if I saw O'Neill standing beyond the horizon looking at me, and sometimes as if I were standing over there looking at him. I came to see that each of us stands at once on both this side of the horizon and beyond it. From this revelation, I decided to adapt the play to a Chinese background, by putting it in the milieu of a rural village in the low reaches of the Yangzi river and let each of the characters bear a Chinese name. I hope that by doing so, it can help eliminate the distance between my Chinese audience and the American play. It is my understanding that although the play is entitled *Beyond the horizon*, the real emphasis is laid on this side of the horizon. It portrays successfully many true-to-life characters. So, I said to my cast and staff that we should do likewise on the Chinese stage. We strive to represent quite realistically Chinese rural life. That is why we use so many authentic stage properties and costumes. In fact, the cast and staff spent several weeks in a village in the Yangzi Delta experiencing daily life before we actually began rehearsals. People in different cultures behave differently. The ways to show love and hatred vary from culture to culture. So, we have made a lot of changes from the original script. We read each scene in O'Neill's play again and again and tried to make out what O'Neill meant by this or that, and then figured out ways to render it in the language of the Chinese theatre."

The emperor Jones in form of a ritualistic dance by the Jiangsu Drama Troupe, under the direction of Feng Changnian, literary advisor Liu Haiping, choreograph Su Shijin, designed by Wang Zhengyang in Nanjing, Cai Wei as Brutus Jones.

Second production of *The emperor Jones* by the Chinese Dramatists' Association in Beijing. Feng decided to bring into a single work elements of spoken drama, mime, music, dance, plastic arts and gymnastics. The production reduced the play's spoken language and psychological elements to the minimum and applied a ritual-like performance combining dance and pantomime instead. The dance chorus wore black or white leotards and featureless masks of the same color in order to 'give prominence to the main character and augment the production's style'.

*Speech by Feng Changnian at the Conference* : "I have always been an admirer of Eugene O'Neill. I had the idea of producing *The emperor Jones* even when I was a student at a drama school. So, this production has fulfilled my long-cherished dream. *The emperor Jones* is a play with a long production history both in China and in the West. So the crucial thing for me is to find a new theatrical approach. Whenever I read the play, I am always struck by the horror of the dark, primitive forest, the suffocating drumbeat of the African tom-tom, the mysterious atmosphere and the simple grandeur of the play. I am also fascinated by the play's deep probe into the psyche of its characters, the elaborate sets of symbols, and the philosophical and psychological ramifications of the play. It seems to me that a realistic, conventional theatrical approach is absolutely inadequate. So, I felt I had to use more expressive means to do the play justice. Hence the new form – pantomime-dance – of this production. Another consideration in choosing this form is the Chinese audience. Since the form is a good mixture of action, pantomime, music and dance, it is in a sense similar to the form of Beijing opera, though our performance is much more abstract and modern than the traditional art. I think, therefore, it is an effective way to bring O'Neill to the Chinese

theatre-goers. To put it in a nutshell, the main emphasis of our performance is the overall mood and atmosphere created by the pantomime-dance based on the psychological truth of the protagonist Emperor Jones, which can be very different from the logic of our day-to-day life. For example, in certain scenes, we see human bodies or clotheslines hanging from tree branches. This is used to reflect Jones' state of mind. It is expressionistic, rather than realistic. The second emphasis of our production is the symbols ; for instance, the use of the cross in two scenes. The third emphasis lies in the treatment of time and space. At times, we try to blur the line between reality and illusion, or to juxtapose the real and the illusory, so as to effectively show the reality in Jones' illusion and the illusion in his reality. An example comes from the scene in which the Emperor is encircled by the natives running at a dizzying speed, each with a flaming torch in hand. Another point is that throughout the performance we try to maintain a delicate balance between pantomime and dance, relying on the traditional language of the theatre and our real life."

*The great god Brown* by the Shanghai Youth Drama Troupe, under the direction of Hu Weimin, designed by Li Rulan in Shanghai, Zhang Xianheng as William Brown, Ren Guangzhi as Dion Anthony and Song Ruhui as Cybele. The production had opened at a university auditorium on May 28 and had eleven performances at the Changjiang Theater. With full use of symbolic masks. The actors wore plastic masks covering only part of their own features. The masks should 'represent the duality of human mind and disclose the truth of human nature'.

*Macro millions* under the direction of Jackson Phippin.

*Long day's journey into night* by Qian xian hua ju tuan (Drama Theatre of the Nanjing Military Subarea of the People's Liberation Army), under the direction of Zhang Fuchen, in the translation by Jiang Hongding.

Speech by Yao Yuan at the festival : "We feel proud that this is the first American play ever done by our company, and it also marks the premiere of *Long day's journey into night* in China. I believe the Nanjing/Shanghai O'Neill theatre festival and this production will have great impact on Chinese life. With his integrity and insight as a true artist, O'Neill helped create the American drama and thus won high respect from people all over the world. Though China and the United States have different social systems and different political faiths, the Americans and the Chinese belong to the same human race. We are all thinking of ways to solve our common problems. Human beings have always been seeking light in darkness. It is the good artist, intellectuals, and so on, who hold the torches to light the human path. And Eugene O'Neill is one of them. It is based on this knowledge that we present O'Neill's masterpiece on the Chinese stage."

*Mourning becomes Electra* in Yue opera, an interpretation of *Hugie* by the Shanghai Youth Theater in Nanjing.

*Hugie* by the Shanghai Youth Drama Troupe, under the direction of Hu Weimin, in the translation by Liu Haiping in Shanghai. The Shanghai production differs from the American one not only in costume and language, but also in theme and style. Taking place in 1928 as the original play, the Chinese version of O'Neill's one-acter underwent transplantation from New York to Shanghai. The settings, costumes and sound effects contribute to a sketch of the mesmerizing Chinese city in the 1920s. Jiao Huang and Lou Jicheng cast as night clerk and gambler, appeared in traditional attire and adopted comic devices of the Chinese folk art of cross talk.

*Ah, wilderness*. Student productions by Nankai University in Tianjin, Fudan University in Shanghai and Beijing University. [One42,One43,One56]

**Xiong, Guosheng** (um 1993)

*Bibliographie : Autor*

- 1993 Jiang, Weijie ; Xiong, Guosheng. *Da bu kua de ying han : Haimingwei ping zhuan*. (Haikou : Hainan chu ban she, 1993). (Shi jie wen xue ping jie cong shu ; 6). [Abhandlung über Ernest Hemingway].  
打不垮的硬漢海明威評傳 [WC]

### **Xiong, Haolan** (um 1991)

#### *Bibliographie : Autor*

- 1991 [Burgess, Anthony]. *Dang dai zui jia ying wen xiao shuo : dao du*. Buerjisi yuan zhu ; Fei Yang, Xiong Haolan bian yi. (Taibei : 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]

### **Xiong, Hong** (1940-) : Dichterin

### **Xiong, Jianqiu** (um 1995)

#### *Bibliographie : Autor*

- 1995 [Duras, Marguerite]. *Yingguo qing ren*. Magelite Juhasi zuo zhe ; Xiong Jianqiu, Li Yingye yi zhe. (Taibei : Tian ken wen hua, 1995). (Faguo wen xue da xi. Xin xiao shuo ming zhu cong shu ; 2). Übersetzung von Duras, Marguerite. *L'amante anglaise*. (Paris : Gallimard, 1967).  
英国 情人 [WC]

### **Xiong, Jun** (um 1994)

#### *Bibliographie : Autor*

- 1994 [Hemingway, Ernest]. *Haimingwei zuo pin jing cui*. Haimingwei ; Xiong Jun. (Shijiazhuang : Hebei jiao yu chu ban she, 1994). (Shi jie wen xue bo lan cong shu). [Übersetzung der wichtigsten Werken von Hemingway].  
海明威作品精粹  
[Enthält] : 13 Short stories, 5 Romane, Theaterstücke. [WC]

### **Xiong, Kunting** (um 2000)

#### *Bibliographie : Autor*

- 2000 [Lenz, Siegfried]. *Mian bao yu yun dong : deng ta chuan*. Xigefulide Lunci zhu ; Jiang Nan, Mi Shangzhi, Xiong Kunting yi. (Nanjing : Yi lin chu ban she, 2000). Übersetzung von Lenz, Siegfried. *Brot und Spiele : Roman*. (Hamburg : Hoffmann und Campe, 1959). Lenz, Siegfried. *Das Feuerschiff : Erzählungen*. (Hamburg : Hoffmann und Campe, 1960).  
面包与运动 ; 灯塔船 [WC]

### **Xiong, Lei** (um 2004)

#### *Bibliographie : Autor*

- 1998 [Conrad, Joseph]. *Jimu ye ; Hei an shen chu ; Shui xian hua hao shang de hei shui shou*. Kanglade ; Xiong Lei deng yi. (Beijing : Ren min wen xue chu ban she, 1998). (Shi jie wen xue ming zhu wen ku). Übersetzung von Conrad, Joseph. *Lord Jim : a tale*. (Edinburgh : W. Blackwood, 1900). (Blackwoods' colonial library). Übersetzung von Conrad, Joseph. *Heart of darkness*. In : Conrad, Joseph. *Youth : a narrative, and two other stories*. (Edinburgh : W. Blackwood, 1902). (Library of English literature ; LEL 12841). Übersetzung von Conrad, Joseph. *The nigger of the "Narcissus" = The children of the Sea : a tale of the forecastle*. (London : W. Heinemann, 1897). In : *The new review* ; vol. 17, no 99-103 (Sept.-Dec. 1897). 吉姆爷 ; 黑暗深处 ; 水仙花号上的黑水手 [WC]
- 2004 [Hauff, Wilhelm ; Lessing, Gotthold Ephraim]. *Haofu tong hua ; Laixin yu yan*. Haofu, Laixin yuan zhu ; Xiong Lei tong hua gai xie ; Lan Xin yu yan fan yi ; Zhou Qing zhuan wen ; Xiong Liang deng. (Xianggang : Jing ying chu ban she you xian gong si, 2004). [Übersetzung der Märchen von Hauff und der Fabeln von Lessing]. 豪夫童話 ; 萊辛寓言 [WC]

### **Xiong, Liang** (um 2004)

#### *Bibliographie : Autor*

- 2004 [Kafka, Franz]. *Bian xing ji (tu wen ben)*. Kafuka zhu ; Xiong Liang yi. (Beijing : Zuo jia chu ban she, 2004). Übersetzung von Kafka, Franz. *Die Verwandlung*. (Leipzig : K. Wolff, 1915). 變形記 [Oest]

### **Xiong, Ren** (um 1970)

#### *Bibliographie : Autor*

- 1970 [Kafka, Franz]. *Cheng bao*. Kafuka zhu ; Xiong Ren yi. Vol. 1-2. (Taipei : Chen zhong chu ban she, 1970). (Xiang ri kui yi cong ; 3). Übersetzung von Kafka, Franz. *Das Schloss*. (München : Wolff, 1926). [Geschrieben 1922]. 城堡

### **Xiong, Rongbin** (um 1999)

#### *Bibliographie : Autor*

- 1999 Peng, Guiju ; Xiong, Rongbin ; Yu, Fei. *Aidejia Ailun Po zuo pin shang xi*. (Wuhan : Wuhan ce hui ke ji da xue chu ban she, 1999). [Appreciations on works of Edgar Allan Poe]. 爱德加爱伦坡作品赏析 [WC]

### **Xiong, Shihui** (1891-1974) : General

#### *Biographie*

- 1938.04.30-05.07. W.H. Auden and Christopher Isherwood travelled to Jiujiang and Nanchang. They stayed at the Burlington Hotel in Nanchang. They visited the Amercian Mission Hospital, Governor of Jiangxi, General Xiong Shihui. [Aud5:S. 175-180]

### **Xiong, Shiyi** = Hsiung, S.I. = Hsiung, Shih-i (1902-1991) : Schriftsteller, Dramatiker, Übersetzer

#### *Bibliographie : Autor*

- 1929 [Franklin, Benjamin]. *Folankelin zi zhuan*. Folankelin zhu ; Xiong Shiyi yi. (Shanghai : Shang wu yin shu guan, 1929). (Han yi shi jie ming zhu). Übersetzung von Franklin, Benjamin. *Life of Benjamin Franklin : (written by himself)*. In : Lady's magazine. (London 1770). = (London : Printed for Robinson and Roberts, 1793). 佛蘭克林自傳
- 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 Crichtong : a fantasy in four acts*. (London : Miss Slater, 1903). [MS. Erstaufführung Lyceum Theatre, New York 1903]. 可敬的克萊登 [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]
- 1934 Wang Baochuan. *Lady precious stream : an old Chinese play done into English according to its traditional style*. Done into English according to its traditional style by S. I. Hsiung [Xiong Shiyi] ; with a preface by Lascelles Abercrombie. (London : Methuen, 1934). [Aufführung des People's National Theatre, unter der Regie von Nancy Price und Xiong Shiyi im Little Theatre, London, 1935 ; Erstaufführung eines chinesischen Regisseurs im Westen]. [Wik,WC]
- 1935 Wang, Shifu. *The romance of the western chamber : a Chinese play written in the thirteenth century*. Transl. [from the Chinese] by S.I. Hsiung [Xiong Shiyi] ; with a pref. by Gorden Bottomley. (London : Methuen, 1935). [Xi xiang ji]. [WC]
- 1943 Hsiung, S.I. [Xiong, Shiyi]. *The bridge of heaven*. With a prefatory poem by John Masefield. (London : P. Davies, 1943). [WC]

**Xiong, Wei** (1911-1994) : Philosoph, Professor of Philosophy Zhong yang da xue, Tong ji da xue, Nanjing da xue, Beijing da xue

#### *Bibliographie : Autor*

- 1992 Xiong, Wei. *Dao jia yu Haidege'er*. (Shanghai : Shanghai gu ji chu ban she, 1992). (Dao jia wen hua yan jiu ; 2). [Abhandlung über Martin Heidegger und Taoismus]. 道家與海德格爾 [WC]
- 1993 [Heidegger, Martin]. *Xing er shang xue dao lun*. Mading Haidege'er yuan zhu ; Xiong Wei, Wang Qingjie yi. (Taipei : Yang zhe, 1993). (Haidege'er zhu zuo ji ; 1). Übersetzung von Heidegger, Martin. *Einführung in die Metaphysik*. (Tübingen : M. Niemeyer, 1953). 形而上學導論 [WC]
- 1994 Xiong, Wei. *Xian xiang xue yu Haidege*. (Taipei : Yuan liu chu ban shi ye gu fen you xian gong si, 1994). (Ren wen ke xue cong shu ; 19). [Abhandlung über die Phänomenologie von Martin Heidegger]. 現象學與海德格 [WC]
- 2004 [Heidegger, Martin]. *Xiong yi Haidege'er*. Xiong Wei yi ; Wang Wei bian. (Shanghai : Tong ji da xue chu ban she, 2004). (Tong ji, Deyizhi wen hua cong shu ; 1). [Übersetzung ausgewählter Texte von Martin Heidegger, Metaphysik]. 熊译海德格尔 [WC]

**Xiong, Xianghui** (Fengyang, Chuzhou 1919-2005 Beijing) : Diplomat

#### *Biographie*

1962-1967 Xiong Xianghui ist chinesischer Chargé d'affaires des Court of St. James's in London. [Wik]

## **Xiong, Xiwei** (um 1996)

### *Bibliographie : Autor*

- 1996 [Nietzsche, Friedrich]. *Bei ju de dan sheng*. Nicai zhu ; Xiong Xiwei yi. (Beijing : Hua ling chu ban she, 1996). Übersetzung von Nietzsche, Friedrich. *Die Geburt der Tragödie : aus dem Geiste der Musik*. (Leipzig : E.W. Fritzsche, 1872).  
悲劇的誕生 [WC]
- 1996 [Rousseau, Jean-Jacques]. *Gu du san bu zhe de xia xiang*. Lusuo zhu ; Xiong Xiwei yi. (Beijing : Hua ling chu ban she, 1996). (Na lai zhu yi cong shu). Übersetzung von Rousseau, Jean-Jacques. *Les confessions de J.J. Rousseau ; suivies Des rêveries du promeneur solitaire*. Vol. 1-5. (Genève : Société typographique, 1782-1789).  
孤独散步者的遐想 [WC]

## **Xiong, Yingtao** (um 1956)

### *Bibliographie : Autor*

- 1956 [Kafka, Franz]. *Cheng bao*. Kafuka zhu ; Xiong Yingtao yi. Vol. 1-2. (Xianggang : Huo ju bian yi she, 1956). Übersetzung von Kafka, Franz. *Das Schloss*. (München : Wolff, 1926).  
[Geschrieben 1922].  
城堡

## **Xiong, Yu** (53 v.Chr.-18 n.Chr.) : Dichter

### *Bibliographie : erwähnt in*

- 1997 *Liu tao zhu zi suo yin ; Yuzi zhu zi suo yin = A concordance to the Liutao, Yuzi*. Liu Dianjue [D.C. Lau] bian ji ; He Zhihua zhi xing bian ji. (Xianggang : Shang wu yin shu guan, 1997). (Xianggang Zhong wen da xue Zhongguo wen hua yan jiu suo xian Qin liang Han gu ji zhu zi suo yin cong kan. Zi bu ; 27-28). = The Chinese University of Hong Kong Institute of Chinese Studies the ICS ancient Chinese texts concordance series. Philosophical works ; no 27-28). [Lü, Shang. *Liu tao* ; Xiong, Yu. *Yu zi*].  
六韜逐字索引 ; 鬻子逐字索引

## **Xiong, Yuanwei** (um 1986) : Regisseur, Dramatiker, Professor Jiangxi Art school, Central Academy of Drama Shenzhen-Universität, Dean of Art College Shanghai

### *Biographie*

- 1980 Aufführung von *Orphée* von Jean Cocteau in Beijing unter der Regie von Xiong Yuanwei. [Shak13]
- 1986 Aufführung von *A midsummer night's dream* von William Shakespeare in der Übersetzung von Zhu Shenghao durch das Zhongguo mei kuang wen gong tuan (Chinese Coal Mining Song, Dance and Drama Ensemble) unter der Regie von Xiong Yuanwei. [Shak8:S. 236]

- 2000 Aufführung von *Hamuleite*, *Hamuleite* = *Hamlet*, *Hamlet* unter der Regie von Xiong Yuanwei mit der Sha Tin Theatre Company, Amity Theatre Company und Horizonte Theatre Company, Hong Kong. Dramaturg ist Zhang Bingquan, Bühnenbildner ist He Yingfeng. Li Ruru : The main themes Xiong chose to explore in *Hamlet* were foreignness and uncertainty, as these seemed especially relevant to the current situation in Hong Kong, and his method for illustrating these concepts was to present the live action on the stage in parallel with Laurence Olivier's film of *Hamlet*. The title pointed to the presence of two Hamlets before the audience : the classical image in the film speaking in English, and the live actor on stage speaking in Cantonese.  
Xion, Yuanwei. *Hamuleite*, *Hamuleite* shuo ming shu. (Hong Kong 2000). [Programm Notizen zu *Hamlet*].  
Er schreibt : Today we put on Shakespeare and no doubt we need some of our own interpretation, modern interpretation. I want our performance first of all to be perceived as Shakespeare, but at the same time the stage is full of uncertainty. Uncertainty is the defining characteristic of today's eclectic world. Value nowadays is ambiguous and uncertain. People uncertain about what to do take the simplest way and turn to 'screen worship'. Contemporary behavior and fashion are deeply influenced and controlled by the electronic media. Reality needs to be confirmed by the screen, or even worse that reality disappears in the screen. In our performance, we let our modern Hamlet on the stage see a classical Hamlet in the videotape, and the former reflects his own life and fate in the light of the latter on the screen. [Shak13]

### **Xiong, Yupeng** (um 1997)

#### *Bibliographie : Autor*

- 1996 [Hawthorne, Nathaniel]. *Hong zi ji*. Huosang zhu ; Xiong Yupeng deng yi. (Taiyuan : Bei yue wen yi chu ban she, 1996). Übersetzung von Hawthorne, Nathaniel. *The scarlet letter*. (Boston : Ticknor, Reed and Fields ; London : Kegan Paul, Trench, Trubner, 1850). 紅字記 [WC]
- 1997 Xiong, Yupeng. *Ba'erzhake*. (Shenzhen : Hai tian chu ban she, 1997). (Shi jie ju ren chuan ji cong shu; wen xue jia juan). [Biographie von Honoré de Balzac]. 巴尔扎克 [WC]

### **Xiong, Zhaohui** (um 1992)

#### *Bibliographie : Autor*

- 1992 [Hawthorne, Nathaniel]. *Hong zi*. Huosang zhu ; Xiong Zhaohui zhu shi. (Beijing : Wai yu jiao xue yu yan jiu chu gan she, 1992). (90 nian dai ying yu xi lie cong shu ; 1. Shi jie wen xue ming zhu xi lie). Übersetzung von Hawthorne, Nathaniel. *The scarlet letter*. (Boston : Ticknor, Reed and Fields ; London : Kegan Paul, Trench, Trubner, 1850). 紅字記 [WC]

### **Xiong, Zhiqi** (um 1996)

#### *Bibliographie : Autor*

- 1996 [Stevenson, Robert Louis]. *Sidiwensen duan pian xiao shuo xuan*. Qin Ying, Xiong Zhiqi deng yi. (Changsha : Hunan wen yi chu ban she, 1996). (Shi jie duan pian xiao shuo jing hu). [Übersetzung von Short stories von Stevenson]. 斯蒂文森短篇小說選 [WC]

### **Xiu, Feng** (um 1958)

#### *Bibliographie : Autor*

- 1958 [Steinbeck, John]. *Shu yu ren*. Shitanpeike zhuan ; Xiu Feng yi. (Taibein : Xin ming, 1958). (Shi jie wen xue cong shu). Übersetzung von Steinbeck, John. *Of mice and men*. (New York, N.Y. : Viking Press, 1937).  
鼠與人 [WC]

### **Xiu, Shi** (um 1952)

#### *Bibliographie : Autor*

- 1952 [Hughes, Langston]. *Hei ren shi xuan*. Xiu Shi deng zhu ; Zou Jiang yi. (Shanghai : Wen hua gong zuo she, 1952). (Yi wen cong kann ; 9). [Übersetzung von Gedichten von Hughes].  
黑人詩選 [WC]

### **Xiu, Yan** (um 1956)

#### *Bibliographie : Autor*

- 1956 [Schnitzler, Arthur]. *Xi sheng zhe*. Xiannizile zhu ; Xiu Yan yi. (Jiulong : Xuan feng chu ban she, 1956). Übersetzung von Schnitzler, Arthur. *Fräulein Else*. (Berlin : P. Zsolnay, 1924).  
犧牲者 [Bau2]
- 1957 [Schnitzler, Arthur]. *Fu xin qu*. Xiu Yan yi. (Jiulong : Xuan feng chu ban she, 1957). Übersetzung von Schnitzler, Arthur. *Frau Berta Garlan : Roman*. In : Neue Deutsche Rundschau ; Jg. 12, H. 1-3 = Januar-März (1901) = (Berlin : S. Fischer, 1901).  
婦心怨 [Bau2]
- 1957 [Schnitzler, Arthur]. *Jie tuo*. Xiu Yan yi. (Jiulong : Xuan feng chu ban she, 1957). Übersetzung von Schnitzler, Arthur. *Frau Beate und ihr Sohn*. (Berlin : S. Fischer, 1913).  
解脫 [Bau2]

### **Xiyao** (um 1957)

#### *Bibliographie : Autor*

- 1957 [Remarque, Erich Maria]. *Kai xuan men*. Leimake zhu ; Xiyao yi. (Taibei : Xin xing shu ju, 1957). (Shi jie wen xue cong shu). Übersetzung von Remarque, Erich Maria. *Arc de triomphe : Roman*. (München : Desch, 1945).  
凱旋門 [WC]

### **Xu, Ai** (um 1959)

#### *Bibliographie : Autor*

- 1958 [Seton, Ernest Thompson]. *Yin ban er he hong bo zi*. Xu Ai, Qiu Guowei yi. (Shanghai : Shao nian er tong chu ban she, 1958). Übersetzung von Seton, Ernest Thompson. *Silverspot, the story of a crow ; Redruff, the story of the Don Valley Partridge*. In : Seton, Ernest Thompson. *Wild animals I have known*. (New York, N.Y. : Charles Scribner's Sons, 1898). [WC]
- 1959 [Seton, Ernest Thompson]. *Chun tian hu*. Xidu zhu ; Xu Ai, Qiu Guowei yi. (Shanghai : Shao nian er tong chu ban she, 1959). Übersetzung von Seton, Ernest Thompson. *Wild animals I have known*. (New York, N.Y. : Charles Scribner's Sons, 1898).  
春田狐 [WC]

### **Xu, Aijun** (um 1998)

#### *Bibliographie : Autor*



- 1998 [Christie, Agatha]. *Meng mian nü ren*. Ajiasha Kelisidi zhu ; Xu Aijun, Song Xin yi. (Guiyang : Guizhou ren min chu ban she, 1998). (Ajiasha Kelisidi zuo pin quan ji). Übersetzung von Christie, Agatha. *Poirot's early cases*. (London : Collins, 1974). 蒙面女人 [WC]

## **Xu, Bai** (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]

## **Xu, Baikang** (um 1982) : Professor, Université des études internationales, Shanghai

### *Bibliographie : Autor*

- 1982 [Rolland, Romain]. *Antuowaneite*. Luoman Luolan ; Xu Baikang yi. (Beijing : Shang wu yin shu guan, 1982). Übersetzung von Rolland, Romain. *Jean-Christophe à Paris : Antoinette*. (Paris : Paul Ollendorff, 1908). 安托瓦内特 [WC]

## **Xu, Baiqi** (um 1935)

### *Biographie*

- 1935 [Rousseau, Jean-Jacques]. *She yue lun*. Xu Baiqi, Qiu Jinzhang yi. [ID D20532]. Die Übersetzer schreiben im Vorwort : "Dans le *Contrat social* il y a des phrases très difficiles à comprendre et à traduire. Nous laissons aux lecteurs le soin de les étudier eux-mêmes." [Rous20]

### *Bibliographie : Autor*

- 1935 [Rousseau, Jean-Jacques]. *She yue lun*. Xu Baiqi, Qiu Jinzhang yi. (Shanghai : Shang wu yin shu guan, 1935). (Han yi shi jie ming zhu; Wan you wen ku ; 2, 75). Übersetzung von Rousseau, Jean-Jacques. *Du contrat social*. (Amsterdam : M.M. Rey, 1762). 社約論 [WC]

## **Xu, Banmei** (1880-1961) : Schauspieler

### *Biographie*

- 1957 Xu, Banmei. *Hua ju chang shi qi hui yi lu* [ID D23926]. Er schreibt : "We werde doing a run of Shakespeare's Hamlet one spring when it began to rain. The rain lasted for more than one week. So the title of the advertisement for Hamlet we chose was a folks proverb : 'Just as the rain is bound to fall, so is a woman bound to get married'. The cause of the tragedy of prince Hamlet was the fact that his mother insisted on remarrying."

Li Ruru : Xu Banmei said that "the cause of the tragedy of Prince Hamlet was the fact that his mother insisted on remarrying". He assumed that Hamlet's tragedy was caused by the moral lapse of a women. However, the theme of remarriage was also topical at that time, since it was linked with the new and fashionable movement for women's rights.

This extract offers us some idea of what the new drama people thought of Shakespeare and his play. It would appear, therefore, that this Chinese Hamlet was either an inevitable victim of his mother's decision to remarry or a fierce defender of her honor. [Shak13]

## **Xu, Baokui** (um 1984)

### *Bibliographie : Autor*

- 1984 [Bacon, Francis]. *Xin gong ju*. Peigeng zhu ; Xu Baokui yi. (Beijing : Shang wu yin shu guan, 1984). Übersetzung von Bacon, Francis. *Novum organum*. In : Bacon, Francis. *Francisci de Verulamio Instauratio magna : multi pertransibunt & augebitur scientia*. (Londini : Apud Joannem Billium, Typographum Regium, 1620).  
新工具 [WC]

## **Xu, Baoqian** (1892-1944) : Gründer der Beijing zheng dao tuan

### *Biographie*

- 1919 Gründung der 'Beijing zheng dao tuan' durch Xu Baoqian, eine apologetische Gruppe. [Mal 6]

## **Xu, Baoyan** (um 1927)

### *Bibliographie : Autor*

- 1927 [Wilde, Oscar]. *Shalemei*. Xu Baoyan yi. (Shanghai : Guang hua shu ju, 1927). [Wilde, Oscar]. 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]

## **Xu, Beihong** (Yixing, Jiangsu 1895-1953 Beijing) : Maler

### *Biographie*

- 1919-1927 Xu Beihong studiert an der Ecole nationale supérieure des beaux-arts de Paris europäische Malerei und reist im Anschluss nach Deutschland, Belgien, in die Schweiz und nach Italien. Er ist der chinesische Maler, der westliche Stilelemente in seinen Werken verwendete. [Wik]
- 1927 Exposition Salon des artistes français, Paris. Xu Beihong stellt neun Bilder aus. [Pej1]
- 1927-1949 Xu Beihong kehrt nach China zurück. Er wird zunächst Professor an der Nanjing-Universität, leitet später das Kunstinstitut der Beijing-Universität. [Pej1]
- 1931 *Ausstellung chinesischer Maler der Jetztzeit* [ID D39317]. Das chinesische Komitee bestand aus Zhu Jiahua, Cai Yuanpei, Liu Wendao, Chen Shuren, Liu Haisu, Gao Qifeng, Xu Beihong und anderen. [Huan1:S. 183]
- 1933-1934 Xu Beihong ist Beauftragter für die Organisation verschiedener Ausstellungen moderner Kunst in Europa, organisiert durch die chinesische Regierung. [Pej1]
- 1939 Xi Beihong, Ren Bonian und Qi Baishi machen eine Ausstellung Chinese ink painting in der Victoria Memorial Hall, Kalkutta. [Wik]
- 1946 *Exhibition of modern Chinese watercolours*, British Council, London mit Xu Beihong, Zhang Daqian und Huang Junbi. [Huang1:S. 105]

- 1949 Xu Beihong wird erster Präsident der Central Academy of Fine Arts in Beijing und Vorsitzender der China Artists Association. [Wik]
- 1949 World Congress of Advocates of Peace in Paris und in Prag, Tschechoslowakei. Mitglieder der chinesischen Delegation sind Guo Moruo, Zheng Zhenduo und Xu Beihong. [Lomo1]

## **Xu, Bin** (um 1991)

### *Biographie*

- 1991 Zhang, Siyang ; Xu, Bin ; Zhang, Xiaoyang. *Shashibiya xi ju yan jiu* [ID D24013]. Xu Bin schreibt über *King Lear* von William Shakespeare : "King Lear shows us a miserable world in which truth and falsehood are confused, right and wrong are misjudged. At court, the King neglects his duty and subjects commit treason against the King. In families, the father does not behave like a father, the son does not behave like a son ; wife and husband fall out ; brothers act against each other. Degree and virtue are abandoned ; moral principles are violated. People are obsessed with the desire for power and gain. Peace and order are disrupted. It is a great social tragedy." [Shak16:S. 218]

### *Bibliographie : Autor*

- 1989 Zhang, Siyang ; Xu, Bin ; Zhang, Xiaoyang. *Shashibiya yin lun*. (Beijing : Zhongguo xi qu chu ban she, 1989). [Abhandlung über William Shakespeare]. 莎士比亚引论 [WC]
- 1991 Zhang, Siyang ; Xu, Bin ; Zhang, Xiaoyang. *Shashibiya xi ju yan jiu*. (Changchun : Shi dai wen yi chu ban she, 1991). [Abhandlung über William Shakespeare]. 莎士比亚戏剧研究 [WC]

## **Xu, Bingxiong** (um 1998)

### *Bibliographie : Autor*

- 1998 [Christie, Agatha]. *Bo te lun lü guan zhi mi*. Kelisidi ; Xu Bingxiong yi. (Guiyang : Guizhou ren min chu ban she, 1998). (Ajiasha Kelisidi zuo pin quan ji). Übersetzung von Christie, Agatha. *At Bertram's hotel*. (London : Collins, 1965). 伯特伦旅馆之谜 [WC]

## **Xu, Bo** (um 1992)

### *Bibliographie : Autor*

- 1992 [Toynbee, Arnold Joseph]. *Ren lei yu da di mu qing*. Anuode Tangyinbi zhu ; Xu Bo deng yi. (Shanghai : Shanghai ren min chu ban she, 1992). Übersetzung von Toynbee, Arnold Joseph. *Mankind and mother earth : a narrative history of the world*. (New York, N.Y. : Oxford University Press, 1976). 人类与大地母亲 [WC]

## **Xu, Buzeng** (um 1988)

### *Bibliographie : Autor*

- 1988 [Wickberg, Edgar]. *Cong Zhongguo dao Jianada*. Wei Anguo zhu [et al.] ; Xu Buzeng yi. (Shanghai : Shanghai she hui ke xue yuan chu ban she, 1988). Übersetzung von *From China to Canada : a history of the Chinese communities in Canada*. Ed. by Edgar Wickberg. (Toronto, Ont. : McClelland and Stewart ; Department of the Secretary of State and the Canadian Government Publ. Centre, 1982). (Generations, a history of Canada's peoples). 从中国到加拿大 [WC]
- 1995 [Toynbee, Arnold Joseph]. *Zhou xin guo de chu qi sheng li*. Tangyinbi ; Weiluonika Tuoyinbi [Veronica Marjorie Toynbee] ; Xu Buzeng yi zhe. (Shanghai : Shanghai yi wen chu ban she, 1995). (Di er ci shi jie da zhan shi da quan ; 3). Übersetzung von Toynbee, Arnold Joseph. *The initial triumph of the Axis*. (London : Oxford University Press, 1958). (Survey of international affairs, 1939-1946 ; vol. 3). 轴心国的初期胜利 [WC]

### **Xu, Caixia** (um 2000)

#### *Bibliographie : Autor*

- 2000 [Greene, Graham]. *Hei yu wang hun*. Xu Caixia yi. (Taipei : Tian tian wen hua you xian gong si, 2000). (Jing dian dian ying ; 12). Übersetzung von Greene, Graham. *The third man*. (London : Daily Express, 1949). 黑獄亡魂 [WC]

### **Xu, Chang** (um 1999)

#### *Bibliographie : Autor*

- 1998 [Locke, John]. *Jiao yu man hua*. Yuehan Luo ke zhu ; Xu Chang, Yang Hanlin yi. (Hebei : Hebei ren min chu ban she, 1998). (Han yi shi jie jiao yu ming zhu cong shu). Übersetzung von Locke, John. *Some thoughts concerning education*. (London : Printed for A. and J. Churchill, 1693). 教育漫話 [WC]
- 1998 [Zweig, Stefan]. *Yu mo gui zuo dou zheng : He'erdelin, Kelaisite, Nicai*. Sidifen Ciweige zhu ; Xu Chang yi. (Beijing : Xi yuan chu ban she, 1998). Übersetzung von Zweig, Stefan. *Der Kampf mit dem Dämon : Hölderlin, Kleist, Nietzsche*. (Leipzig : Insel-Verlag, 1925). 与魔鬼作斗争 : 荷尔德林克莱斯特尼采
- 1999 [Zweig, Stefan]. *Zi hua xiang*. Sidifen Ciweige zhu ; Xu Chang yi. (Taipei : Zhi shu fang chu ban she, 1999). (Famous ; 5). Übersetzung von Zweig, Stefan. *Drei Dichter ihres Lebens : Casanova, Stendhal, Tolstoi*. (Leipzig : Insel-Verlag, 1928). (Die Baumeister der Welt ; Bd. 3). 自畫像

### **Xu, Changhan** (um 2000)

#### *Bibliographie : Autor*

- 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. *Zheleznaia 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]

### **Xu, Changhui** (1929-)

#### *Bibliographie : Autor*

- 1964 Xu, Changhui. *Zhongguo yin yue wang na li qu*. (Taipei : Wen xing shu dian, 1964). (Wen xing cong kan, 78). [Trend of music in China ; betr. Romain Rolland].  
中國音樂往哪裡去 [WC]

### **Xu, Changju** (um 2007)

#### *Bibliographie : Autor*

- 1980 [Lenz, Siegfried]. *De yu ke*. Qigefei Lanci zuo pin ; Xu Changju yi. (Beijing : Wai guo wen xue chu ban she, 1980). (Wen xue guan). Übersetzung von Lenz, Siegfried. *Deutschstunde : Roman*. (Hamburg : Hoffmann und Campe, 1968).  
德語課 [WC]

### **Xu, Changzhi** = ### (um 1640)

#### *Bibliographie : Autor*

- 1639 Xu, Changzhi. *Po xie ji*. ([S.l. : s.n., 1640). [Neuaufll. (Mito-shi : Kôdôkan, Ansei osubô, 1855)]. [Aufzeichnungen zur Zerstörung der Irrlehren ; erste wichtige Abhandlung die sich gegen das Christentum und die westliche Zivilisation richtet].  
破邪集 [Hsia1]

### **Xu, Chengshi** (um 1998)

#### *Bibliographie : Autor*

- 1998 [Twain, Mark]. *Hakebeili Feienli xian ji ; Tangmu Suoya li xian ji*. Make Tuwen zuo ; Xu Chengshi yi. (Taipei : Guang fu, 1998). (Zhen ben shi jie ming zhu ; 19). Übersetzung von Twain, Mark. *The adventures of Huckleberry Finn*. (New York, N.Y. : Harper ; London : Chatto & Windus, 1884). Übersetzung von Twain, Mark. *The adventures of Tom Sawyer*. (London : Chatto & Windus, 1876).  
哈克貝利費恩歷險記 ; 湯姆索亞歷險記 [WC]

### **Xu, Chi** (1914-1996) : Dichter, Autor, Übersetzer

#### *Biographie*

- 1943 Xu, Chi. *Meiguo shi ge de chuan tong* [ID D29887].  
Xu Chi contended that the tradition in American poetry is none other than Whitman's tradition of democracy. He drew 'a historical parallel' between two pairs of poets and political leaders : Whitman and Lincoln, Mayakovsky and Lenin. [WhiW22]
- 1946 Xu, Chi. [*On American literature. Meiguo wen xue*]. [ID D29574].  
"My knowledge of American literature had been very much muddled. For a good example, I did not take Mark Twain seriously at all. I thought he was but an author of children's literature, or a great humorist, at most. Recently, I have begun to see that Lincoln, Whitman, and Mark Twain constitute an ever illuminating trinity that embodies the spirit of America as nation." [Twa22]
- 1949 [Thoreau, Henry David]. *Hua'erteng*. Suoluo zhu ; Xu Chi yi. [ID D29712].  
Xu Chi about his experience of translation : 'I have drawn inspiration largely from Thoreau while translating his Walden. The experience is really gratifying, for I have absorbed not only his ideas but also his way of writing. I owe him a great debt. That's why I am often regarded as the right translator of Thoreau. [THD13]

#### *Bibliographie : Autor*

- 1941 [Whitman, Walt]. *Lu di zhi ge*. Xu Chi yi. In : Wen yi zhen di ; vol. 6, no 1 (1941).  
Übersetzung von Whitman, Walt. *Songs from Calamus*. In : Whitman, Walt. *Leaves of grass*.  
(Brooklyn, New York : Walt Whitman, Printed by Andrew and James Rome, 1855). [WhiW1]
- 1943 Xu, Chi. *Meiguo shi ge de chuan tong*. In : Zhong yuan ; vol. 1, no 1 (1943). [The tradition in  
American poetry. Enthält Walt Whitman]. [WhiW1]
- 1945 [Stein, Gertrude]. *Jie fang shi rong yao de*. Qiuquluo Sitanyin zhu ; Xu Chi yi. (Chongqing :  
Xin qun chu ban she, 1945). [Übersetzung von Short stories von Stein].  
解放是榮耀的 [WC]
- 1946 Xu, Chi. *Guan yu Meiguo wen xue*. In : Wen lian ; vol. 1, no 3 (1946). [About American  
literature]. [ZhangH,Twa22]
- 1949 [Thoreau, Henry David]. *Hua'erteng*. Suoluo zhu ; Xu Chi yi. (Shanghai : Chen guang chu  
ban gong si, 1949). (Chen guang shi jie wen xue cong shu). Übersetzung von Thoreau, Henry  
David. Übersetzung von Thoreau, Henry David. *Walden ; or, Life in the woods*. (Boston :  
Ticknor and Fields, 1854).  
華爾騰 [WC]
- 1959 Xu, Chi. *Lun Cao ye ji*. In : Xu, Chi. *Shi yu sheng huo*. (Beijing : Beijing chu ban she, 1959).  
[On Whitman's *Leaves of grass*].  
詩与生活 [WhiW104]
- 1984 Mo, De ; Song Shubi ; Xu Chi. *Tuo'ersitai zhuan*. (Beijing : Beijing shi yue wen yi chu ban  
she, 1984). [Abhandlung über Leo Tolstoy].  
托尔斯泰传 [WC]
- 1984 [Maude, Aylmer]. *Tuo'ersitai zhuan*. Ai'ermo Mode zhu ; Song Shubi, Xu Chi yi. Vol. 1-2.  
(Beijing : Beijing shi yue wen yi chu ban she, 1984). Übersetzung von Maude, Aylmer. *The  
life of Tolstoy*. Vol. 1 : First fifty years. Vol. 2 : Later years. (London : A. Constable,  
1908-1910).  
托尔斯泰传 [WC]
- 1988 [Tolstoy, Leo]. *Tuo'ersitai san wen san pian*. Liefu Tuo'ersitai zhu ; Xu Chi yi. (Changsha :  
Hunan ren min chu ban she, 1988). (San wen yi cong ; 3). [Übersetzung von Essays von  
Tolstoy].  
托尔斯泰散文三篇 [WC]
- 1992 [Tolstoy, Leo]. *Jiu se yu sheng ming*. Liefu Tuo'ersitai zhu ; Xu Chi yi. (Changsha : Hunan  
wen yi chu ban she, 1992). [Übersetzung von Essays von Tolstoy].  
酒色与生命 [WC]

## **Xu, Chongguang** (um 1989)

### *Bibliographie : Autor*

- 1989 Gernet, Jacques. *Zhongguo wen hua yu Ji du jiao di chong zhuang*. J. Xiehenai zhu ; Yu  
Shuo, Hong Tao, Dong Fang yi ; Xu Chongguang jiao. (Shenyang : Liaoning ren min chu ban  
she, 1989). (Zhongguo xue Han yi ming zhu cong shu). Übersetzung von Gernet, Jacques.  
*Chine et christianisme : action et réaction*. (Paris : Gallimard, 1982). (Bibliothèque des  
histoires).

## **Xu, Chongqing** (um 1933)

### *Bibliographie : Autor*

- 1933 [Dewey, John]. *Zhe xue zhi gai zao*. Duwei zhu ; Xu Chongqing yi. (Shanghai : Shang wu yin shu guan, 1933). (Han yi shi jie ming zhu). Übersetzung von Dewey, John. *Reconstruction in philosophy*. (New York, N.Y. : H. Holt, 1920).  
哲學之改造 [WC]

### **Xu, Chongshan** (um 1989)

#### *Bibliographie : Autor*

- 1989 [Mauriac, Claude]. *Pulusite*. Moliyake ; Xu Chongshan, Zhong Yanping yi. (Beijing : Zhongguo she hui ke xue chu ban she, 1989). (Wai guo zhu ming si xiang jia yi cong). Übersetzung von Mauriac, Claude. *Marcel Proust par lui-même*. (Paris : Ed. du Seuil, 1953). (Ecrivains de toujours).  
普鲁斯特 [WC]

### **Xu, Chongwen** (1930-) : Chinese Academy of Social Sciences

#### *Bibliographie : Autor*

- 1965 [Hook, Sidney]. *Li xing, she hui shen hua he min zhu*. Xini Huke zhu ; Jin Ke, Xu Chongwen yi. (Shanghai : Shang hai ren min chu ban she, 1965). (Xi fang xue shu yi cong). Übersetzung von Hook, Sidney. *Reason, social myths and democracy*. (New York, N.Y. : John Day, 1940). [Abhandlung über Thurman Wesley Arnold, Max Lerner, Jacques Maritain].  
理性社会神话和民主 [WC]
- 1981 Xu, Chongwen. *Sate ji qi cun zai zhu yi*. (Beijing : Ren min chu ban she, 1981). [Abhandlung über Jean-Paul Sartre und Existentialismus].  
萨特及其存在主义 [WC]
- 1999 Xu, Chongwen. *Atuse*. (Taibei : Dong da tu shu gongsi, 1999). (Shi jie zhe xue jia cong shu). [Abhandlung über Louis Althusser].  
阿圖色 [WC]

### **Xu, Chongxin** (um 1998)

#### *Bibliographie : Autor*

- 1998 [Zweig, Stefan]. *Yi ge gu lao de meng : Yilasimo zhuan*. Si Ciweige zhu ; Jiang Ruizhang, Liao Caisheng yi ; Xu Chongxin jiao. (Shenyang : Liaoning jiao yu chu ban she, 1998). Übersetzung von Zweig, Stefan. *Triumph und Tragik des Erasmus von Rotterdam*. (Wien : Reichner, 1935).  
一个古老的梦 : 伊拉斯谟传 [WC]

### **Xu, Chunhui** (um 1999)

#### *Bibliographie : Autor*

- 1999 [Verne, Jules]. *Qi qiu shang de wu xing qi*. Fanerna ; She Xiebin, Xu Chunhui. (Beijing : Zhongguo shao nian er tong chu ban she, 1999). (Di qiu cun xi lie, Fanerna jing dian ke huan tan xian xiao shuo zhen cang wen ku). Übersetzung von Verne, Jules. *Cinq semaines en ballon : voyage de découvertes en Afrique par trois Anglais rédigé sur les notes du docteur Fergusson*. (Paris : J. Hetzel, 1863. (Bibliothèque d'éducation et de récréation).  
氣球上的五星期 [WC]

### **Xu, Cuihua** (um 2013)

#### *Bibliographie : Autor*

- 2013 Xu, Cuihua. *A scrutiny into Chinese translations of Emily Dickinson*. In : *The Emily Dickinson journal* ; vol. 22, no 2 (2013)..  
[http://muse.jhu.edu/journals/emily\\_dickinson\\_journal/v022/22.2.xu.pdf](http://muse.jhu.edu/journals/emily_dickinson_journal/v022/22.2.xu.pdf). [WC]

### **Xu, Dacheng** (um 1957)

#### *Bibliographie : Autor*

- 1957 [Durant, Will]. *Xi yang zhe xue shi hua*. Wei'er Dulan zhu ; Xu Dacheng yi zhe [et al.]. (Taipei : Xie zhi gong ye cong shu chu ban gu fen you xian gong si, 1957). (Xie zhi gong ye cong shu). Übersetzung von Durant, Will. *The story of philosophy : the lives and opinions of the greater philosophers*. (New York, N.Y. : Simon and Schuster, 1926).  
 西洋哲學史話 [WC]

### **Xu, Daofang** (um 1981)

#### *Bibliographie : Autor*

- 1981 [Galsworthy, John]. *Fusaite shi jia*. Yuehan Gao'ersihuasui zhu ; Xu Daofang yi. Vol. 1-3. (Taipei : Yuan jing chu ban shi ye gong si, 1981). (Nuobei'er wen xue jiang quan ji ; 20). Übersetzung von Galsworthy, John. *The Forsyte saga*. (London : W. Heinemann, 1922).  
 [Publiziert zwischen 1906-1921].  
 富賽特世家 [WC]

**Xu, Daolin** = Hsü, Dau-lin (Tokyo 1906-1973 Seattle, Wash.) : Chinesischer Jurist, Dozent Chongqing National Central University, Tongji-Uniuniversität Shanghai, Nationaluniversität Taiwan, Tunghai-Universität, Professor für Recht University of Washington

#### *Biographie*

- 1925-1928 Xu Daolin studiert Rechtswissenschaften an den Universitäten Heidelberg, Frankfurt a.M. und Genève. [Wal30]
- 1931 Xu Daolin forscht an der Universität Berlin. [Wal30]
- 1931 Xu Daolin promoviert in Rechtswissenschaften an der Universität Berlin. [Wal30]
- 1938-1941 Xu Daolin ist Geschäftsträger für China in Italien. [Wal30]
- 1962-1965 Xu Daolin ist Gastprofessor an der University of Washington. [Wal30]
- 1965-1966 Xu Daolin ist Professor an der Columbia University, New York. [Wal30]
- 1966-1970 Xu Daolin ist Professor an der Michigan State University. [Wal30]
- 1970-1973 Xu Daolin ist Professor an der University of Washington. [Wal30]

#### *Bibliographie : Autor*

- 1931 *Chronik der chinesisch-japanischen Beziehungen : eine Materialsammlung*. Mit Vertragstexten, Dokumenten und einer Karte, für die Liga für Vaterlandsverteidigung der Chinesen in Deutschland. Hrsg. von Hsü Dau-lin [Xu Daolin] und Chu Chi. (Berlin : Elsner, 1931). [WC]
- 1937 Xu, Daolin. *Entwurf einer Verfassung der Republik China*. (Nanking : Chinesisch-Deutscher Kulturverband, 1937). [WC]

#### *Bibliographie : erwähnt in*



- 2005 Walravens, Hartmut. *Hsü Dau-lin (1906-1973) im Briefwechsel mit Hellmut Wilhelm*. In : Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens ; 177-178 (2005). [Xu Daolin].

### **Xu, Dayan** (um 1978)

#### *Bibliographie : Autor*

- 1978 [Grimm, Jacob ; Grimm, Wilhelm]. *Deguo tong hua ji*. Xu Dayan yi. (Xianggang : Guo guang shu ju, 1978). Übersetzung von *Das tapfere Schneiderlein, Die weisse Schlange*. 德國童話集 [LiaY]

### **Xu, Dazhun** (geb. Wujiang, Anhui ; um 1757)

#### *Bibliographie : Autor*

- 1998 Hsü, Ta-chun. *Forgotten traditions of ancient Chinese medicine : a Chinese view from the eighteenth century : the I-hsüeh yüan liu lun of 1757*. Translated and annotated by Paul U. Unschuld. (Brookline, Mass. : Paradigm, 1998). [Xu, Dazhun. *Yi xue yuan liu lun*].

### **Xu, Deming** (um 1939)

#### *Bibliographie : Autor*

- 1939 [Briex, Eugène]. *Hong pao*. Xu Deming yi. (Changsha : Shang wu yin shu guan, 1939). (Shi jie wen xue ming zhu). Übersetzung von Briex, Eugène. *La robe rouge : pièce en quatre actes*. (Paris : P.-V. Stock, 1900). 紅袍 [KVK]

### **Xu, Deyan** (um 1973)

#### *Bibliographie : Autor*

- 1973 [Pottier, Eugène]. *Baodai shi xuan*. Ouren Baodai ; Xu Deyan yi. (Beijing : Ren min wen xue chu ban she, 1973). [Übersetzung ausgewählter Gedichte von Pottier]. 鮑狄埃詩選 [WC]

### **Xu, Diaofu** (um 1929)

#### *Biographie*

- 1929 Xu, Diaofu. *Jin dai ming zhu bai zhong shu lue*. In : Xiao shuo ye bao ; vol. 18, no 10 (Oct. 1929). [Synopses of one hundred masterpieces].  
Xu Diafu gave not only a detailed synopsis of *Salomé* by Oscar Wilde, but also translated a few parts of the play. He thought *Salomé's* dance and her final kiss were the most passionate, provocative and iconoclastic feats, and the overriding sensuality and horror captivated the hearts of many Chinese writers. [WilO5]

### **Xu, Dishan** (Taiwan 1893-1941) : Schriftsteller

#### *Bibliographie : Autor*

- 1931 Xu, Dishan. *Ya ge*. ([S.l.] : Sheng min za zhi, ca. 1931). Übersetzung des Hohelied, Altes Testament. 雅歌 [Zet]

- 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]

### **Xu, Dong** (um 1955)

#### *Bibliographie : Autor*

- 1955 [Tolstoy, Leo]. *Ma de gu shi : Hei'ersituomi'er*. Lie Tuo'ersitai zhu. Zhao Xing, Xu Dong he yi. (Shanghai : Ping ming chu ban she, 1955). Übersetzung von Tolstoy, Leo. *Kholstomer : istoriia loshadi*. (1886). (Moskva : Academia, 1934). = Tolstoy, Leo. *Strider : the story of a horse*. In : Tolstoy, Leo. *Nine stories*. (London : Oxford University Press, 1933).  
 [Geschrieben 1863-1886 ; unvollendet].  
 馬的故事黑爾斯托米爾 [WC]

### **Xu, Donglin** (um 1972)

#### *Bibliographie : Autor*

- 1972 [Gide, André]. *Bei de zhe*. Jide zhuan ; Xu Donglin yi. (Taipei : Chen zhong, 1972). (Xiang ri kui xin kan ; 34). Übersetzung von Gide, André. *L'immoraliste : roman*. (Paris : Mercure de France, 1902).  
 背德者 [WC]

### **Xu, Duoduo** (um 2000)

#### *Bibliographie : Autor*

- 2000 [Twain, Mark]. *Sha gua Weimixun*. Make Tuwen zhu ; Xu Duoduo suo bian. (Beijing : Zhongguo shao nian er tong chu ban she, 2000). (Zhong wai wen xue zuo pin shang xi cong shu. Qing shao nian wen xue xiu yang su du ben ; 99). Übersetzung von Twain, Mark. *Pudd'nhead Wilson*. In : The century magazine ; 1893-1894. = (Hartford, Conn. : American Pub. Co., 1894).  
傻瓜威尔逊 [WC]

## **Xu, Fancheng** = Fan, Cheng (Changsha, Hunan 1909-2000) : Übersetzer, Dichter

### *Biographie*

- 1927-1929 Xu Fancheng studiert Geschichte an der Zhongshan-Universität in Guangzhou (Guangdong), dann westliche Literatur an der Fudan-Universität. [Wik]
- 1929-1932 Xu Fancheng studiert Kunst und Philosophie in Deutschland. [Wik]
- 1940 Lin, Tongji. *Nicai Salatusiteda de lian zhong yi ben* [ID D18316].  
Lin schreibt über die Übersetzungen von Xu Fancheng und Xiao Gan. [Nietzsche, Friedrich]. *Suluzhi yu lu* [ID D18331] und [Nietzsche, Friedrich]. *Zalatushitela ru shi shuo* [ID D18351]  
:  
Nietzsches Lehre wurde in der Zeit des 4. Mai von Lu Xun und Guo Moruo u.a. auszugsweise vorgestellt. Diese ganz primäre Beschäftigung war leider nicht mehr weiter vor sich gegangen, so dass der 'mit dem Hammer philosophierende' Philosoph mit seinen Ideen über das gesunde, mutige, starke und grosse Leben seit 20 Jahren keinen Einfluss auf die geistige Welt in China hatte. Ich habe zunächst die Ausgabe von Xu Fancheng gelesen, weil man sagte, dass er aus dem deutschen Originaltext übersetzt habe und dass er bei seiner Nietzsche-Forschung erfolgreich sei. Nachdem ich zu der zweiten Seite seiner Übersetzung gelangt war, hatte ich an der Übersetzung etwas auszusetzen. Etwa bei der dritten Seite wusste ich mir nicht mehr zu helfen. Als ich noch eine oder zwei Seiten weiterblätterte, wendete ich mich wütend ab. Da war mir schon bewusst, dass dieser Herr Nietzsche ganz missverstanden hat. Auch bezüglich der Übersetzungsausgabe von Xiao Gan war ich skeptisch. Tatsächlich war er wie Xu Fancheng von gleichem Schlag. Obwohl alles in chinesischer Sprache geschrieben ist, habe ich doch das Gefühl, dass alles im Schlag gesprochen ist. Ich weiss nicht, mit welcher Sprache er übersetzt hat. Mein Urteil dazu lautet : Ihr Chinesisch ist umständlich und verwirrend ; die Übersetzer verstehen den Originaltext nicht. Unflüssiges Chinesisch hängt mit Lernen und Talent zusammen. Hier geht es aber um die Moral- und Charakterfrage. Sie verstehen das Originalwerk nicht, tun aber so, als ob sie Experten wären. Das Übersetzen ist eine wichtige Sache, denn das Übersetzen sieht man als ein Werkzeug für die Vorstellung anderer Kulturen an, was für eine andere Nation notwendig ist. Die Begegnung mit anderen Kulturen macht eine Voraussetzung für die eigene nationale Existenz aus. [Yu1:S. 121-123]
- 1945-1928 Xu Fancheng unterrichtet in Indien. [Wik]
- 1978 Xu Fancheng wird Researcher im Research Institute of World Religions der Chinese Academy of Social Sciences. [Wik]
- 1983 Xu, Fancheng. [*Einige Erinnerungen an Lu Xun*]. (Tianjin : 1983).  
Xu Fancheng schreibt : Diejenigen, die damals in Shanghai von der westlichen Philosophie redeten, hatten meistens mit ausländischen Lehrbüchern, mit Grundrissen oder Geschichtsbüchern zu tun, behandelten sie nachlässig. Obwohl es nicht unbedingt Fehler gab, ging es ihnen meistens nicht um das Wesen der westlichen Philosophie. Bei der Vorstellung einer philosophischen Schule sollte man Übersetzungen aus dem Original zeigen, damit man Seichtheit und Nachlässigkeit vermeiden kann. [Yu1:S. 98]

- 1992 [Nietzsche, Friedrich]. *Suluzhi yu lu* [ID D18331].  
 Xu Fancheng schreibt im Vorwort : Dies ist eine Prosadichtung. Im Westen ist sie sehr umstritten. Auch Nietzsches Denken ist bis heute noch umstritten. Manche behaupteten, dass dieser Zarathustra eine epische Dichtung oder psychische Ballade oder Ballade des Geistkampfes ist ; es gibt auch Leute, die meinten, dass sie das Epos des Mythos oder das prophetische Apos ist. Nietzsche selbst hat sein Werk niemals als Epos oder epische Dichtung bezeichnet, sondern nur als ‚Drama‘ oder ‚Symphoni‘. Es ist angebracht zu sagen, dass wir den Text vom Aufbau her als ‚Prosadichtung‘ betrachtet haben. Nur im Blick auf die verwendete Philologie gibt es im Buch einige neue Wörter, die von ihm selbst erfunden wurden. Manche Wörter haben eine starke Ausdruckskraft und Lebendigkeit. Man liest Wörter wie Vogel, Tier, Gras und Baum, die zwar nicht häufig vorkommen, aber das Wesen dieser Dichtung ausmachen. Solche Bezeichnungen finden sich auch in der alten chinesischen Dichtung. Symbolische Darstellungen sind im Werk ein Schwerpunkt : Löwe z.B. bedeutet ‚stark‘ und ‚kräftig‘, Adler den Hochmut, Pfau die Heiterkeit, Fliege den kleinen Menschen, Schmetterling der Nacht die Hochachtung, ein den Berg hinabrollender kleiner Stein den rückständigen Menschen, Blitz die Hoffnung auf einen Übermenschen, Berggipfel das hohe Talent, Meer die Weite und Breite von Perspektiven. [Yu1:S. 99]

### Bibliographie : Autor

- 1935 [Goethe, Johann Wolfgang von]. *Gede lun zi zhu zhi Fushide*. Xu Fancheng yi ; Yang Bingchen jiao. (Shanghai : Shang wu yin shu guan, 1935). (Zhong De wen hua cong shu ; 13).  
 Übersetzung von Goethe, Johann Wolfgang von. Goethe über seinen Faust. Hrsg. von Hans Heinrich Borchardt. (Leipzig : Insel-Verlag, 1913). (Insel-Bücherei ; Nr. 44).  
 葛德論自著之浮士德
- 1935 [Nietzsche, Friedrich]. *Nicai zi zhuan*. Fan Cheng [Xu Fancheng] yi. (Shanghai : Liang you gong si, 1935). (Liang you wen ku ; 4). Übersetzung von Nietzsche, Friedrich. *Ecce homo : wie man wird - was man ist*. Hrsg. von Raoul Richter. (Leipzig : Insel-Verlag, 1908).  
 尼采自傳 [WC]
- 1935 [Nietzsche, Friedrich]. *Suluzhi yu lu*. Nicai zhu ; Xu Hu [Xu Fancheng] yi. In : Shi jie wen ku ; no 8-11 (1935). = (Shanghai : Sheng huo shu dian, 1936). (Shi jie wen ku). = (Beijing : Shang wu yin shu guan, 1992). Übersetzung von Nietzsche, Friedrich. *Also sprach Zarathustra : ein Buch für Alle und Keinen*. (Chemnitz : Ernst Schmeitzner, 1883).  
 蘇魯支語錄 [Yu1,WC]
- 1935 [Nietzsche, Friedrich]. *Zhao xia*. Xu Fancheng yi. (Shanghai : Shang wu yin shu guan, 1935).  
 Übersetzung von Nietzsche, Friedrich. *Morgenröthe : Gedanken über die moralischen Vorurteile*. (Chemnitz : E. Schmeitzner, 1881).  
 潮下 [WC]
- 1939 [Nietzsche, Friedrich]. *Kuai le de zhi shi*. Xu Hu [Xu Fancheng] yi. (Changsha : Shang wu yin shu guan, 1939). Übersetzung von Nietzsche, Friedrich. *Die fröhliche Wissenschaft*. (Chemnitz : Ernst Schmeitzner, 1882).  
 快樂的知識 [WC]

### Xu, Fei (um 1989)

#### 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]

### Xu, Fen (Chongqing 1933-) : Dramatikerin

*Biographie*

- 1989 Performance of Xu Fen. *Yu hai kuang chao*. [The raging tide in the sea of desire]. Adaptation of *Desire under the elms* by Eugene O'Neill. By the Chengdu Chuan ju Company, under the direction of Li Zenglin, Tian Huiwen and Hu Chengde in Chengdu 1989. Liu Ping as Abbie  
欲海狂潮  
Xu Fen sets the key for her adaptation : a dualistic view of desire and its role in our spiritual and emotional life. She replaces O'Neill's puritan New England family with a Chinese household from some unidentified ancient feudal era, a sensible transplantation considering the rigid asceticism, strict morality and pragmatic concern for worldly life that American puritanism shares with Chinese Confucianism.

**Xu, Feng** (um 1998)*Bibliographie : Autor*

- 1998 [Robbe-Grillet, Alain]. *Luobogeliye zuo pin xuan ji*. Vol. 1-3. (Changsha : Hunan mei shu chu ban she, 1998). (Shi yan yi shu cong shu ; 14). [Übersetzung ausgewählter Werke von Robbe-Grillet].  
罗伯格里耶作品选集  
[Enthält] :  
Vol. 1 : Shi jun zhe / Deng Yongzhong yi. Zai mi gong li / Sun Liangfang, Xia Jiazhen yi. Bu xiu di nü ren / Xu Feng yi. You hui de fang zi / Zhou Jiashu yi. 弑君者  
Vol. 2 : Niu yue ge ming ji hua / Zheng Yijiao yi. Yu nian fu dong / Xu Pu yi. Jin san jiao di hui yi / Zhang Rong yi. 纽约革命计划  
Vol. 3 : Chong xian di jing zi / Du Li, Yang Lingfei yi. Angrelike huo mi zui / Sheng Hua yi. Kelante di zui hou ri zi / You Zhongxian yi. [WC]

**Xu, Fengshi** (um 1915)*Bibliographie : Autor*

- 1915 Xu, Fengshi ; Yun, Tieqiao. *Xi xue dong jian ji*. (Shanghai : Shang wu yin shu guan, 1915).  
[Aufzeichnung über die Ausbreitung des westlichen Wissens in China].  
西学东渐记 [New]

**Xu, Fuguan** (1902-1982) : Konfuzianischer Philosoph, Historiker*Biographie*

- 1958 Tang, Junyi ; Zhang, Junmai ; Mou Zongsan ; Xu, Fuguan. *Zhongguo wen hua yu shi jie*. [Die chinesische Kultur und die Welt ; Manifest].  
 Max Weber wird zwar nicht namentlich erwähnt, es gibt aber einen Bezug zwischen jenen Teilen des Manifests, in denen die Frage der metaphysischen Verankerung des Konfuzianismus verhandelt wird, um Webers Studie zum Konfuzianismus herzustellen. Das Manifest konstatiert verschiedene Erscheinungen mangelnder Modernisierung und Industrialisierung in China. Diese werden nicht nur mit der geringen Präsenz moderner Wissenschaften und Technik in China erklärt. Auch Demokratiedefizite institutioneller Natur, wie sie sich bereits unmittelbar nach der Ausrufung der Republik 1912 im Scheitern des Parlamentarismus, in der unzulänglichen politischen Repräsentation gesellschaftlicher Interessen und in einem Mangel an lokaler Autonomie bemerkbar machten, seien zu beheben. Gleiches gilt für die unklaren 'Vorstellungen von Volksrechten und Demokratie', die im chinesischen Volk nach der Gründung der Republik vorhanden gewesen seien. Es steht für die Verfasser deshalb ausser Frage, dass China sich Errungenschaften westlicher Zivilisation aneignen muss. Zugleich wollen die Verfasser verhindern, dass Fehlurteile über die chinesische Kultur bei westlichen und chinesischen Denkern weiter um sich greifen. In ihrer Überzeugung handelt es sich dabei um Missverständnisse, die, so sie unwidersprochen blieben, nicht nur den Fortbestand der chinesischen Nationalkultur gefährden würden, sondern zugleich den Versuch einer zeitgenössischen Neuinterpretation des konfuzianischen Denkens der späten Kaiserzeit als abwegig erscheinen liessen. Das Manifest bestreitet daher, erstens, dass die chinesische Kultur ohne 'transzendente Gefühle religiöser Natur' sei. Zweitens kritisieren die Verfasser Ansätze europäischer und chinesischer Denker, die ihren Ausgang im 17. Jahrhundert haben und in denen die konfuzianischen Strömungen der späten Kaiserzeit mit bekannten Denkrichtungen der abendländischen Philosophie, wie etwa dem Materialismus, Naturalismus oder Rationalismus, gleichgesetzt werden. Drittens monieren sie, zeitgenössische Tendenzen in der Erforschung der chinesischen Kultur seien von einem szientistischen, positivistischen Wissenschaftsverständnis geprägt. Dadurch werde die chinesische Kultur auf den Status eines Artefakts oder Relikts reduziert und so gewissermassen für tot erklärt. Schliesslich übt das Manifest Kritik an der Auffassung, China habe vor dem 20. Jahrhundert deshalb kein demokratisches Staatswesen gekannt, weil es den geistigen Traditionen Chinas grundsätzlich an demokratischem Gedankengut fehle. Dass China erst unter westlichem Einfluss, und nicht schon zuvor, aus eigenen Traditionen heraus, demokratische Institutionen entwickelt habe, führen die Verfasser zum Teil auf historische Kontingenz zurück : Weil China sei dem Ende des 19. Jahrhunderts eine 'Invasion durch den westlichen Kapitalismus und Unterdrückung durch den Imperialismus' erlitt, habe sich das kommunistische Denken verbreiten können. Tatsächlich würde der geistigen 'Hauptströmung' des spätkaiserzeitlichen Konfuzianismus dem Wesen nach aber eine demokratische Staatsordnung entsprechen. [Fröh2]

### **Xu, Fuquan** (um 1981)

#### *Bibliographie : Autor*

- 1981 *Zhongguo wen hua de wei ji yu zhan wang : Dang dai yan jiu yu qu xiang*. Xu Fuquan ; Tu Weiming [et al.] zhu yi ; Zhou Yangshan zhu bian. (Taipei : Shi bao wen hua chu ban shi ye you xiang gong si, 1981). (Shi bao shu xi ; 344. Wen hua Zhongguo cong shu ; 7).  
 文化傳統的重建：中國文化的危機與

### **Xu, Gang** (um 1982)

#### *Bibliographie : Autor*

- 1982 [Dumas, Alexandre père]. *Hei yu jin xiang : jian xie ben*. Adapted by Michael West ; transl. by Xu Gang and Shen Li. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1982).  
Übersetzung von Dumas, Alexandre père. *La tulipe noire*. (Paris : Baudry, 1850).  
黑郁金香 : 简写本 [WC]
- 1989 Liu, Binyan ; Ruan, Ming ; Xu, Gang. *Tell the world : what happened in China and why*.  
Transl. by Henry L. Epstein. (New York, N.Y. : Pantheon Books, 1989). [Translation of an unpublished Chinese manuscript]. [WC]

### **Xu, Gantang** (um 1919)

#### *Bibliographie : Autor*

- 1919 [Dewey, John]. *Jiao yu lian he hui*. Xu Gantang yi. In : *Xin jiao yu* ; vol. 2, no 4 (Dec. 1919).  
Übersetzung von Dewey, John. *Ill advised*. In : *American teacher* ; vol. 6 (Febr. 1917).  
教育聯合會 [Kee3]

### **Xu, Gongmei** (um 1936)

#### *Bibliographie : Autor*

- 1936 Xu, Gongmei. *Xi ju duan lun*. (Shanghai : Da guang shu ju, 1936). [Abhandlung über Henrik Ibsen, seine Theaterstücke und Übersetzungen].  
戲劇短論 [WC]

### **Xu, Gongsu** (um 1958)

#### *Bibliographie : Autor*

- 1958 Jia, Xiang ; Xu, Gongsu. *Jia Xiang lun Ba'erzhake*. (Beijing : Zuo jia chu ban she, 1958).  
[Abhandlung über Honoré de Balzac].  
加香论巴尔扎克 [WC]
- 1958 [Cachin, Marcel]. *Jiaxiang lun Ba'erzhake*. Xu Gongsu yi. (Beijing : Zuo jia chu ban she, 1958).  
Übersetzung von Cachin, Marcel. *Balzac*. Przei i wstepem opatrzyi Stefan Flukowski. (Warszawa : "Ksiazka i Wiedza", 1950).  
加香論巴尔扎克 [WC]
- 1961 [Proudhon, Pierre-Joseph]. *Pin kun de zhe xue*. Puludong ; Xu Gongsu, Ren Qixin yi. (Beijing : Shang wu yin shu guan, 1961).  
Übersetzung von Proudhon, Pierre-Joseph. *Système des contradictions économiques*. Vol. 1-2. (Paris : Librairie Internationale, 1867).  
贫困的哲学. 第一册 [WC]

### **Xu, Guangdi** (um 1921)

#### *Bibliographie : Autor*

- 1921 [Russell, Bertrand]. *Xin zhi fen xi*. Luosu zhu ; Sun Fulu ji lu. (Beijing : Beijing da xue xin zhi shu she, 1921).  
Übersetzung von Russell, Bertrand. *The analysis of mind*. (London : G. Allen & Unwin, 1921).  
心之分析 [WC]

### **Xu, Guanghua** (um 1993)

#### *Bibliographie : Autor*

- 1991 Xu, Guanghua. *Sitangda bi jiao yan jiu*. (Shanghai : Hua dong shi fan da xue chu ban she, 1991). [Abhandlung über Stendhal].  
司汤达比较研究 [WC]
- 1993 [Stendhal]. *Sitangda wen xue shu jian*. Xu Guanghua yi. (Hefei : Anhui wen yi chu ban she, 1993). (Wai guo zuo jia wen xue shu jian cong shu.). Übersetzung von Stendhal.  
*Correspondance inédite*. Précédée d'une introduction par Prosper Mérimée. (Paris : M. Lévy, 1855).  
司汤达文学书简 [WC]
- 1995 Xu, Guanghua. *Sitangda zhuan*. (Taipei : Ye qiang chu ban she, 1995). (Wai guo wen hua ming ren zhuan ji ; 17). [Biographie von Stendhal].  
司湯達傳 [WC]
- 1997 [Zola, Emile]. *Ren shou*. Zuola zhu ; Xu Guanghua yi. (Guangzhou : Hua cheng, 1997).  
Übersetzung von Zola, Emile. *La bête humaine*. (Paris : G. Charpentier, 1890).  
人兽 [WC]

### **Xu, Guanghui** (um 1953)

#### *Bibliographie : Autor*

- 1953 [London, Jack]. *Zhi yong de ji xi*. Lundun ; Xu Guanghui yi. (Hangzhou : Zhongguo er tong shu dian, 1953). (Shi jie er tong wen xue yi cong). [Original-Titel nicht gefunden].  
智勇的吉西 [WC]

### **Xu, Guangping** (Panyu, Guangdong 1898-1924 Selbstmord) : Schriftstellerin

#### *Biographie*



- 1921-1929 [Artsybashev, Mikhail Petrovich]. *Gong ren Suihuiliie fu*. Lu Xun yi. [ID D12525].  
Lu Xun was moved by Shevyrev's compassion. His view of this work influenced that of many of his followers and readers. He saw Shevyrev as torn apart by love and hate : a hate that originated in his broadminded love of mankind, and culminated in his final act of revenge on society. He disapproved Shevyrev's way of taking revenge : by firing at the masses whom he considered at least as culpable as the oppressive government. He was 'horrified' by this act of violence.  
Speaking about Shevyrev in Beijing, Lu Xun said : "We have not seen such wholly destructive men in China so far ; probably they will not appear here and I too do not hope that they do."  
1922 Hu Zhongchi draw reader's attention to Lu Xun's translation in *Wen xue xun kan*. He retold the book's contents, though errors in his summary are suggestive of a cursory reading. He concluded with praise both for Artsybashev's writing style and the avowed word-for-word policy notwithstanding, for the fluency of Lu Xun's Chinese. "This translated book is not only a great contribution to the world of letters, but also a powerful testimony to the need of promoting direct translation.  
1925 Briefe von Lu Xun and Xu Guangping.  
"I suspect that in the golden age of the future, renegades will still be condemned to death, and everyone will still consider it the proper business of a golden age ; the problem being that everyone is different.  
Anyone who tries to destroy utterly this general trend easily turns into individualist anarchist like Shevyrev. The destiny of such a character at the present time – though perhaps it's in the future – is that he wants to save the masses but is persecuted by the masses and ends up a solitary figure ; in an excess of fury and frustration, he does an about-turn, regards everyone as his enemy, and opens fire indiscriminately, destroying himself in the process."  
1929 Shao Xian : "The author of *Worker Shevyrev*, from what they say, passed out of fashion and is now dead and gone. His empty reputation will now probably vanish as well from the world. But no, certainly not ! –at least for me, he shall remain at the centre of my admiration. Because he has made me open my eyes, and with courage ride the mad currents of this age. That I am no more tortured to death by any morality, nor crushed flat by any faith, is all due to the strength I have taken from him. Surely, it is in perpetual nothingness that deepest pleasure lies." [MH1:S. 68-69,Gam1:S. 163-164, 168, 171]

### *Bibliographie : Autor*

- 2000 Lu, Xun ; Xu, Guangping. *Letters between two : correspondence between Lu Xun and Xu Guangping*. Transl. by Bonnie S. McDougall. (Beijing : Foreign Languages Press, 2000). [WC]
- 2002 Lu, Xun ; Xu, Guangping. *Love-letters and privacy in modern China : the intimate lives of Lu Xun and Xu Guangping*. [Transl. by] Bonnie S. McDougall. (Oxford : Oxford University Press, 2002). (Studies in contemporary China). [WC]

**Xu, Guangqi** = Xu, Guangqi Paul = Baolu (Shanghai 1562-1633 Beijing) : Bedeutender Christ, Staatsmann, Naturwissenschaftler, Gelehrter

### *Biographie*

- 1596 Xu Guangqi trifft Lazzaro Cattaneo, sein erster Kontakt mit dem Christentum. [Ricci]
- 1599 Xu Guangqi trifft Matteo Ricci in Beijing. [Ricci]
- 1603 Xu Guangqi wird von João da Rocha getauft. [BBKL,Ricci]
- 1604 Xu Guangqi wird nach seiner Promotion Mitglied der Hanlin-Akademie in Beijing. [BBKL]

- 1604-1607 Xu Guangqi und Li Zhizao arbeiten mit Matteo Ricci in Beijing und erlangen grosse Kenntnisse der europäischen Wissenschaften. Sie helfen ihm als erste (dem Westen bekannte) Chinesen beim Schreiben und Übersetzen von europäischen Büchern über Mathematik, Hydraulik, Astronomie und Geographie und verfassen selbst wissenschaftliche Abhandlungen. [BBKL,Ricci]
- 1607 Xu Guangqi wird Korrektor der Hanlin-Akademie und unterstützt die Jesuiten mit seinem politischen Einfluss, seiner Übersetzungstätigkeit, sowie auch mit finanzieller Hilfe. [BBKL]
- 1608 Lazzaro Cattaneo wird von Xu Guangqi eingeladen, einige Chinesen zu taufen. [Ricci]
- 1610 Xu Guangqi, Diego de Pantoja und Sabatino de Ursis werden beauftragt, westliche Quellen über den Kalender zu übersetzen. [Ricci]
- 1616-1617 Giulio Aleni und andere Missionare finden Zuflucht bei Yang Tingyun in Hangzhou, andere bei Xu Guangqi in Beijing, wo sie Kenntnisse der chinesischen Texte und Sprache erwerben. [BBKL]
- 1623 Johannes Schreck wird Mitarbeiter von Xu Guangqi, der die Aufgabe erhält, den chinesischen Kalender zu reformieren, der im Laufe der Jahrhundert immer fehlerhafter geworden ist. Da ihm Galileo Galilei auf seine Anfrage hin nicht antwortet, bittet er Johannes Kepler um Hilfe, der ihm ausführliche Instruktionen und zwei Bände seiner eben gedruckten Rudolphinischen Tafeln schickt. [BBKL]
- 1629 Xu Guangqi hat nach verschiedenen Eingaben an den Kaiser erreicht, dass der fehlerhaft gewordene Kalender reformiert wird, was mit einem kaiserlichen Dekret angeordnet wird. Er wird zum Leiter des Kalenderamts Liju (früher Shoushan shuyuan). Als seine Assistenten bestimmt er Niccolò Longobardo, Johannes Schreck und Li Zhizao. [BBKL,Ricci]
- 1629 Sonnenfinsternis, bei der die chinesische astronomische Schule Datong, die islamische und europäische Schule anwesend sind. Xu Guangqi erprobt mit Erfolg die westliche Methode. [Ricci,LiW]
- 1629-1539 Xu Guangqi, Johannes Schreck, Giacomo Rho, Johann Adam Schall von Bell und Li Tianjing konstruieren und reparieren im Auftrag des Kalenderamtes astronomische Instrumente für Berechnungen. Schreck entwirft neue astronomische Messgeräte und berechnet korrekt eine Sonnenfinsternis. [ZhaB1,Schre2]
- 1630 Johann Adam Schall von Bell und Giacomo Rho werden von Xu Guangqi nach Beijing berufen, um als Assistenten die Reform des chinesischen Kalenders durchzuführen [BBKL]
- 1630 Xu Guangqi wird Ritenminister im Ritenministerium und ist verantwortlich für die militärische Verteidigung Beijings. [Col]
- 1630 Xu Guangqi wird beauftragt Kanonen und Feuerwaffen gegen den Angriff der Mandschus zu fabrizieren. Niccolò Longobardo und Francesco Sambiasi kaufen Kanonen bei den Portugiesen um Zhohzhou (Hebei) zu verteidigen. 400 Soldaten werden aus Macao beordert. Sie werden begleitet von Tranquillo Grassetti, Pietro Canevari, Bento de Matos, Michel Trigault und Etienne Faber, die in China predigen möchten. [BBKL,Ricci]
- 1634 Li Tianjing wird Nachfolger von Xu Guangqi als Leiter des Astronomischen Amtes Qintianjian.

### Bibliographie : Autor

- 1607 Ricci, Matteo ; Xu, Guangqi. *Ce liang fa yi*. ([S.l. : s.n.], 1607). Übersetzung von Clavius, Christophorus. *Geometria practica*. (Romae : ex typographia Aloisij Zannetti, 1604). [Abhandlung über die Methode des Messens in der Mathematik, die Xu Guangqi Li Zhizao diktiert hat]. In : Li, Zhizao. *Tian xue chu han*. Vol. 1-6. (Taipei : Taiwan xue sheng shu ju, 1965).  
測量法義 [Sta,AOI]

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### **Xu, Hai'ou** = xu, Haiou (um 1992)

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### **Xu, Hongbin** (um 1989)

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馬克斯韋伯與現代政治理論 [WC]

### **Xu, Hongji** (gest. 1643)

#### *Biographie*

- 1599 Matteo Ricci visited Xu Hongji in Nanjing and was impressed about the great garden with its halls, chambers, loggias, towers, courtyards, an artificially constructed mountain of rock, caves, arbors, fishponds et al. [ClunC1]

### **Xu, Hongzhen** (um 1991)

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### **Xu, Hu** (um 1935)

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朝霞 [WC]

### **Xu, Huaizhong** (Fengfeng, Hebei 1929-) : Schriftsteller

#### *Bibliographie : Autor*

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我们播种爱情 [WC]

### **Xu, Huizi** (Penglai, Shandong 1932-) : General, Vice-Chairman, 9th Overseas Chinese Affairs Committee

#### *Biographie*

- 1995 Xu Huizi besucht auf Einladung die australischen Verteidigungstreitkräfte. [Tho2]

### **Xu, Jianqiang** (um 1994) : Komponist

#### *Biographie*

- 1994 Aufführung von *Troilus and Cressida* (Western opera style) von William Shakespeare in der Adaptation von Sheng Zhengjun (Lyrik) und Xu Jianqiang (Komponist) durch das Harbin ge ju yuan (Harbin Opera House) unter der Regie von Guo Xiaonan und Wang Yongji und dem Bühnenbildner Zhao Jinsong. [Shak8:S. 239]



**Xu, Jianyin** (Wuxi, Jiangsu 1845-1901) : Naturwissenschaftler, Ingenieur, Übersetzer*Biographie*

- 1866 Missionare und Xu Jianyin arbeiten als Wissenschaftler im Jiangnan Arsenal in Shanghai und übersetzen Texte über Physik, Chemie und Ingenieurwesen. [Ren]
- 1879 Xu Jianyin reist nach Deutschland, England und Frankreich um Kriegsschiffe zu kaufen und Industrieanlagen zu besichtigen. [Ren,Jing]
- 1879-1881 Xu Jianyin ist Diplomat in Deutschland. Er nimmt an der chinesischen Delegation teil, die Panzerschiffe in England oder Deutschland kaufen will. [Ren,SunY]
- 1881 Xu Jianyin reist krankheitshalber nach Shanghai, kehrt aber wieder nach Europa zurück. [Jing]
- 1884 Xu Jianyin kehrt nach China zurück. [Ren]

*Bibliographie : Autor*

- 1879 Xu, Jianyin. *Ou you za lu*. In : Wang, Xiqi. *Xiao fang hu zhai yu di cong chao*. Vol. 11. (Shanghai : Zhu yi tang, 1877). (Changsha : Hunan ren min chu ban she, 1980). (Zou xiang shi jie cong shu). [Bericht seiner Reise nach Deutschland, England und Frankreich um Kriegsschiffe zu kaufen und Industrieanlagen zu besichtigen 1879].  
 欧游杂录  
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**Xu, Jianzhen** (um 1909) : Chinesischer Diplomat*Biographie*

- 1909 Xu Jianzhen ist Botschafter der chinesischen Botschaft in San Francisco. [ChiCan9]

**Xu, Jianzhong** (um 1994)*Bibliographie : Autor*

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**Xu, Jiarong** (um 1996)*Bibliographie : Autor*

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**Xu, Jiashun** (um 1989)*Bibliographie : Autor*

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### **Xu, Jiaxiang** (um 2000)

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### **Xu, Jie** (um 2004)

#### *Bibliographie : Autor*

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死亡和雨 [WC]

### **Xu, Jien** (um 1985)

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聖西門選集 [WC]

### **Xu, Jigui** (um 1982)

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巴黎姑娘 [WC]

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- 1890-1892 Xu Jingcheng ist Gesandter in Frankreich, Italien, Niederlande, Österreich und Deutschland. [Wik]
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**Xu, Kuangdi (Tongxiang, Zhejiang 1937-)** : Politiker, Wissenschaftler, Bürgermeister Shanghai.

**Biographie**

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Vol. 2 : Niu yue ge ming ji hua / Zheng Yijiao yi. Yu nian fu dong / Xu Pu yi. Jin san jiao di hui yi / Zhang Rong yi. 纽约革命计划  
Vol. 3 : Chong xian di jing zi / Du Li, Yang Lingfei yi. Angrelike huo mi zui / Sheng Hua yi. Kelante di zui hou ri zi / You Zhongxian yi. [WC]
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#### *Bibliographie : Autor*

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Bang wan = Evening. In : Undiscovered country. 1974.  
Ping guo shu = The apple tree. In : Signature ; no 1 (4 Oct. 1915).  
Xiao nü hai = The little girl. In : Rhythm ; vol. 2, no 9 (Oct. 1912).  
Na ge nü ren = That woman. In : Journal (1954). In : Undiscovered country. 1974.  
Zai hai wan = At the bay. In : London mercury ; vol. 5, no 27 (Jan. 1922).  
Luosi Yige'er = Rose Eagle. In : Journal (1954). In : Undiscovered country. 1974.  
Fan yi = Aunt Fan. In : Journal (1954). In : Undiscovered country. 1974.  
Zhu ren yu gou = A man and his dog. In : The dove's nest, and other stories. (New York, N.Y. : A.A. Knopf, 1923).  
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Sushanna = Susannah. In : The dove's nest, and other stories. (New York, N.Y. : A.A. Knopf, 1923).  
Di le er jie de chun tian = Springs in Tyrell street. In : Journal (1954). In : Undiscovered country. 1974.  
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 Xin sheng er = The new baby. In : Journal (1954). In : Undiscovered country. 1974.  
 Cui ruo de xin = Weak heart. In : The dove's nest, and other stories. (New York, N.Y. : A.A. Knopf, 1923).  
 Xiu nü meng = Taking the veil. In : Sketch ; vol. 117, no 1517 (22 Febr. 1922).  
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 Zou cuo le ren jia = The wrong house. In : Mansfield, Katherine. Something childish and other stories. (London : Constable, 1924). [Geschrieben 1915].  
 Di er ti qin shou = Second violin. In : The dove's nest, and other stories. (New York, N.Y. : A.A. Knopf, 1923).  
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 Yi ge yi hun nan zi de zi bai = A married man's story. In : Dial ; vol. 74 (Jan.-June 1923).  
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 明室：攝影札記 [WC]
- 1997 [Barthes, Roland]. *Shen hua xue*. Luolan Bate zhu ; Xu Qiangqiang, Xu Qiling yi. (Taipei : Gui guan tu shu gong si, 1997). (Xin zhi cong shu ; 84). Übersetzung von Barthes, Roland. *Mythologies*. (Paris : Editions du Seuil, 1953).  
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海狼 [WC]

### **Xu, Qing'an** = Xu, Qingan (um 1998)

#### *Bibliographie : Autor*

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### **Xu, Qinghong** (um 1972)

#### *Bibliographie : Autor*

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黑奴籲天錄 [WC]

### **Xu, Qingming** (um 1996)

#### *Biographie*

- 1933-1997 Jack London : Chinese commentaries  
1933  
[London, Jack]. *Shen yuan xia de ren men*. Jiake Lundun zhu ; Qiu Yunduo yi. [ID D33499].  
Qiu Yunduo describes London as an inspiration to socialism : "Dear readers, if you do not shut the door and your eyes, you would know that the dark side and difficulties of life can be seen everywhere. Rotten metal and rubbish, abyss and hell, these are not unique to the East End of London, but are common to modern society. In the so-called best districts of Shanghai, I see with my own eyes the hell-like miseries depicted in this book ; to tell the truth, reality sometimes is much worse than in the book. The only remaining road is to challenge – and in this lies the meaning of this novel".
- 1935  
[London, Jack]. *Lao quan shi*. Jiake Lundun zhu ; Zhang Menglin yi. [ID D34489].  
Zhang compares London in his introduction to an American Gorky.
- 1935  
[London, Jack]. *Ye xing de hu huan*. Jiake Lundun zhu ; Liu Dajie, Zhang Menglin yi. [ID D34489].  
Liu concludes in the preface "The American people and progressive forces worldwide are fighting against capitalist reactionaries and warmongers, and London's literary legacy has become the former's powerful weapon." Liu identifies in London a contradiction between his "deep, irreconcilable hate for the capitalist world and passion for class struggles".

1943

[London, Jack]. *Mading Yideng*. Zhou Xing yi. [ID D34490].

Zhou Xing argues that "London is more than a propagandist, he is an artist well versed in depicting characters too". Zhou pays particular attention to characterization of Martin Eden, asserting that his suicide represents a protest against decadent bourgeois society that envelops him. He distinguishes London from Gorky by suggesting "There are those who accept collectivism and thus improve themselves, such as Gorky. There are those who dither between rationalism and sentimentalism and eventually arrive at their own destruction. Jack London is a case in point".

1952

[London, Jack]. *Qiang zhe de li liang*. Jieke Lundun ; Xu Tianhong yi. [ID D34497].

According to Xu Tianhong, London's political consciousness remains limited by excessive individualism and avoidance of revolutionary struggle through escape into the pristine simplicities of nature. For Xu, while serious flaws remain even in London's most revolutionary works they expose and denounce international imperialism.

1953

[London, Jack]. *Tie ti*. Lundun zhu ; Wu Lao, Jin Lu yi. [ID D34500].

Wu Lao tells readers that when London published the novel in 1907 it was widely condemned "but the book is hugely popular among Soviet readers, especially the youth".

In the introduction to the 2003 edition Wu Lao and Jin Lu argue that with rapid changes in present-day social structures, the political base of Western communism is shrinking and disappearing. While many workers belong to the working-class in socio-economic terms, psychologically they identify with the middle class. In addition to this shift in the nature of the working class, change can emerge peacefully in mature democracies. "Even in America, where two capitalist parties rule alternately, such severe class confrontation as depicted in *The Iron Heel* that forces revolutionaries to resort to armed uprisings against counter-revolutionary violence is unlikely to occur." Violent anti-government attack would be condemned as terrorism rather than liberation.

1955

[London, Jack]. *Mading Yideng*. Wu Lao yi. [ID D34496].

Introduction by Wu Lao of the 1981 edition :

For Wu Lao, London was a genuine political revolutionary who might have been at the head of an American proletarian movement were it not for his career as a fiction-writer. He reads *Martin Eden* as a novel of working class self-identity and as an attack on bourgeois individualism energized by London's intellectual epiphany from reading Marx's Communist Manifesto. Yet Wu criticizes London for his vacillation between Marxism and the subversive attractions of Nietzsche's anti-socialist radical individualism. Even though London was caught in this contradiction, according to Wu Lao, his writing remained firmly committed to the working class and was a source of revolutionary confrontation with American capitalism.

1978

[London, Jack]. *Mading Yideng*. Pan Shaozhong yi. [ID D34491].

In the preface Pan Shaozhong writes while the novel contributes "a penetrating revelation of the evil and ugliness of the bourgeoisie", its social significance remains limited by harmful individualism.

1981

[London, Jack]. *Jieke Lundun duan pian xiao shuo xuan*. Wan Zi, Yu Ning yi. [ID D34493].

Wan Zi and Yu Ning appreciated London's critique of capitalism and colonialism while pointing to his 'shortcomings' and 'erroneous attitude of white supremacy', they were the first translators in nearly a half-century to discuss his racism.



1985

[London, Jack]. *Re ai sheng ming*. Jieke Lundun zhu ; Wan Zi, Yu Ning yi. [ID D34498].  
Wan Zi and Yu Ning : "Many of London's best works expost and criticize the darkness of capitalist society, decry the colonial exploitation of imperialism, and sing praise for the audacity of revolutionaries".

1988

Li, Shuyan. *Jieke Lundun yan jiu*. Li Shuyan xuan bian [ID D34600].  
Li Shuyan dismisses London as 'no great thinker', one influenced by pseudo-science as well as science, narrow-minded patriotism as well as internationalism, and by white supremacy. "Quite a few ideas in his works would turn out to be wrong. Some were confused and simplistic even at his time".

1994

[London, Jack]. *Jieke Lundun duan pian xiao shuo xuan*. Jiang Jiansong yi. [ID D34494].  
Jiang notes the racist themes of London's writing and attributes political contradictions to his 'eclectic reading'. Jiang distances himself from the selection contained in this collection of short stories with a caution that "We may not agree with ideologies reflected in certain works".

1995

[London, Jack]. *Yi kuai niu pai : Jieke Lundun zhong duan pian xiao shuo jing xuan*. Jieke Lundun zhu ; Yu Bin, Wen Hong bian. [ID D34502].

[Enthält] : London, Jack. *A piece of steak*.

The enthusiastic introduction of Yu Bin and Wen Hong suggests that the reading public and critics were re-evaluating London to appreciate him more for narrative aesthetics, less as a propagandist. They too respond to the internationalism of London's writing : "Jack London is called a Red writer and he would call himself a socialist on account of the fact that he supported social revolution and hoped that the class into which he was born could lead a better life. What is more praiseworthy is that London also wrote stories such as *The Mexican* that commended socialist revolution and supported weak nations seeking independence. Stories on such topics have had huge influence on the under-class in America's readers, on the working class, and on readers in other countries who either belong to the working class or sympathize with social revolutions."

1996

[London, Jack]. *Jieke Lundun zhong duan pian xiao shuo jing xuan* = Selected novelettes and short stories of Jack London. Jieke Lundun Zhu ; Lu Weimin yi [ID D34495].

Lu Weimin's afterword to a collection of stories argues "London's masterpiece *Martin Eden* and his political dystopian novel *The iron heel* both demonstrate certain proletarian characteristics. The former is penetrating in criticizing the decadence and emptiness of capitalist society, whereas the latter, besides denouncing the oligarchy of American capitalists, specifically opposes opportunism in workers' movements and is thus the first American literary work of proletarian character."

1996

[London, Jack]. *Mading Yideng*. Jieke Lundun zhu ; Zhang Xumei, Xi Qingming deng yi. [ID D34492].

Zhang and Xu states that the novel "directly challenges the values of the bourgeoisie and has exposed the hypocrisy and decadence of the upper class", forming a dramatic contrast with conemporary "smiling faces" novels. For such critics, London represents a political cutting edge that can renew a lacking spirit in recent fiction.

1997

[London, Jack]. *Re ai sheng ming*. Jieke Lundun zhu ; Hu Chunlan yi. [ID D34488].  
Hu Chunlan suggests that contemporary Chinese readers can benefit from more balanced political appreciation of London : "During the McCarthy era when the Cold War mentality prevailed, views on Jack London's works once served as a benchmark dividing literary critics into leftists and rightists. Until this day America's mainstream critics still hold a lower evaluation of London than he deserves. But Chinese readers do not have to undervalue London's achievements on this account, nor do we have to ideologize overly Jack London and his works." [Lond6,Lond7]

**Bibliographie : Autor**

1996 [London, Jack]. *Mading Yideng*. Jieke Lundun zhu ; Zhang Xuemei, Xu Qingming deng yi. (Hefei : Anhui wen yi chu ban she, 1996). (Shi jie wen xue ming zhu bai bu). Übersetzung von London, Jack. *Martin Eden*. (New York, N.Y. : Macmillan, 1913).  
马丁伊登 [WC]

**Xu, Qingping (um 1991)****Bibliographie : Autor**

1991 [Cogniat, Raymond]. *Xian dai hui hua ci dian*. Leimeng Keniya zhu zhe ; Xu Qingping, Wei Yanxian yi zhe. (Beijing : Ren min mei shu chu ban she, 1991). Übersetzung von Cogniat, Raymond. *Dictionnaire de la peinture moderne*. (Paris : F. Hazan, 1954).  
现代绘画辞典 [WC]

**Xu, Qingyu (um 1955)****Bibliographie : Autor**

1955 [Lewis, C.S.]. *Jidu tu de xin yang*. Luyishi zhu ; Xu Qingyu yi. (Xianggang : Jidu jiao fu qiao chu ban she, 1955). (Chun cui de Jidu jiao ; 1). Übersetzung von Lewis, C.S. *Broadcast talks*. (London : G. Bles, 1942).  
基督徒的信仰 [WC]

1957 [Newman, John Henry]. *Niuman xuan ji*. Xu Qingyu, Zhao Shize, Dai Shengyu yi ; Xu Mushi, Zhao Shize bian. (Xianggang : Jinling shen xue yuan tuo shi bu, 1957). (Jidu jiao li dai ming zhu ji cheng ; 2,19). [Übersetzung ausgewählter Werke von Newman].  
紐曼選集 [WC]

**Xu, Qiping (um 1982) : Regisseur****Biographie**

1981 Aufführung von *Romeo and Juliet* von William Shakespeare durch Studenten in tibetischer Sprache, basierend auf der Übersetzung von Cao Yu durch die Shanghai xi ju xue yuan (Shanghai Theatre Academy) unter der Regie von Xu Qiping xi ju xue yuan (Shanghai Theatre Academy) unter der Regie von Xu Qiping. [Shak8:S. 235]

1986 Aufführung von *Titus Andronicus* von William Shakespeare in der Übersetzung von Zhu Shenghao durch die Shanghai xi ju yue yuan (Shanghai Theatre Academy) unter der Regie von Xu Qiping. [Shak8:S. 236]

**Bibliographie : Autor**

- 1995 [Crane, Stephen]. *Hong se de ying yong xun zhang*. Sidifen Kelaiien zhu ; Xu Qiping, Xue Chen yi. (Beijing : Zhongguo qing nian chu ban she, 1995). (Hong fan chuan cong shu. Qing shao nian you xiu wai guo wen xue du wu xi lie). Übersetzung von Crane, Stephen. *The red badge of courage*. (New York, N.Y. : Modern Library, 1894).  
红色的英勇勋章 [WC]

### **Xu, Qiuhua** (um 1998)

#### *Bibliographie : Autor*

- 1998 [Tey, Josephine]. *Shi jian de nü er*. Yitie zhu ; Xu Qiuhua yi. (Taibei : Lian pu wen hua chu ban, 1998). (Yuesefen Tieyi zuo pin xi lie ; 1). Übersetzung von Tey, Josephine. *The daughter of time*. (London : P. Davies, 1951).  
時間的女兒 [WC]

### **Xu, Qu** (um 1941)

#### *Bibliographie : Autor*

- 1941 Xu, Qu. *Chun, ji, Sheng yi jing : [san mu ju]*. (Shanghai : Wen kuo she, 1941). Adaptation von Mirbeau, Octave. *Les affaires sont les affaires : pièce en trois actes*. (Paris : L'illustration, 1903). [Erstaufführung Comédie-Française, 1903].  
蠢即生意經 : 三幕劇 [WC]

### **Xu, Renwang** (um 1981)

#### *Bibliographie : Autor*

- 1981 [Lewis, C.S.]. *Mo yi*. Zhu Jiongqiang, Xu Renwang yi. (Hangzhou : Zhejiang ren min chu ban she, 1981). Übersetzung von Lewis, C.S. *The silver chair*. (London : G. Bles, 1953). (The chronicles of Narnia ; vol. 4).  
魔椅 [WC]

### **Xu, Rongqing** (um 1989)

#### *Bibliographie : Autor*

- 1989 [Shestov, Lev]. *Zai Yuebo de tian ping shang : ling hun zhong man you*. Liefu Shesituofu zhu ; Dong You, Xu Rongqing, Liu Jiyue yi. (Beijing : Sheng huo, du shu, xin zhi san lian shu dian, 1989). (Xian dai xi fang xue shu wen ku). Übersetzung von Shestov, Lev. *Dobro v uchenii gr. Tolstogo i F. Nitshe : filosofii'a i propovi'e'd*. (St. Peterburg : M.M. Stasi'u'levicha, 1900). = Shestov, Lev. *Tolstoi und Nietzsche*. (Köln : Marcan-Block-Verlag, 1923).  
在约伯的天平上 : 灵魂中漫游 [WC]

### **Xu, Ruchun** (um 1981)

#### *Bibliographie : Autor*

- 1955 [Heym, Stefan]. *Ren zhi*. Shitifen Haimu zhu ; Xu Ruchun, Chen Liangting yi. (Shanghai : Ping ming chu ban she, 1955). Übersetzung von Heym, Stefan. *Hostages : a novel*. (New York, N.Y. : G.P. Putnam's sons, 1942).  
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- 1955 [Twain, Mark]. *Tangmu Shaye chu guo ji*. Make Tuwen ; Xu Ruchun, Chen Liangting. (Shanghai : Xin wen yi chu ban she, 1955). Übersetzung von Twain, Mark. *Tom Sawyer abroad*. In : Twain, Mark. *Tom Sawyer abroad : Tom Sawyer, detective, and other stories*. (New York, N.Y. : Harper & Bros., 1896).  
汤姆莎耶出国记 [WC]
- 1957 [Norris, Frank]. *Maiketige : jiu jin shan gu shi*. Xu Ruchun, Chen Liangting yi. (Shanghai : Xin wen yi chu ban she, 1957). Übersetzung von Norris, Frank. Norris, Frank. *McTeague : a story of San Francisco*. (New York, N.Y. : Doubleday & McClure Co, 1899).  
麥克梯格 : 旧金山故事 [WC]
- 1981 [Heym, Stefan]. *Shi zi jun*. Shitifen Haimu zhu ; Xu Ruchun, Chen Liangting yi. Vol. 1-2. (Shanghai : Wen yi chu ban she, 1963). Übersetzung von Heym, Stefan. *Crusaders*. (Boston : Little, Brown, 1948). = Heym, Stefan. *Kreuzfahrer von heute : "The crusaders" : Roman unserer Zeit*. (Leipzig : P. List, 1950).  
十字军 [ZhaYi2]
- 1982 [Poe, Edgar Allan]. *Ailun Po duan pian xiao shuo ji*. Chen Liangting, Xu Ruchun yi. (Beijing : Wai guo wen xue chu ban she, 1982). [Übersetzung der gesammelten Short stories von Poe].  
爱伦坡短篇小说集 [WC]

## Xu, Ruci (um 1982)

### Biographie

- 1981 Xu, Ruci. [*The real Mark Twain*]. [ID D29605].  
Xu challenged the long and widely held critical view of Twain as a pessimist. He insisted on a 'positive' image of the American writer – more passionate, cheerful, and upbeat than pessimistic and misanthropic. [Twa22]

### Bibliographie : Autor

- 1981 Xu, Ruci. [*The real Mark Twain*]. In : Nanjing shi da xue bao ; no 1 (1981). [Twa22]
- 1982 [Twain, Mark]. *Make Tuwen chuan*. Xu Ruci yi. (Taibei : Guo ji wen hua, 1982).  
Übersetzung von Twain, Mark. *The autobiography*. In : Sunday magazine ; Oct. 27 (1907)-Sept. 27 (1908).  
馬克吐溫傳 [WC]

## Xu, Ruogu (um 2000)

### Bibliographie : Autor

- 2000 *Pulusite : chong xian de shi guang*. Xu Ruogu bian. In : Du tu shi dai. Vol. 4. (Tianjin : Bai hua wen yi chu ban she, 2000). [Abhandlung über Marcel Proust]. [Darin enthalten der Text von André Maurois, übersetzt von Shi Kangqiang].  
普魯斯特 [Prou1]

## Xu, Ruzhi (um 1998)

### Biographie

- 1981 [Twain, Mark]. *Make Tuwen zi zhuan*. Make Tuwen zhu ; Xu Ruzhi yi. [ID D29484].  
Xu praises Twain as an outstanding anti-imperialist author who supported China during the invasion of the Eight-Nation-Alliance [Boxer Rebellion]. He also cites Russian critical opinion of Twain. [Lond7]

### Bibliographie : Autor

- 1981 [Twain, Mark]. *Make Tuwen zi zhuan*. Make Tuwen zhu ; Xu Ruzhi yi. (Taipei : Shui niu tu shu chu ban shi ye gong si, 1969). (Shui niu wen ku ; 128). Übersetzung von Twain, Mark. *The autobiography*. In : Sunday magazine ; Oct. 27 (1907)-Sept. 27 (1908). 馬克吐溫自傳 [WC]
- 1986 [Dreiser, Theodore]. *Meiguo de bei ju*. Delaisai zhu ; Xu Ruzhi yi. Vol. 1-2. (Beijing : Wai guo wen xue chu ban she, 1986). Übersetzung von Dreiser, Theodor. *An American tragedy*. (New York, N.Y. : Boni and Liveright, 1925). 美國的悲劇 [WC]
- 1998 [Dreiser, Theodore]. *Bao lei*. Delaisai zhu ; Xu Ruzhi yi. (Nanjing : Yi lin chu ban she, 1998). (Yi lin shi jie wen xue ming zhu). Übersetzung von Dreiser, Theodore. *The bulwark : a novel*. (Garden City, N.Y. : Doubleday, 1946). 堡垒 [WC]
- 1998 [Twain, Mark]. *Hakebeili Feienli xian ji*. Make Tuwen ; Xu Ruzhi yi. (Nanjing : Yilin chu ban she, 1998). (Yilin shi jie wen xue ming zhu). Übersetzung von Twain, Mark. *The adventures of Huckleberry Finn*. (New York, N.Y. : Harper ; London : Chatto & Windus, 1884). 哈克貝利費恩歷險記 [WC]

## **Xu, Shangde** (um 1961)

### *Bibliographie : Autor*

- 1961 [Grimm, Jacob ; Grimm, Wilhelm]. *Deguo tong hua*. Xu Shangde yi. (Taipei : Tong fang, 1961). Übersetzung von 12 Märchen der Brüder Grimm. 德國童話 [LiaY]

## **Xu, Shaochang** (Zhejiang 1913-1999 Kalifornien) : Diplomat

### *Biographie*

- 1937-1945 Xu Shaochang is Vize-Konsul des chinesischen Konsulats in Los Angeles. [Wik]

## **Xu, Shenzhi** (um 1951)

### *Bibliographie : Autor*

- 1951 [Irving, Washington]. *Yi'erwen jian wen lu*. Xu Shenzhi yi. (Xianggang : Xianggang qi ming shu ju ; Taipei : Qi ming, 1951). Übersetzung von Irving, Washington. *The sketch book of Geoffrey Crayon, Gent*. Vol. 1-2. (London : John Murray, 1819-1820). 伊爾文見聞錄 [WC]

## **Xu, Shichang** (Tianjin 1855-1939) : Präsident der Republik 1918-1922

### *Biographie*

- 1917-1928 John Calvin Ferguson ist Ratgeber von Xu Shichang. [ANB]

## **Xu, Shigu** (um 1997)

### *Bibliographie : Autor*

- 1960 [Defoe, Daniel]. *Difu wen xuan*. Dannier Difu zhu ; Xu Shigu yi. (Beijing : Shang wu yin shu guan, 1960). (Han yi shi jie xu shu ming zhu cong shu). [Übersetzung ausgewählter Werke von Defoe]. 笛福文选 [WC]

- 1962 [Locke, John]. *Lun jiang di li xi he ti gao huo bi jia zhi di hou guo*. Xu Shigu yi. (Beijing : Shang wu yin shu guan, 1962). (Han yi shi jie xue shu ming zhu cong shu). Übersetzung von Locke, John. *Some considerations of the consequences of the lowering of interest, and raising the value of money : in a letter to a member of Parliament*. (London : Printed for Awnsham and John Churchill, 1692).  
論降低利息和提高货币价值的後果 [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.  
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).  
十九世紀文學主流 [WC]

### **Xu, Shijie** (um 1984)

#### *Bibliographie : Autor*

- 1984 *Wai guo wei xing xiao shuo 100 pian*. La Bangde deng zhu ; Xu Shijie, Du Shirong xue bian. (Changsha : Hunan ren min chu ban she, 1984). [Übersetzungen ausländischer Erzählungen des 20. Jh.]. [Enthält] : Kafka, Franz. *Vor dem Gesetz*. Rilke, Rainer Maria. *Greise*. Roda, Roda. *Die Versicherung*. Langgässer, Elisabeth. *Saisonbeginn*. Andres, Stefan. *Das Trockendock*. Böll, Heinrich. *An der Brücke ; Anekdote zur Senkung der Arbeitsmoral*.  
外国微型小说 100篇 [WC,Din10]

### **Xu, Shilong** (um 1988)

#### *Bibliographie : Autor*

- 1988 [Uhse, Bodo. *Die Patrioten*]. Tian Dasheng, Xu Shilong yi. (Chongqing : Chongqing chu ban she, 1988). Übersetzung von Uhse, Bodo. *Die Patrioten : Roman*. (Berlin : Aufbau-Verlag, 1954). [WC,ZhaYi2]

### **Xu, Shirong** (1912-1997 Beijing) : Linguist

#### *Biographie*

- 1955 Oldrich Svarny reist mit einer tschechoslowakischen Delegation des Bildungsministeriums in China. Er hat Kontakt zu den Sprachwissenschaftlern Lü Shuxiang, Xu Shirong. [Wik]

### **Xu, Shou** (1818-1884) : Gründer des Translation Department des Jingnan Arsenal

#### *Bibliographie : Autor*

- 1871-1882 Xu, Shou ; Fryer, John. *Hua xue jian yuan*. (Shanghai : Jiangnan Arsenal, 1871). [Abhandlung über die Anfänge der Chemie]. [Fortsetzungen 1875 und 1882].  
化學鑑原 [New]

**Xu, Shounan** (um 1995)*Bibliographie : Autor*

- 1995 [Salinger, J.D.]. *Jiu ge gu shi*. Shalinjie zhu ; Xu Shounan yi. (Tainan : Han feng, 1995). (Shi jie wen xue ming zhu ; 84). [Übersetzung von neuen Novellen von Salinger]. 九個故事 [WC]

**Xu, Shulun** (um 1955)*Biographie*

- 2010 Xu, Shulun. *Qing chu Shashibiya jie shao zhong de zi chan jie ji si xiang* [ID D23910]. Li Ruru : Xu Shulun set the criteria for Shakespeare interpretation in the new China. He stated that "Shakespeare studies has long been controlled by bourgeois thought", citing the example of *Hamlet* where despite voluminous essays on the play "none of the critics could successfully solve the puzzles of the character. The essential reasons for not being able to do so are first of all, [those critics] ignored the spirit of the time when the English bourgeois revolution was under way ; in addition, they abandoned the humanism in the English Renaissance. They thus could not see where the composition [of Shakespeare's works] was based". Having quoted Marx, Engels, Pushkin, Belinsky and Morozov, Xu asserted that the USSR, the "second motherland of Shakespeare", had already eliminated bourgeois thought from Shakespearean scholarship, and the Soviet Shakespeareans had thus established an ideal model for the Chinese scholars. He further insisted that "the most urgent task for us Shakespeareans in the Chinese cultural realm is to apply Marxism to the correct interpretation and introduction of Shakespeare ; to eliminate the influence of European and American schools and their theories on our Shakespeare studies". [Shak13]

*Bibliographie : Autor*

- 1955 Xu, Shulun. *Qing chu Shashibiya jie shao zhong de zi chan jie ji si xiang*. In : Xi ju bao ; no 4 (1955). [Eliminate bourgeois thoughts in the introduction of Shakespeare]. [Shak13]

**Xu, Shunde** (um 1976)*Bibliographie : Autor*

- 1976 [Woolf, Virginia]. *Yi jian zi ji de fang zi*. Wu'erfu yuan zhu ; Xu Shunde yi. (Taibei : Zheng wen, 1976). (Du zhe wen ku ; 194). Übersetzung von Woolf, Virginia. *A room of one's own*. (London : Hogarth Press, 1929). 一間自己的房子 [WC]

**Xu, Shuping** (um 1997)*Bibliographie : Autor*

- 1997 [Haley, Alex ; Stevens, David]. *Wang hou : "gen" xu ji*. Yalikesi Hali, Dawei Shidiwensi zhu ; Xu Shuping yi. Vol. 1-2. (Nanjing : Yilin chu ban she, 1997). (Shi jie wen xue ming zhu. Xian dang dai xi lie). Übersetzung von Haley, Alex ; Stevens, David. *Alex Haley's queen : the story of American family*. (New York, N.Y. : W. Morrow, 1993). 王后 : 根续集 [WC]

**Xu, Shuyuan** (um 1956)*Bibliographie : Autor*

- 1948 Xu, Shuyuan. *You Mei hua xu*. ([S.l. : s.n.], 1948). [Bericht über seine Reisen in Amerika 1948].  
遊美花絮 [Ark]

### **Xu, Shuzhen** (um 1970)

#### *Bibliographie : Autor*

- 1970 [Collins, Wilkie]. *Yue shen zhi shi*. Kelinsi zhuan ; Xu Shuzhen yi. (Taibei : Hao shi nian, 1970). (Ming jia ming zhu ; 24). Übersetzung von Collins, Wilkie. *The moonstone*. (London : Tinsley Bros., 1868).  
月神之石 [WC]
- 1979 [Stewart, Mary]. *Shui jing dong ku*. Malai Shidouhua zhu ; Xu Shuzhen yi. (Taibei : Hao shi nian, 1979). (Ming jia ming zhu ; 18). Übersetzung von Stewart, Mary. *Crystal cave*. (New York, N.Y. : Morrow, 1970).  
水晶洞窟 [WC]

### **Xu, Songnian** (um 1946)

#### *Bibliographie : Autor*

- 1933 *Anthologie de la littérature chinoise des origines à nos jours*. Xu Songnian. (Paris : Delagrave, 1933).  
La poésie. La roman. Le théâtre. La philosophie. L'histoire. [Pino24]
- 1946 Xu, Songnian. *Faguo wen xue de zhu yao si chao*. (Shanghai : Shang wu yin shu guan, 1946). (Zhong fa wen hua cong shu). [Abhandlung über französische Literatur des 20. Jht. ; Alfred de Vigny].  
法国文学的主要思潮 [WC]

### **Xu, Songshan** (um 1992)

#### *Bibliographie : Autor*

- 1992 [Daujat, Jean]. *Malidan*. Rang Duoya zhu ; Xu Songshan yi ; Zhong Yinping jiao. (Beijing : Zhongguo she hui ke xue chu ban she, 1992). (Wai guo zhu ming si xiang jia yi cong).  
Übersetzung von Daujat, Jean. *Maritain : un maître pour notre temps*. (Paris : Téqui, 1978).  
马利丹 [WC]

### **Xu, Songshi** (um 1921)

#### *Bibliographie : Autor*

- 1921 [Hunter, Robert]. *Tuo'ersitai zhi she hui xue shuo*. Xu Songshi bian yi. (Shanghai : Guang xue hui, 1921). Übersetzung von Hunter, Robert. *Why we fail as Christians*. (New York, N.Y. : Macmillan, 1919). [A study of Tolstoy's social theory].  
托爾斯泰之社會學說 [WC]

### **Xu, Suiye** (um 1972)

#### *Bibliographie : Autor*

- 1972 [Stevenson, Robert Louis]. *Hei jian*. Shidiwensen zhu ; Xu Suiye yi. (Taibei : Zheng wen shu ju, 1972). Übersetzung von Stevenson, Robert Louis. *The black arrow : a tale of Tunstall Forest*. In : Young folks ; vol. 22, no 656 (June 30, 1883)-vol. 23, no 683 (Jan.5, 1884).  
黑箭 [WC]



**Xu, Suzhong** (um 1923)*Bibliographie : Autor*

- 1923 [Kropotkin, Petr Alekseevich]. *Guo jia lun*. Kelupaotejin zhu ; Xu Suzhong yi. (Guangdong : Min zhong she, 1923). Übersetzung von Kropotkin, Petr Alekseevich. *The state : its historic rôle*. (London : Freedom Office, 1898). = *Die historische Rolle des Staates*. (Berlin : A. Grunau, 1898). [Anarchismus].  
國家論 [WC]

**Xu, Tao** (um 1998)*Bibliographie : Autor*

- 1998 [Swift, Jonathan]. *Geliefo you ji*. Xu Tao yi ; Fei Jia cha tu. (Shanghai : Shao nian er tong chu ban she, 1998). (Zhong xue sheng ying yuk e wai cong shu). 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*].  
格利佛遊記 [WC]
- 1999 [Swift, Jonathan]. *Xiao ren guo yu da ren guo*. Qiaonasen Siweifute yuan zhu ; Xu Tao yi xie. (Xianggang : Xin ya wen hua shi ye you xian gong si, 1999). (Ying Han yi du wen xue ming zhu). 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*].  
小人國與大人國 [WC]

**Xu, Tianhong** (1907-1958) : Übersetzer*Biographie*

- 1933-1997 Jack London : Chinese commentaries  
1933  
[London, Jack]. *Shen yuan xia de ren men*. Jiake Lundun zhu ; Qiu Yunduo yi. [ID D33499].  
Qiu Yunduo describes London as an inspiration to socialism : "Dear readers, if you do not shut the door and your eyes, you would know that the dark side and difficulties of life can be seen everywhere. Rotten metal and rubbish, abyss and hell, these are not unique to the East End of London, but are common to modern society. In the so-called best districts of Shanghai, I see with my own eyes the hell-like miseries depicted in this book ; to tell the truth, reality sometimes is much worse than in the book. The only remaining road is to challenge – and in this lies the meaning of this novel".
- 1935  
[London, Jack]. *Lao quan shi*. Jiake Lundun zhu ; Zhang Menglin yi. [ID D34489].  
Zhang compares London in his introduction to an American Gorky.
- 1935  
[London, Jack]. *Ye xing de hu huan*. Jiake Lundun zhu ; Liu Dajie, Zhang Menglin yi. [ID D34489].  
Liu concludes in the preface "The American people and progressive forces worldwide are fighting against capitalist reactionaries and warmongers, and London's literary legacy has become the former's powerful weapon." Liu identifies in London a contradiction between his "deep, irreconcilable hate for the capitalist world and passion for class struggles".

1943

[London, Jack]. *Mading Yideng*. Zhou Xing yi. [ID D34490].

Zhou Xing argues that "London is more than a propagandist, he is an artist well versed in depicting characters too". Zhou pays particular attention to characterization of Martin Eden, asserting that his suicide represents a protest against decadent bourgeois society that envelops him. He distinguishes London from Gorky by suggesting "There are those who accept collectivism and thus improve themselves, such as Gorky. There are those who dither between rationalism and sentimentalism and eventually arrive at their own destruction. Jack London is a case in point".

1952

[London, Jack]. *Qiang zhe de li liang*. Jieke Lundun ; Xu Tianhong yi. [ID D34497].

According to Xu Tianhong, London's political consciousness remains limited by excessive individualism and avoidance of revolutionary struggle through escape into the pristine simplicities of nature. For Xu, while serious flaws remain even in London's most revolutionary works they expose and denounce international imperialism.

1953

[London, Jack]. *Tie ti*. Lundun zhu ; Wu Lao, Jin Lu yi. [ID D34500].

Wu Lao tells readers that when London published the novel in 1907 it was widely condemned "but the book is hugely popular among Soviet readers, especially the youth".

In the introduction to the 2003 edition Wu Lao and Jin Lu argue that with rapid changes in present-day social structures, the political base of Western communism is shrinking and disappearing. While many workers belong to the working-class in socio-economic terms, psychologically they identify with the middle class. In addition to this shift in the nature of the working class, change can emerge peacefully in mature democracies. "Even in America, where two capitalist parties rule alternately, such severe class confrontation as depicted in *The Iron Heel* that forces revolutionaries to resort to armed uprisings against counter-revolutionary violence is unlikely to occur." Violent anti-government attack would be condemned as terrorism rather than liberation.

1955

[London, Jack]. *Mading Yideng*. Wu Lao yi. [ID D34496].

Introduction by Wu Lao of the 1981 edition :

For Wu Lao, London was a genuine political revolutionary who might have been at the head of an American proletarian movement were it not for his career as a fiction-writer. He reads *Martin Eden* as a novel of working class self-identity and as an attack on bourgeois individualism energized by London's intellectual epiphany from reading Marx's Communist Manifesto. Yet Wu criticizes London for his vacillation between Marxism and the subversive attractions of Nietzsche's anti-socialist radical individualism. Even though London was caught in this contradiction, according to Wu Lao, his writing remained firmly committed to the working class and was a source of revolutionary confrontation with American capitalism.

1978

[London, Jack]. *Mading Yideng*. Pan Shaozhong yi. [ID D34491].

In the preface Pan Shaozhong writes while the novel contributes "a penetrating revelation of the evil and ugliness of the bourgeoisie", its social significance remains limited by harmful individualism.

1981

[London, Jack]. *Jieke Lundun duan pian xiao shuo xuan*. Wan Zi, Yu Ning yi. [ID D34493].

Wan Zi and Yu Ning appreciated London's critique of capitalism and colonialism while pointing to his 'shortcomings' and 'erroneous attitude of white supremacy', they were the first translators in nearly a half-century to discuss his racism.

1985

[London, Jack]. *Re ai sheng ming*. Jieke Lundun zhu ; Wan Zi, Yu Ning yi. [ID D34498].  
Wan Zi and Yu Ning : "Many of London's best works expost and criticize the darkness of capitalist society, decry the colonial exploitation of imperialism, and sing praise for the audacity of revolutionaries".

1988

Li, Shuyan. *Jieke Lundun yan jiu*. Li Shuyan xuan bian [ID D34600].  
Li Shuyan dismisses London as 'no great thinker', one influenced by pseudo-science as well as science, narrow-minded patriotism as well as internationalism, and by white supremacy. "Quite a few ideas in his works would turn out to be wrong. Some were confused and simplistic even at his time".

1994

[London, Jack]. *Jieke Lundun duan pian xiao shuo xuan*. Jiang Jiansong yi. [ID D34494].  
Jiang notes the racist themes of London's writing and attributes political contradictions to his 'eclectic reading'. Jiang distances himself from the selection contained in this collection of short stories with a caution that "We may not agree with ideologies reflected in certain works".

1995

[London, Jack]. *Yi kuai niu pai : Jieke Lundun zhong duan pian xiao shuo jing xuan*. Jieke Lundun zhu ; Yu Bin, Wen Hong bian. [ID D34502].

[Enthält] : London, Jack. *A piece of steak*.

The enthusiastic introduction of Yu Bin and Wen Hong suggests that the reading public and critics were re-evaluating London to appreciate him more for narrative aesthetics, less as a propagandist. They too respond to the internationalism of London's writing : "Jack London is called a Red writer and he would call himself a socialist on account of the fact that he supported social revolution and hoped that the class into which he was born could lead a better life. What is more praiseworthy is that London also wrote stories such as *The Mexican* that commended socialist revolution and supported weak nations seeking independence. Stories on such topics have had huge influence on the under-class in America's readers, on the working class, and on readers in other countries who either belong to the working class or sympathize with social revolutions."

1996

[London, Jack]. *Jieke Lundun zhong duan pian xiao shuo jing xuan* = Selected novelettes and short stories of Jack London. Jieke Lundun Zhu ; Lu Weimin yi [ID D34495].

Lu Weimin's afterword to a collection of stories argues "London's masterpiece *Martin Eden* and his political dystopian novel *The iron heel* both demonstrate certain proletarian characteristics. The former is penetrating in criticizing the decadence and emptiness of capitalist society, whereas the latter, besides denouncing the oligarchy of American capitalists, specifically opposes opportunism in workers' movements and is thus the first American literary work of proletarian character."

1996

[London, Jack]. *Mading Yideng*. Jieke Lundun zhu ; Zhang Xumei, Xi Qingming deng yi. [ID D34492].

Zhang and Xu states that the novel "directly challenges the values of the bourgeoisie and has exposed the hypocrisy and decadence of the upper class", forming a dramatic contrast with conemporary "smiling faces" novels. For such critics, London represents a political cutting edge that can renew a lacking spirit in recent fiction.

1997

[London, Jack]. *Re ai sheng ming*. Jieke Lundun zhu ; Hu Chunlan yi. [ID D34488].  
Hu Chunlan suggests that contemporary Chinese readers can benefit from more balanced political appreciation of London : "During the McCarthy era when the Cold War mentality prevailed, views on Jack London's works once served as a benchmark dividing literary critics into leftists and rightists. Until this day America's mainstream critics still hold a lower evaluation of London than he deserves. But Chinese readers do not have to undervalue London's achievements on this account, nor do we have to ideologize overly Jack London and his works." [Lond6,Lond7]

### Bibliographie : Autor

- 1940 [Zweig, Stefan]. *Tuo'ersitai*. Chuweige ; Xu Tianhong yi. (Yongan : Gai jin chu ban she, 1940). (Shi jie ta si xiang jia cong shu ; 2). Übersetzung von Zweig, Stefan. *Tolstoi*. In : Zweig, Stefan. *Drei Dichter ihres Lebens : Casanova, Stendhal, Tolstoi*. (Leipzig : Insel-Verlag, 1928). (Die Baumeister der Welt ; Bd. 3). 托爾斯泰 [WC]
- 1943 [Maurois, André]. *Diegengsi ping zhuan*. Moluoya ; Xu Tianhong yi. (Guilin : Wen hua sheng huo chu ban she, 1943). (Yi wen cong shu). Übersetzung von Maurois, André. *Un essai sur Dickens*. (Paris : Grasset, 1927). (Les cahiers verts ; sér. 2, no 3). 迭更司评传 [WC]
- 1945 [London, Jack]. *Hong zhi wei*. Jieke Lundun deng zhu ; Xu Tianhong deng yi. (Yong'an : Shi ri tan she, 1945). (Shi ri tan ji cong xuan ji). Übersetzung von London, Jack. Übersetzung von London, Jack. *At the rainbow's end*. In : London, Jack. *The god of his fathers & other stories*. (New York, N.Y. : McClure, Phillips & Co., 1901). 虹之尾 [WC]
- 1950 [Dickens, Charles]. *Shuang cheng ji*. Xu Tianhong yi. (Shanghai : Shen chou kuo kuang she, 1950). 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]
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### **Xu, Xiaotian** (um 1907)

#### *Biographie*

- 1907 Aufführung von *Hei nu yu tian lu* = "The black slave's cry to heaven", nach der Übersetzung von *Hei nu yu tian lu* [ID D10429] von Lin Shu und Wei Yi, einer Adaptation von *Uncle Tom's cabin* von Harriet Beecher Stowe durch chinesische Studenten der Chun yang she [Spring Sun Society] im Lyceum Theatre in Shanghai. The five-act script was written by Xu Xiaotian, Aufführung unter der Regie von Wang Zhongsheng.  
The actors were all in new Western suit and dress but none used black face. The significance of the production lies in its introducing a Chinese audience to modern division of acts, realistic scenery and lighting, and the Western-style Lyceum Theatre. [GuoY1,Stowe22:S. 73]

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- 1980 Aufführung von *Macbeth* (hua ju) von William Shakespeare in der Übersetzung von Zhu Shenghao durch die Zhong yang xi ju xue yuang (Central Academy of Drama) unter der Regie von Xu Xiaozhong und Li Zibo. [Shak8:S. 235]
- 1983 Aufführung von *Peer Gynt* von Henrik Ibsen durch die Zhong yang xi ju xue yuan (Central Academy of Drama) in Beijing in der Übersetzung von Xiao Qian unter der Regie von Xu Xiaozhong.  
Xu Xiaozhong learned that there was 'another Ibsen' who was unfamiliar to most of the Chinese. The allegorical theme and the spectacular stage effects of the play presented an entirely new Ibsen to China. For fear that the Chinese audience was unable to comprehend such a Western mythological figure, the directors decided to present it in the image of the Chinese legendary animal god Pigsy (Xi you ji). The marriage horse in the original was turned into a traditional Chinese dancing lion [Ibs1:S. 196-197]
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Xu schreibt : "In *Peer Gynt*, the writer raises sharply the problem of morality. But his answer regarding the solution of this problem is essentially based on idealism and the bourgeois humanism because Ibsen thinks that 'with, love and faith' can save a degraded soul and solve the problem of morality.  
Peer pursues his effort in finding out who he is and the real significance of being a man, blindly and stubbornly. With this will and hope, he has been from his homeland to overseas, from paradise to hell, and from living a man's life to that of trolls. Throughout his life he can neither have the heart to destroy nor live life anew. He has always been walking around in front of difficulties. Such an action of Peer is the unifying force among the inserted conflicts, dispersed opponents and incoherent stories." [Ibs25:S. 31]
- 1990 Aufführung von *Peer Gynt* von Henrik Ibsen durch das Xianggang hua ju tuan (Hong Kong Repertory Theatre) in Hong Kong unter der Regie von Xu Xiaozhong. [Ibs1:S. 196]

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### **Xu, Zhengmin** (um 1999)

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### **Xu, Zhenzhou** (um 1996)

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### **Xu, Zhigong** (um 1989)

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### **Xu, Zhimian** (1921-) : Übersetzer

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认识东方 [WC]

**Xu, Zhimo** (Haining, Zhejiang 1897-1931 Flugzeugabsturz Tai'an, Shangdong) :  
Schriftsteller, Dichter, Übersetzer

### Biographie

- 1918-1921 Xu Zhimo studiert Geschichte an der Clark University in Worcester, Mass. und Political Science an der Columbia University, N.Y. [BioD]
- 1920 Xu Zhimo übersetzt die Balkonszene aus Romeo and Juliet von William Shakespeare in freie Verse.  
"Ah soft ! what light shines bright from yonder windows ?  
That is the east, Juliet is the eastern sun.  
Arise, beautiful sun, and outshine quickly  
That envious moon. Since you, being her maid,  
Are far more beautiful than she, she is already completely pale with grief."  
Shakespeare :  
"But soft, what light through yonder window breaks?  
It is the east, and Juliet is the sun.  
Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief  
That thou, her maid, art far more fair than she." [Shak:S. 80]

- 1920-1921 Xu Zhimo studiert Political Economics am King's College, Cambridge.  
Er übersetzt das Gedicht "To Fanny" von John Keats und schreibt *Yuehan ji ci de ye ying ge*. [John Keats's Ode to a nightingale]. [Chan,Hardy1:S. 152]
- 1921 Xu Zhimo erhält den M.A. in Political Science der Columbia University, N.Y. [BioD]
- 1921.10.18 Letter from Xu Zhimo to Bertrand Russell. 18.10.1921.  
Xu Zhimo obtained the London address of Russell from his Cambridge friend C[harles] K[ay] Ogden. He wrote : "Indeed I have been longing for an occasion to be with you since I came to England." Through this self-introduction, Xu became a friend of the Russells and commuted frequently between Cambridge and London in order to attend the lecture meetings given by Russell. [Russ45]
- 1921.11.07 Letter from Xu Zhimo to Bertrand Russell. 7.11.1921.  
C[harles] K[ay] Ogden planed to publish a World philosophy series, in which Hu Shi's *Zhongguo zhe xue shi da gang* 中國哲學史大綱 [Outlines of the history of Chinese philosophy] was to be included upon Russell's proposal. The project of Ogden did not materialize.  
Xu did not agree with Russell :  
"The author [Hu Shi] is too much concerned with combatting his predecessors on points which are not likely to interest the Western readers not well-informed in this field ; in the second place, it is too bulky, the first volume alone amounting to four hundred pages. It occurs to me [that] the best man for our purpose is Mr. Liang Qichao (the man who gave you that piece of painting) who, as you probably know, is one of the very most learned scholars and probably the most powerful and lucid writer China has ever produced. His continual effort of emancipating Chinese thought and introducing and popularizing Western ideas is worthy of our great admiration. His power of assimilating and discriminating learning has never been equaled. So it would be simply ideal if we could get him to do the job, and that I think more than possible. If you would just kindly write to him, urging him to produce a standard book on Chinese thought and indicating the general character of the Series, it would be, I have no doubt, a tremendous spur to his amazing creative energy and he would be more than pleased to comply with the request. There could be no better arrangement than this." [Russ45]
- 1922 Xu Zhimo kehrt nach China zurück. Er unterrichtet an der Beijing-Universität, der Qinghua-Universität und der Pingmin-Universität.  
Er hält eine Vorlesung über Percy Bysshe Shelley an der Beijing-Universität : "[Upon reading his poetry] I came to feel the ordinary people's clumsiness and the poet's superiority. With him, each word seems to have a soul dancing therein ; when many words are combined, we get a big concertin which music is played in great harmony. Such an aesthetic feeling and a musical sense can only be experienced by oneself in an instant and can never be imparted to any other people". [BioD]
- 1922.03.02 Letter from Xu Zhimo to Bertrand Russell. 2.3.1922.  
Xu Zhimo decided to divorce his first wife and to marry Lin Huiyin. He must have been desirous of seeking advice from the Russells before he contacted his wife in Berlin.  
"I wonder if I may have the happiness and privilege to book you to lunch or tea with me at the above address [55 Victoria Road, Cambridge] when you come to town this weedend [sic]. I do hope it will not be inconvenient for you to arrange. I can hardly express the anxiety with which I have been looking forward to meeting you again : I do miss you heartily.  
I think I can get Mr. [G. Lowes] Dickinson to be with us if you like. But I must confess my desire to monopolize your attention even for a rare short occasion and on that account should not regret omitting Mr. Dickinson's company, charming as it is. Selfishness, perhaps. But you will smile and forgive. I am confident."  
Xu did not manage to see Russell again before 1925. [Russ45]

- 1922.12.03 Xu, Zhimo. *Luosu yü Zhongguo* [ID D28381]. [Bertrand Russell and China].  
 Gaylord Kai Loh Leung : Referring to Russell's book *The problem of China* Xu Zhimo declared in his essay that 'Russell had sincere feelings for, deep understanding of and absolute sympathy for us', and 'This book by Russell marks a milestone in the course of cultural exchange between East and West. Russell is a man who truly understands and values Chinese culture ; what he says are correct views originating from sympathy '. Xu admired Russell's condemnation of Japan and other western powers whose encroachment on China, driven by rapacity and stupidity, might have disastrous effects on one of the world's best cultures. But Xu had some mild criticism of Russell but he was generous in his praise of Russell. It is just natural that Xu Zhimo, a starry-eyed idealist, should feel inspired when reveling in the realm of Bertrand Russell's social and political ideals. The English philosopher's attack on hypocrisy ; on capitalism and commercialism ; his promotion of an international government for the maintenance of world peace ; his defence of creative impulse ; his love for mankind and for civilization ; and his integrity, bravery and candour, would have appealed powerfully to Xu who was by nature inclined to emotionalism, freedom and justice. The imprisonment [1918] of Russell by the British government would only have excited his admiration for the dauntless fighter of independent thought.  
 Bertrand Russell sent Xu Zhimo his publication *The problem of China* and asked him to propagate in China the ideas expounded in the book.  
 Xu Zhimo :  
 "Russell, however, does not fully understand the evolution of the Chinese culture and life to its present form. In the first place, he fails to gauge the influence of Confucius. He frankly admits in his book that he is not well-disposed towards Confucius who insisted on excessive formalities. In the second place, he presumes that the strength of China has much to do with Lao Tzu and Chuang tzu.  
 Russell is the highest crystallization of reason in modern age. His logic and mathematics apart, there is a burning passion in him. Coupled with his bravery in his fearless fight against convention, he is truly a great personality to be emulated, a unique figure of all times." [Russ45]
- 1922.12.03 Xu, Zhimo. [Review of Bertrand Russell's "*The problem of China*"]. [ID D28402].  
 This book by Russell has really established a milestone in the course of Chinese-Western cultural exchange and convergence. He is a man who truly understands and loves Chinese culture... Some people here may say that [Russell] is reacting to European civilization and his admiration of China is emotional, exaggerating everything beyond facts ; that he cannot understand China since he stayed here for such a short period of time. Yes, he is reacting ; but what he is disgusted with is not all things European, which would be captious, but the evils produced by industrial civilization and the capitalist system. His admiration of China is not due to China's being the opposite of Europe, but is a real faith resulting from a combination of penetrating reason, sincere feelings, and awareness and recognition of the life itself behind all civilizations and cultures. I dare to say this because I myself have been there. I too used to wonder whether he was reacting emotionally, using the East to let out his own frustration [with the West]. But in contrast to the life of the Indians and the Chinese that I have seen during and after my return journey this time, I see the hypocrisy, the indecency, and the precariousness of life in Europe and America, and I cannot but believe the sincerity of Russell's feelings. We must never think we naturally have the correct view of China simply because we were born and are living in China.  
 Xu Zhimo remarked that Russell's concern about China's possible tendency towards militarism was unfounded and that Russell did not fully grasp Chinese culture and Chinese life, for he mistakenly attributed China's virtues to Daoism, while the peaceful, easy-going temperament of the Chinese actually came from Confucianism. In spite of himself, therefor, Xu was showing that after all he knew China better than Russell did. [Russ4]

1923

Xu, Zhimo. [Prose foreword to poem "Dusk in the West Suburb of Cambridge"]. In : Shi shi xin bao, Shanghai, July 6 (1923). [Geschrieben 1922].

"And there is an Irishman called James Joyce. His name in international literary circles is probably similar to Lenin's in international politics, because he is both worshipped and attracted like him. Five or six years ago he published a book entitled *The portrait of an artist as [a] young man*, which has a unique style, starting a new epoch in prose – probably an immortal contribution already. Now he has written another book called *Ulysses*. Nobody in Britain or America was willing or daring enough to publish it, and finally he published it himself in Paris. Now I believe this book is not only a unique work for this year, but will be so for a whole historical period. The last 100 pages of his book (which has more than 700 pages in all) are written in a prose which is absolutely pure – smooth as cream, and clear as the stone front in a church. It is not only free from capital letters, but is totally unburdened with all those tiresome marks like, ... ? : - ; - ! ( ) " ". There is neither the division of paragraphs, sentences, chapters or sections. Just a flow of limpid, beautiful, torrential text pouring forward, like a huge bundle of white poplin let loose, a large waterfall coming down without any break. What great masterly art !" [JoyJ47:S. 15-16]

1923

Xu, Zhimo. *Manshufei'er* [ID D29983]. [Katherine Mansfield].

... It was a wet evening last July. Braving the rain I walked alone through the streets of Hampstead, asking policemen and pedestrians the way to No. 10 Pond Street. On that evening I had my first, and, alas, my last encounter with Mansfield – my 'twenty immortal minutes'. I already knew John Middleton Murry, who was the editor-in-chief of the *Athenaeum*, a poet and a well-known critic, and Mansfield's closest companion in the last ten years of her life. They started living together in 1913, but she always used the 'pen name' Katherine Mansfield, which she adopted after settling in England. She was born in New Zealand. Her original name was Kathleen Beauchamp. She was one of the daughters of Sir Harold Beauchamp, chairman of the Bank of New Zealand. She had left her native land fifteen years before I met her. Together with her three sisters, she first went to England and studied at Queen's College, London University. Even as a child she was known for her good looks and intelligence. But she always had delicate health. She later lived in Germany, where she wrote her first stories, published in the collection *In a German Pension*. Then she spent some time in France during the war. In recent years she had spent a lot of time in Switzerland, Italy and the south of France. She had lived mostly abroad because of her poor health. She could not bear the wet foggy London weather. To be with her, Murry had to give up part of his work (this is why the *Athenaeum* merged with the *London Nation*). He followed his angel in her search for health. After the war, she had contracted tuberculosis and a doctor had given her no more than two or three years to live. So Murry's days with her were numbered. With every sunrise and every sunset, her beauty became more and more transfigured by the approach of death, and her last energies were consumed. Her fate recalls the famous words spoken by the Lady of the Camellias, as she passed the days of her critical illness in wine and pleasure: "You know I have not long to live. Therefore I will live fast!"

It is hard to conceive the helpless sorrow that the tender Murry must have felt as he watched this most beautiful of all sunsets gradually fade.

Mansfield's way of "living fast" was different from that of the Lady of the Camellias. She never indulged in wine and pleasure. Instead she devoted herself to her writing. Like the nightingale on summer nights in the elm-woods, she sang her songs of love with her heart's blood, until she could sing no more. Even then, she still considered it her duty to dedicate her remaining energy to the task of adding a little beauty to nature, of giving a little artistic consolation to this wretched world.

Her hard work produced two collections of stories: *Bliss*, and *The Garden Party* (published last year). She established herself in the British literary world with the stories in these two collections. While most fiction is mere fiction, hers is pure literature, true art. Mediocre writers crave popularity, the acclaim of the ephemeral public, but she wanted to bequeath to the world a few genuine crystals, whose glory would not be darkened by the 'dust of time'. She sought appreciation from that minority of readers who really understood her.

Because hers is pure literature, its brilliance is not shown, it is hidden deep within. It requires careful perusal to reach the essence. I had the honour of being granted by her in person the right to translate her works. Now that she is dead, I must treasure all the more this task entrusted to me, though I doubt if I can be worthy of it. My good friend Chen Tongbo, who must be better versed in European literature than anyone else in Peking, has lectured on Mansfield at Peking University, in his course on the short story. Lately he, too, has promised to do some translations of her work, and for this I will be deeply grateful to him. I hope that one day he will find time to say something further on her art as a short story writer.

Now let me tell you about the night I met Mansfield. A few days before, I had a discussion on English and French literature with Mum at the noisy ABC cafe behind Charing Cross. In passing I mentioned the Chinese literary renaissance of recent years. I told him that Chinese novelists had mostly been influenced by Russian writers. He almost jumped for joy on hearing that, since both he and his wife worshipped the Russians. He had made a study of Dostoevsky and written a book entitled *Dostoevsky: A Critical Study*. As for Mansfield, her preference was for Chekhov. It was a source of constant regret to them that Russian literature had been so little noticed by the English. They believed that this neglect had enabled Victorian philistinism to exercise an influence over the content and form of fiction right up to

the present day. Then I inquired how Mansfield was. He said that she was quite all right for the moment, and that he had been able to bring her back to London for two weeks. He gave me their address and asked me to meet her and their friends the next Thursday evening. So I would see Mansfield. I was the luckiest of men. The following Wednesday I visited H. G. Wells at his country house in Easton Glebe and returned to London with his wife the next day. It was raining hard that day. I remember being soaked to the skin by the time I arrived home.

It was hard to find their house. (I always have great trouble finding my way in London. I really hate this labyrinthine city.) Finally I reached the place, a small two-storey house. Murry opened the door. I felt a bit awkward, standing there, holding an umbrella and several Chinese scrolls, paintings and examples of calligraphy that had just been returned to me by a friend of mine. I entered the house, took off my raincoat, and was led into a room on the right. Until then I had had a holy reverence for Mansfield as a famous young woman writer. I had never expected to find in her a creature of 'beauty and grace'. I had presumed her to be a literary woman in the style of Rose Macaulay, Virginia Woolf, Roma Wilson, Mrs Lucas and Vanessa Bell. Male writers and artists have always had a reputation for eccentricity... Although I never expected Mansfield to be futuristic, I had certainly never imagined her as an ideal of femininity. So when I pushed the door open, I was almost expecting a middle-aged, kindly woman to stand up from the sofa in front of the fireplace, greet me with a smile, and shake me by the hand.

But as it turned out, the room—a long narrow one, with a fireplace opposite the door—contained not a single soul. A lamp cast a calm, pale yellow light. Paintings hung on the walls, and ornaments stood on the mantelpiece, in a variety of colours. A few easy chairs with patterned covers were placed before the fire. Murry told me to sit down in one of the chairs and started chatting with me. We talked about the similarities between the oriental Goddess of Mercy, Guan Yin, the Blessed Virgin Mary in Christianity, the Greek Virgin Diana, the Egyptian Isis and the Virgin in Persian Mithraism. The virginal saint seemed an indispensable symbol in every religion. We were in the midst of a heated discussion when there was a sound at the door. A young lady came in and stood smilingly in the entrance. 'Could this be Mansfield? She is so young . . . ' I said to myself. She had brown curly hair and a small rounded face, lively eyes and an expressive mouth. She was dressed in bright colours; patent leather shoes, green silk stockings, a rose-coloured silk blouse and a plum-coloured velvet skirt. She stood there gracefully, like a tulip nodding in the breeze. Murry stood up and introduced us. She was not Mansfield, but the landlady, a Miss Beir or Beek (I forget exactly). Murry was living there temporarily. She was an artist, and most of the paintings on the walls were her work. She sat down in the chair opposite me, taking something like a miniature motor from the mantelpiece and holding it in her hand. Then she put on a pair of earphones like the ones used by telephonists, and when she talked, she leaned over and tried to get very close to me. At first I thought what she had on was some sort of electronic toy. But later I realised that this pretty lady had trouble in hearing (as I had in seeing), and had to use some mechanical means to make good nature's deficiency. (At the time I thought what a good subject it would be for a poem 'The Deaf Beauty'. It would be impossible to 'whisper sweet nothings' to such a lady!).

She had just sat down when the door bell rang loudly; it seemed to me to be unusually loud. The man who came in was Sydney Waterlow, whom I had met at Mr Roger Fry's. He was a very humorous individual. Once, to amuse us, he took out from his huge pocket half a dozen pipes in different sizes and colours. As soon as he came in, he asked Murry how Katherine was that day. I was all ears to hear his answer: 'She is not coming downstairs tonight. It's been such terrible weather today. None of us can stand it'. Mr Waterlow asked him if he could go upstairs to see her, and Murry agreed. Then he politely excused himself to Miss B, and stood up. He was about to leave the room when Murry went over to him and said in a low voice: 'Sydney, don't talk too much!'

Light footsteps were heard from upstairs. W was already in Katherine's room. Presently two more guests came, a short one, a Mr M, who had just come back from a journey to Greece, and a tall handsome gentleman called Sullivan, who wrote the science column in the London



*Nation and Athenaeum*. M told us about his trip to Greece, reciting all the names of ancient Greek sites such as Parnassus and Mycenae. S also inquired about Katherine. Murry told him she was not coming downstairs and that W was at that moment upstairs with her. Half an hour later, the heavy footsteps of W were heard coming down the stairs. S asked him if Katherine was tired. 'No', he replied, 'she doesn't seem to be. But I can't tell. I was afraid of wearing her out, so I left her.' After a while, S also received permission to go upstairs from Murry, who gave him the same warning not to tire her. Murry then asked me about Chinese painting and calligraphy. I used the scrolls I had brought to give him a brief introduction to Chinese calligraphy. That evening I had with me a painting by Zhao Zhiqian, called 'Plums in Cursive Script', a piece of cursive script by Wang Juesi, and a piece of running script by Liang Shanzou. I opened them and displayed them all. Miss B sat close to me with her hearing-aid in her hand, and seemed to be enjoying what I was saying.

But I was feeling profoundly disappointed. I had braved the rain to see the author of *Bliss* only to find her unable to come downstairs and receive her friends. The way W, S and Murry treated her made her seem all the more precious; it only increased my curiosity. I thought myself exceptionally unlucky. There she was, confined to her own room, into which it seemed that only old friends were allowed. I was a foreigner and a stranger, and it would be impossible for me to gain access. It was now half past ten, and with some reluctance I stood up and said my goodbyes. Murry saw me to the door. As he helped me on with my raincoat, I said how very sorry I was that Miss Mansfield had not been able to come downstairs, and how very pleased I would have been to see her. To my surprise, Murry responded by saying with great earnestness: 'If you wish to, you may go upstairs and see her'. I was overjoyed, took off my raincoat immediately and followed him step by step up the stairs.

Once upstairs, we knocked at the door, and went into the room. I was introduced, and S took his leave, going out of the room with Murry, and closing the door behind him. Mansfield told me to sit down, which I did, and then she sat down too. This long complicated procedure seemed to happen in an instant. In fact I was not even consciously aware of it taking place. I am just presuming now, in retrospect, that we must have gone through all these motions. Everything seemed so blurred to me at the time. And now when I recall it in my memory, it still seems blurred. Whenever we enter a brightly-lit house from a dark street, or when we leave a dim house and walk into the brilliant sunshine, we feel dizzy with the sudden brightness. We have to stand still for a while before we can see what is in front of us. Our senses are overwhelmed by excessive light. It is not only excessive light; strong colours too have the effect of 'overwhelming' our senses. That evening my senses may not have been overwhelmed by the brilliance of Mansfield's personality, but the lighting in her room and the strikingly bright colours of her jewellery and the clothes she was wearing confused my unprepared senses for an instant. It was perhaps understandable.

I do not have a particularly clear impression of her room. While she was talking to me, I was unable to detach myself and scrutinise my surroundings. All I remember is that the room was rather small. A large bed occupied most of it. Several oil-paintings hung on the papered walls, probably again the work of the landlady. She sat with me on the couch, against the wall to the left of the bed. Because she was sitting upright and I was reclining, she seemed to be much taller than I was (indeed, who would not seem small in her presence?). I suspect that the two lamp-shades were red. Otherwise why should I always associate her room with the image of 'red candles burning on high'? But the setting was in the end unimportant. What mattered was Mansfield herself and that 'purest aesthetic feeling' that she inspired in me. She enabled me to use the magic key to Paradise given me by God; she added new treasure to my soul. But even such high-flown language as this is inadequate to describe her as she was on that night! It is difficult enough to describe my own impressions of her that day, let alone to conjure up in words the very essence of her personality...

She was dressed in a similar fashion to her friend Miss B. She too had on a pair of shiny patent leather shoes and bright green stockings. She wore a burgundy velvet skirt and a pale yellow silk blouse, with elbow-length sleeves, and a string of fine pearls around her bare neck. She had black hair, cut short like Miss B's. But the way her hair was combed was something I had never before seen in Europe or America. I suspected that she was

intentionally imitating the Chinese style, for her hair was pitch black and straight and cut in a neat fringe at the front. It was extraordinarily well combed. Though I could not hope to do it justice in words, I felt that hers was the most beautiful hair I had ever seen.

As for her features, I would never be able to describe a thousandth part of their crystalline beauty. Before her you felt yourself in the presence of one of nature's masterpieces: an alpine lake bathed in autumnal moonlight; a sunset swathed in roseate clouds; or a clear, star-studded night sky of the southern seas. Or she was like a masterpiece of art: one of Beethoven's symphonies, or Wagner's operas, or a sculpture by Michelangelo, or a painting by Whistler or Corot. There is something about such beauty that is complete, pure, perfect, irreducible, ineffable. It is as if you have been granted a direct insight into the creator's will, a most intense experience, bringing with it a feeling of infinite joy. It cleanses the soul to be in the presence of a truly great personality. Mansfield's features seemed to me like the purest Indian jade, her gaze alive with spiritual revelation, her manner gentle as a spring breeze. She gave me a sense of what I can only call total beauty. She was like crystal. You could not but marvel at the flawless purity of her spirit. The brightly coloured clothes she was wearing might have aroused some trifling criticism had they been worn by someone else. But on her it looked so becoming, like green leaves, the peony's indispensable complement. H. M. Tomlinson, a good friend of hers, once compared her transcendent beauty to that of the pristine snow on the Alps. I think it a wonderful comparison.

He said : "She has been called a beautiful woman. That is hardly the word. Beauty, as we commonly understand it, is attractive. Katherine Mansfield's beauty was attractive, but it was also unearthly and a little chilling, like the remoteness of Alpine snow. The sun is on it, and it is lovely in a world of its own, but that world is not ours. Her pallor was of ivory and there was something of exquisite Chinese refinement in the delicacy of her features, her broad face, her dark eyes, the straight thick fringe, and her air of quiet solicitude. And her figure was so fragile that a man beside her felt his own sound breathing to be too evident and coarse for proximity to the still light of that wax taper, a pale star sacramental to what was unknown." He went on to write of her penetrating gaze, the way her eyes pierced to the very depths of your soul and brought up into the light every secret hidden within it. There was something uncanny about her, something supernatural. When she looked at you, Tomlinson wrote, what she saw of you was not your outward appearance, but your innermost heart. But she did not wish to pry, she was not inquisitive, merely sympathetic. With her you felt no need for caution. She knew everything about you without having to be told. And when you told her your story she would not be surprised. She would offer neither blame nor praise, nor would she urge you on to any particular course of action. She would never-offer any practical advice. She would just listen, quietly, and then offer her thoughts, which contained a wisdom that transcended conventional morality.

These impressions of Tomlinson's were those of a man who had had the benefit of a long friendship with her. In my twenty minutes I could not reach such an understanding. But from the spiritual light that emanated from her eyes, I venture to say that the truth of his words is beyond doubt.

That night, as we sat together on the blue velvet couch, a soft light quietly enveloped her. As if in a hypnotic trance, I stared into her mystical eyes, letting her sword-like gaze penetrate my being, while the music of her voice washed over me and flooded into the depths of my soul. Whatever consciousness I had left resembled Keats's:

My heart aches, and a drowsy  
numbness pains My sense, as  
though of hemlock I had drunk . . .

'Tis not through envy of thy happy lot,  
But being too happy in thy happiness...

Her voice was another miracle. Notes rippled from her fragile vocal cords one after the other, revealing to my common ears a world of wonders, bright stars appearing one by one in a sapphire sky. It was like listening to music which you know you have never heard before, and which yet seems familiar, perhaps from a dream, or from a previous life. Her voice was pleasing to the ear. It seemed to reach directly to the depths of your soul, soothing its hidden

pain, kindling half-dead hopes, washing away stultifying worldly cares, and revitalising your spirits. It was as if she were murmuring into the ear of your soul, communicating some news from a fairy land that you had never dreamt of. When I recall it now, I still feel a tragic sense of grief. Tears almost come to my eyes. She is gone. Her voice and her smile have vanished like a mirage...

*Mansfield : an elegy.*

Last night in my dream I entered a dark vale  
 And heard cuckoos crying tears of blood amid lilies.  
 Last night I dreamed I ascended a mountain peak  
 And saw a gleaming tear falling from the sky.  
 In the suburbs of ancient Rome, there is a grave ;  
 In it lies a poet who died on a voyage.  
 A century later, the wheels of Hades' chariot  
 Rumbled in the grove of Fontainebleau.  
 If the universe is a machine,  
 Why do ideals shine before our eyes like lamps ?  
 If all things manifest truth, goodness, and beauty,  
 Why doesn't the rainbow stay in the sky ?  
 Although you and I met only once,  
 Those twenty minutes are immortal.  
 Who could believe your heavenly presence  
 Is forever gone from this dewy world ?  
 No ! Life is but a dream of substance ;  
 The fair soul is forever in the Lord's keeping.  
 A thirty-year sojourn is like a night-blooming cereus ;  
 Though tears I see you return to the Celestial Palace.  
 Do you remember our London pledge, Mansfield,  
 That this summer we'd meet by Lake Geneva ?  
 The lake always holds the reflection of snow-capped Mont Blanc –  
 When I look at the clouds, my tears fall.  
 That year, when I first came to understand the message of life,  
 I was struck, as if in a dream, by the solemnity of love.  
 Compassion is an unbreakable crystal ;  
 Love the only path to realizing life.  
 Death is a grand, mysterious crucible  
 That forges the spirits of us all.  
 How can my condolences fly like electric sparks  
 To touch your soul in the distant sky ?  
 I send you my tears with the wind –  
 When can I shatter the gate between life and death ?  
 March 11, 1923 [Mans6,Mans8]

- 1923 Xu, Zhimo. *Luosu you lai shuo hua le* [Artikel über *Leisure and mechanism* von Bertrand Russell]. [ID D28403].  
Bertrand Russell himself also said that his ideas were not novelties. But however commonplace a principle may be, if the society as a whole could recognize its importance and seriously put it into practice, then astonishing effect could be achieved.  
In the final analysis, the current industrialism, mechanism, system of competition and the mentality associated with superstition engendered by those phenomena are enemy of our ideal society and obstacles to a national life. Now as far as China is concerned, the only hope is an early awakening by her leaders who could, by virtue of their positions, set example to resist the temptations from without and reverse the suicidal trend. Otherwise, the future will be bleak and full of traps.  
Every time I read Russell's writings or recollect his voice and facial expressions, I think of New York City, especially the fifty-eight-storied Woolworth Building. Russell's thought and views resemble the summer evening on the sea – there are flashes of lightning like golden snakes, sharply and coldly streaking amidst the dark purple clouds. They appear and disappear before your eyes and above your head.  
Isn't a skyscraper dangerous ? Just half a thunderbolt is enough to pulverize the entire building ; it could shake and terrify the woods and lawns along the Hudson river ! But no ! Despite the flash of lightning, the thunderbolt never comes. The building still towers high in the clouds. The golden lightning only illuminates its loftiness and adds to its lustre. [Russ45]
- 1923-1931 Gründung der Xin yue she (Crescent Moon Society) durch Xu Zhimo. Mitglieder sind Liang Shiqiu, Wen Yiduo, Shen Congwen, Hu Shi, Xu Zhimo u.a. Die Mitglieder, die Aufenthalte im Ausland, vor allem in England und Amerika machten, sind Gegner der revolutionären Literatur. [LitSoc,SH5:S. 516]
- 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 *Manshufei'er*. Xiao shuo yue bao she bian ji [ID D30058]  
Xu Zhimo : "I had the honor of being granted by her in person the right to translate her works. Now that she is dead, I must treasure all the more this task entrusted to me... My good friend Chen Tongbo [Xiying], who must be better versed in European literature than anyone else in Peking, has lectured on Mansfield at Peking University, in his course on the short story. Lately he, too, has promised to do some translations of her work." [Mans5:S. 223]

- 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]
- 1925 Xu, Zhimo. *Zai shuo yi shuo Manshufei'er* [ID D30051].  
"Mansfield is a psychological realist. Her writings not only reflect reality, they simply represent truth. Anyone who cares to make an effort to understand her works can see her talent beyond any doubt. She is one of the most important writers at least of the twentieth century. Every word of hers is alive with meaning. Whatever feelings her characters may have, whether subtle, or complex, or sometimes even cruel, are expressed with perfect aptitude. She did not just have words and expressions in her hand. She managed to get hold of real human thoughts and feelings... Her flawless, supreme art produced objects d'art characterized by a fusion of form and substance. All we have from reading her is the impression of truth and beauty. Reading her is like watching the reflection of plum blossoms in crystal clear water : refreshing, marvelous and beautiful." [Mans8:S. 113-114]
- 1926 Xiao Qian mentioned in an interview, that Katherine Mansfield was the first foreign author that he read. Working as an apprentice in a publishing house, he was asked to go to the Beijing University Beijing University library to copy a translation of Mansfield's story *The young girl* by Xu Zhimo printed in *Xiao shuo yue bao*. He said in the interview, "I think the story I translated was *The little girl* and it's about a girl who was maltreated by her own father and she watched the family next door, the father playing joyfully with his children so she fell into tears. And that brought my own lonely and painful childhood. So as I copied I ran tears". [JoyJ1]
- 1926 Xu, Zhimo. *Wu suo zhi dao de kang qiao*. [My impressions of Cambridge]. [ID D28287].  
I went to England with a view to studying under Bertrand Russell. I paid my steamer ticket to cross the Atlantic, setting my mind on doing some serious study under 'the Voltaire of the 20th-century'. To my surprise, things had changed upon my arrival : he had been dismissed from Cambridge partly because of his pacifism during the War and partly because of his divorce. He was originally a fellow of Trinity College, but then this fellowship was also stripped. After his return to England from China, he and his wife settled down in London, earning their living by writing. As a result, my original intention of studying under him fell through. [Russ45]

- 1926 Xu, Zhimo. *Luosu yu you zhi jiao yu*. [Artikel über *On education* von Bertrand Russell.] [ID D28405].  
 It was the first time John saw the sea. He was scared and cried when he was told to enter the water. This angered our philosopher. 'What ! Russell's son afraid of something ?! Russell's son scared of seeing something ?! Impossible !' The Russell couple simply ignored the screaming of their child, who was still under three years of age, and dumped him into the water. They did it once and again, despite the child's crying. Well, after a few days, the child would insist on playing in the water without your telling him... The parents in the East certainly will not do that, will they ? I know that. But the spirit of courage, valour and fearlessness is the root of all virtues and foundation of character. We have to be very strict about it. We can tolerate many things, but not cowardice and fear. If you didn't help a child to overcome this obstacle early, you may ruin the rest of his life. Whenever Russell mentioned the word 'courage', his voice became exceptionally grave ; his eyes sparkled with an extraordinary light. Courage seemed to be the first tenet of his religion, the only credential of a human being.  
 'On education' is an extremely brilliant book for character training. After reading it the sensible parents will be more interested in educating their children and the knowledge-hungry parents will be greatly benefited. Believe me, this book is an inextinguishable light. The family that has obtained it will be free from the misery of darkness.  
 Reply from Xu Zhimo to Ou-yang Lan's *Luosu yu you zhi jiao yu zhi yi yu da wen*. [In : *Chen bao fu kan* ; 19. Mai (1926)].  
 Xu's story provoked some protest from a couple of Chinese education specialists and in defending Russell presented the following opinion :  
 I cannot guarantee that we all sympathize with Russell's passion to uphold courage and denounce cowardice, but truly, if you consider other aspects of character as secondary and your greatest expectation of your child is his being good-tempered, being able to produce sweet smiles and to greet others politely, you differ widely from Russell. Concerning this, I must admit that my obsession is pretty deep. I prefer not having a child if I should have a cowardly one. There is nothing more shameful in the world than being cowardly. [Russ45]
- 1926 Xu Zhimo schreibt über Romain Rolland in *Chen bao* : « Mais s'il y a des gens qui lancent des slogans du style 'A bas l'impérialisme !' et manifestent d'autres signes de division et des suspicion, je ne sais trop si M. Romain Rolland ne risquera pas de penser que c'est cela qui est la Chine. » [Rol5,Rol6]

- 1926.05.10 Xu, Zhimo. *Luosu yu you zhi jiao yu*. [Russell and child education]. [ID D28404].  
 Xu Zhimo visited Bertrand Russell during his tour of Europe and stayed in Carn Vole, Porthcurno, Penzance, Cornwall for two days in July 1925.  
 Russell's house, a light grey square structure of three stories, is surrounded by a low wall. There is a verandah jutting out from the back of the house ; its two pillars are yellow in colour, serving in a way as a remembrance of China... They were going to set up a small structure which would resemble a Chinese pavilion. At the time, I wrote for them a Chinese inscription bearing – I can't remember with certainty – either the characters 'Listening to wind' or 'Facing the wind'. When Russell drove an old car to Penzance station to meet me that day, I almost couldn't recognize him. Every inch a countryman ! His straw hat had holes, and his jacket was torn. If he did wear a necktie that day, it would be like a straw dangling in front of his chest. His shoes, needless to say, were twins with Charley Chaplin's. He held a smoking pipe whose dark brown colour blended well with his skin. But how sharp, how intense and how bright his eyes were. The exterior of a rustic could not conceal the intelligence of a philosopher !  
 It was Sunday that day... He started with an epigram thus, 'Sunday is the only common tenet shared by both Christians and the trade unionists...' I asked why he and his wife had come to the tip of the south for a recluse's life. Russell said first he wanted to concentrate on writing and second, more importantly, he had to look after the moral education of their kids.  
 I spent two days there. Listening to Russell is like watching German firecrackers – all sorts of dazzling wonders cracking in the sky in a most amazing way, one group after another and clusters after clusters. You cannot help being amazed, astounded and delighted. But I am not going to recall his talks. The difficulty would be something like wishing to depict the silvery sparks in the sky. [Russ45]
- 1927 Xu Zhimo unterrichtet an der Guanghua- und Daxia-Universität in Shanghai. [BioD]

1928

Xu, Zhimo. *Tang mai shi Hadai* [ID D27729].

Er schreibt : "With his four novels (Jude the obscure, Tess oft he D'Urbervilles, The return oft he native, Far from the madding world) alone, Hardy has secured a lofty status in the literary world comparable to Shakespeare and Balzac. In the history of English literature, Hamlet and Jude the obscure stand out like two fiery trees shining on each other. A large amount of good writings has indeed been produced in the three centuries in between, yet none of them measures up to these two poles which will give off their sacred sheen forever in the realm of literature and art."

"Hardy is not an arbitrary pessimist though he could not check his anger and melancholy sometimes. He never gave up his resolve to seek a way out for his personal ideal and the prospects of humanity as well, even during the darkest and most tiresome hours of his life. His realism and his pessimism reflect exactly his mental faithfulness and bravery."

"The act of imagination is the starting-point for the creation of a universe. But only a select few, possessed of 'complete imagination' or 'absolute imagination', have the capacity to create a complete universe : Shakespeare, for example, or Goethe or Dante. Hardy's universe also is a whole. If some should suggest that in that universe the climatic variation was altogether too monotonous, the aspect always that of autumnal or wintry gloom, that no gay blaze of the sun ever came bursting through the clouds and mists, then Hardy's answer would be that the age he represented was not, unfortunately, that of Elizabeth I, but that era of the fullest development of self-consciousness which began with the closing years of the nineteenth century : a most stern season in the history of man..."

Even in the moments of the greatest distress, the blackest darkness, Hardy never abandoned his determination to find a way out for his thinking, to find a way out for the future of mankind. His realism, his so-called pessimism, are names for nothing but the honesty and courage of his thought."

"No one else could gauge as closely as Hardy the pulse-beat of his age ; under his fingers the slightest movement was made to divulge its inner secret.

The death of Thomas Hardy properly concludes an important historical era. The era opens with the thinking and the character of Rousseau, in whose words and deeds there was realized the formal birth of the 'liberation of the self' and the 'consciousness of the self' of the modern age. From the Confessions to the French Revolution, from the French Revolution to the Romantic movement, from the Romantic movement to Nietzsche (and Dostojevsky), from Nietzsche to Hardy – through this hundred-and-seventy-year span we watch the struggles of human feeling as it emerges from the grip of Reason, bursting forth like flame, and in the bright blaze shooting out its various movements and doctrines, meanwhile in the embers nourishing the 'modern consciousness', pathological, self-analytical, questioning, weary ; and even as the flying sparks diminish, so does the heap of ashes beneath broaden out until a sense of disillusionment tones down all the throbbings of energy, crushes feeling, paralyzes intellect, and mankind suddenly discovers that its footsteps have strayed to the brink of despair, that if it does not hold back then the future offers only death and silence. When Hardy began the writing of his novels the days of Victoria were at their most flourishing, the indications of evolutionary theory and the achievements of the doctrine of laissez-faire had thrown up a high tide of optimism which within a short time blotted out all inequalities and mysteries. By the time he ceased writing fiction a fin-de-siècle melancholy had replaced the hollow hopes of the early years. When Hardy first published a volume of his verse the forces of destruction, gathering for a century past, had formed a hidden current which might at any moment burst its banks. As he was publishing his later volumes this current broke out in the Great War and the Russian Revolution." [Hardy1:S. 167, 169, Hardy106:S. 4, 20-21]



- 1928 Xu Zhimo saw Russell again in September 1928.  
Brief von Xu Zhimo an Elmhirst. Sept. 1928.  
I have found the Philosopher [Bertrand Russell] as pungently witty and relentlessly [sic] humorous as ever. They are out here, once again, looking after the moral welfare of their two kids. We have had a jolly good time together since last evening. Since I was only to stay overnight we were very jealous of the little while we had with each other, so we sat up chatting last evening till, before we were aware, it was almost 2 a.m. [Russ45]
- 1929 Aufführung von *Shalemei* nach 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] in der Übersetzung von Tian Han in Nanjing und Shanghai.  
Tian Han schreibt : "My translation of *Salomé* was successful when it was published in 1921. It has been seven or eight years now and it hasn't yet performed. And now we just have found very good actors playing the roles of Iokanaan, *Salomé* and Herodias. Rebelling against the standard social attitude is most obvious in this play. This is why we have chosen to perform this play."  
Tian Han added social significance to the play in order to defend his aim of staging it, which was to him an artistic way to unite different classes together for a noble and national purpose. Even though he thought *Salomé* was not about individualism, his interpretation was indeed individualistic and questionable. Paradoxically, he was not so much politicizing the play as romanticizing it further. His choice of *Salomé* betrayed a strong sentiment undercurrent, albeit his claims of social interests. When the play was performed, the power of the socially-minded intellectuals was already quite strong.  
Shi Jihan described the first night of the performance : "There are only three hundred seats in the theatre, yet the people who came to see the play numbered more than four hundred." *Salomé* was acclaimed by the audience, who were fascinated by the emotional qualities of the female protagonist. The play left such an impression that it was soon imitated by several Chinese playwrights."  
Xu, Zhimo. Guan yu nü zi. In : *Xin yue yue kan* ; vol. 2, no 8 (Oct. 1929).  
*Salomé* incontestably presented a different, daring and outspoken image of woman for many Chinese intellectuals. Xu Zhimo expressed the tension between personal, artistic expression and social boundary as he recalled his impression on Yu Shan, the lady who played *Salomé*. One night, during the performance, when Yu Shan was about to say, 'I will kiss thy mouth, Iokanaan', she caught a glimpse of her mother sitting in the front row and staring angrily at her. Instead of saying the line with might and passion, she was lowering her voice and slurring over the line. Xu commented that though in reality there were many objective obstacles preventing a 'new' or 'modern' woman to realize herself, the psychological barrier was less visible yet more destructive. The talented actress could have played her role more powerfully and dramatically but for the angry gaze of her mother, which represented a tacit censorship. That was the moment when the actress yielded to traditions at the expense of artistic expression. *Salomé* was then not so much a theatrical challenge as a psychological one since she embodied anti-traditional feminine qualities. To be a 'new' woman, in the view of Xu, she needed to behave with psychological abandonment and be thoroughly courageous and persistent.

Linda Pui-ling Wang : In the interest of reading Salomé in the Chinese context, the Chinese writers were looking for a psychological outlet and model which spoke to their personal needs but not the genuine moral and humanitarian aspects. The Chinese writers who were more romantic and sentimental even saw Salomé as an essential resolution to the class problems in society. Salomé undeniably excited and inspired the young Chinese people who had personal and emotional dreams, albeit a small and 'selected' group. The play provided a romantic appeal to bourgeois intellectuals such as Tian Han, Xu Zhimo and Ye Lingfeng, who could afford to see the play and greatly praised the play, but mainly its aesthetic aspects. The Chinese writers were generally fascinated with Salomé who certainly looked radical, nonconformist, modern and exemplified a new mode of thinking and behavior. As such, there was more revision than imitation in terms of meaning and goal. The femme fatale was then turned into a super heroine.

The Chinese writers did not only discuss the play's literariness but also its social redefinitions affirms its significance to be a special product of that age. Salomé was a medium through which the Chinese writers voiced their romantic outcry and accumulated for themselves discourses in accordance to their desires and causes. Tian Han presented a more social and political defence for it.

In the discursive labyrinth of Salomé, there were decadence, entertainment and fascination for an exotic femme fatale and a modern city as a surrogate oryal court in which the Chinese intellectuals indulged in their own pursuit of romantic dreams. [WilO4,WilO5,QinL1:S. 68]

- 1930 [Mansfield, Katherine]. *Manshufei'er shi san shou*. Xu Zhimo. [ID D30019].  
Xu Zimo schreibt im Vorwort : "Mansfield, she is simply uniuq. Her poetry, like her prose, has its own flavor and rhythm. A simple and mysterious beauty vibrated forever on the tip of her pen. What she longed to reach and sought after all her life was a state of being crystalline, which she always aimed t in every respect – in her personality, ideas, and art of writing." [Mans8:S. 13]
- 1931 Death of Xu Zhimo.  
Bertrand Russell was classifying his manuscripts and correspondence in the fifties or sixties. He attached the following note to Xu Zhimo's letters :  
Mr. Hsü [Xu] was a highly cultivated Chinese undergraduate, a poet both in English and Chinese. He was taught Chinese classical literature by a man who had never been washed, even at birth. When this man died, Mr. Hsu, who was the local landowner, was asked whether the body should be washed. 'No', he replied, 'bury him whole'.  
Unfortunately, Mr. Hsü [Xu] was killed on his way home to China. [Russ45]
- 1938 Aufführung von *Zhu qing* = The tempering of love = *Romeo and Juliet* = 铸情 von William Shakespeare in der Adaptation von Xing Yunfei durch die Shanghai xin sheng hua ju yan jiu she (Shanghai New Life Spoken Drama Research Society) unter der Regie von Xing Yunfei.  
Li Ruru : The adapted script was a mixture of Tian Han's translation, dialogue from the American film produced by MGM, and Xu Zhimo's verse translation of the balcony scene. [Shak8:S. 31, 233]
- 1958 Liang, Shiqiu. *Tan Xu Zhimo* [ID D27730].  
Er schreibt : "A dominant feature of Thomas Hardy's short poems is that they open with some minor scenarios in a rather simple tone but conclude with a tragic irony and this skill is picked up and successfully applied by Xu Zhimo to some of his poems." [Hardy1:S. 169]

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 Huxley, Aldous. *Ban tian wan er* = Half-holiday = 半天玩儿.  
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 Mansfield, Katherine. *Ye shen shi* = Late at night = 夜深时  
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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]

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## Xuan, Ming (um 1932)

### Biographie

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The presentation of *Ulysses* and James Joyce to the readers of *Xian dai* is indicative of the then prevailing attitude towards modernism. Joyce is characterized as a stern Irishman, who has long lived a life of poverty on the continent while writing his novel, driven by artistic principles. In Xuan Ming's view, the main characteristic of *Ulysses*, apart from its frightful length, is its use of interior monologue. He points out that Joyce declared this was not his own invention, and that it could already be found in Shakespeare's *Hamlet*. He states that although Edouard Dujardin liked to use his method, Joyce was the first writer who used interior monologue as his main technique. Xuan Ming then describes his own reading experience : "When you read *Ulysses*, you can hardly distinguish between things that happen in the external world and what happen inside". He only mentions interior monologue to describe Joyce's literary technique, and only briefly he gives his own impression as a reader, whereas he makes no mention at all of the novel's most striking characteristics, i.e. the author's explicit effort to give a truthful rendering of the meanderings of his characters' thoughts, in keeping with the latest discoveries of the period in the field of psychology. The term stream of consciousness is altogether absent from Xuan Ming's account. [JoyJ4]

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仅仅为了你 [WC]

**Xuanhua** = Hsüan, Hua = Bai, Yushu (Shuangcheng, Jilin 1908-1995) : Buddhistischer Mönch

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**Xuanzang** (ca. 602-664) : Buddhistischer Mönch*Bibliographie : Autor*

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培根論文集 [WC]

### **Xue, Bi** (um 1965)

#### *Bibliographie : Autor*

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反叛者 [WC]

### **Xue, Chen** (um 1995)

#### *Bibliographie : Autor*

- 1995 [Crane, Stephen]. *Hong se de ying yong xun zhang*. Sidifen Kelaiien zhu ; Xu Qiping, Xue Chen yi. (Beijing : Zhongguo qing nian chu ban she, 1995). (Hong fan chuan cong shu. Qing shao nian you xiu wai guo wen xue du wu xi lie). Übersetzung von Crane, Stephen. *The red badge of courage*. (New York, N.Y. : Modern Library, 1894).  
红色的英勇勋章 [WC]

### **Xue, Chengzhi** (um 1950)

#### *Bibliographie : Autor*

- 1950 [Dickens, Charles]. *Yesu zhuan*. Diegengsi ; Xue Chengzhi. (Shanghai : Tian zhu jiao jiao wu xie jin wei yuan hui, 1950). Übersetzung von Dickens, Charles. *The life of our Lord ; written expressly for his children*. (London [etc.] : Associated Newspapers [etc.], 1934). [Geschrieben 1846-1849].  
耶稣传 [WC]

### **Xue, Di** (Beijing 1957-) : Dichter, Schriftsteller

#### *Bibliographie : Autor*

- 2000 Xue, Di. *Coming out of darkness*. Transl. by Zhou Hanqing, Wang Ping, and Robert Coover. In : Manoa ; vol. 12, no 1 (2000). [Betr. Tiananmen].  
<https://muse.jhu.edu/journals/manoa/v012/12.1xue01.html>. [WC]

### **Xue, Dizhi** (um 1994)

#### *Bibliographie : Autor*

- 1994 Xue, Dizhi. *Sha ju lun gang*. (Xi'an : Xi bei ta xue she, 1994). [Abhandlung über William Shakespeare].  
莎剧论纲 [WC]

### **Xue, Fei** (um 1989)

#### *Bibliographie : Autor*

- 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]
- 1989 [Hauff, Wilhelm. *Haofu tong hua*]. Xue Fei yi. (Changsha : Shao nian er tong chu ban she, 1989). [Enthält] : *Die Geschichte vom kleinen Muck, Die Geschichte von Kalif Storch, Das Märchen vom falschen Prinzen, Zwerg Nase, Der junge Engländer, Das kalte Herz, Suids Schicksale*.  
豪夫童话 [Din10]

## Xue, Feng (um 1953)

### Bibliographie : Autor

- 1953 [Gorky, Maksim]. *Xia tian*. Xue Feng yi. (Shanghai : Shang za chu ban she, 1953).  
Übersetzung von Gorky, Maksim. *Lieto = Leto : povest*. (Berlin : J. Ladyschnikow, 1909). =  
*Ein Sommer : Roman*. (Berlin : Malik-Verlag, 1926).  
夏天 [WC]

## Xue, Fengqing (um 1999)

### Bibliographie : Autor

- 1999 [Brontë, Emily]. *Hu xiao shan zhuang*. Aimili Bolangte zhu ; Gao Jihai, Xue Fengqing yi. (Wulumuqi : Xin jiang qing shao nian chu ban she, 1999). (Ying han dui zhao quan yi shi jie wen xue ming zhu xi lie). Übersetzung von Bell, Ellis [Brontë, Emily]. *Wuthering heights : a novel*. (London : T.C. Newby, 1847). = A new ed. rev., with a biographical notice of the authors, a selection from their literary remains, and a preface, by Currer Bell [Charlotte Brontë]. (London : Smith, Elder, 1850).  
此恨綿綿 : 五幕悲劇 [WC]

## Xue, Fengzuo = ### (1628-1680) : Mathematiker, Astronom

### Bibliographie : Autor

- 1662-1664 Smogolenski, Jean-Nicholas. *Li xue hui tong*. Munige deng zhuan ; Xue Fengzuo bian ji. Vol. 1-24. ([S.l.] : Qing Kangxi yuan nian zhi san nian, 1662-1664).  
曆學會通

## Xue, Fucheng (Wuxi, Jiangsu 1839-1894 Shanghai) : Diplomat

### Biographie

- 1885 Xue Fucheng vermittelt im französisch-chinesischen Krieg. [Ren]
- 1889 Xue Fucheng wird Gesandter für England, Frankreich, Italien. [Ren]
- 1890-1894 Xue Fucheng ist Gesandter der chinesischen Gesandtschaft in Brüssel, Belgien. [LCAB]

- 1892 Xue, Fucheng. *Chu shi Ying, Fa, Yi, Bi si guo ri ji* [ID D20741].  
 Xue schreibt : Le pape de Rome avait un pouvoir suprême. Même l'investiture et la déposition d'un souverain étaient en son pouvoir. Quand la France perdit sa guerre franco-allemande et qu'elle retira l'armée qui protégeait le pape, le roi italien prit Rome et en fit sa capitale. Les propriétés du pape furent confisquées et placées sous surveillance stricte. Le pape, inquiet et furieux, n'osa pas s'exprimer...  
 Au cours des siècles passés, les richesses de Rome s'épuisèrent et le peuple s'appauvrit. Le pays fut plongé dans la crise. On dit que depuis l'arrivée du roi à Rome, le pays commence à prospérer. Les constructions et les commerces ont repris. Si l'on en cherche la raison, c'est que le pape ne connaît rien à la politique. Il ressemble sans doute aux bouddhistes chinois qui ne savent pas gouverner ni administrer le pays. Mais Rome fut dominée pendant plus de mille ans par les papes qui ne faisaient que vivre des miettes de la doctrine laissée par Jésus pour tromper le peuple.  
 Selon leur doctrine, il suffit de vénérer Dieu pour obtenir le bonheur. Les connaissances et les arts ne furent pas respectés de sorte que les gens devenaient paresseux et la vie de plus en plus difficile. A l'époque où la puissance du pape connut son apogée, les tributs et les offrandes arrivant sans interruption firent vivre bon nombre de gens. Le peuple, lui aussi, en profita... Dans les temps modernes, le développement des sciences suscita la jalousie de l'Église. Non seulement il fut défendu d'étudier des domaines tels que l'agriculture, le commerce, l'élevage du bétail, les mines et les manufactures, mais ceux qui osaient parler de sciences, d'astronomie, de mathématique et de géographie furent voués à la persécution. Les gens comprirent de quoi il était question. La situation était tout à fait comparable à celle du règne de l'empereur Ch'in qui obscurcit l'esprit du peuple. D'où la pauvreté et la décadence des mœurs. [Ech:S. 17]
- 1894 Xue Fucheng kehrt nach Shanghai zurück. [Rend]

### Bibliographie : Autor

- 1885 Xue, Fucheng. *Chou yang chu yi*. (China : [s.n.], 1885). [Abhandlung über chinesisch-westliche Beziehungen].  
 筹洋刂议
- 1887 Xue, Fucheng. *Zhe dong chou fang lu*. Vol. 1-4. ([S.l. : s.n.], 1887). [Bericht über den französischen Angriff auf Zhenhai (Guangdong) 1886].  
 浙东筹防录 [Humm]
- 1891 Xue, Fucheng. *Chu shi ri ji*. (S.l. : s.n.), 1891). [Bericht über seine diplomatische Mission in Europa von 1890-1891].  
 出使日記  
 [Xue, Fucheng. Selections from *Journal of diplomatic mission to four European countries*. Transl. by D.E. Pollard. In : Renditions ; nos 53-54 (2000)]. [Hum,SunY]
- 1892 Xue, Fucheng. *Chu shi Ying, Fa, Yi, Bi si guo ri ji*. Vol. 1-3. ([S.l. : Zui liu tang, 1892). [Tagebuch über seine Zeit als Diplomat in England, Frankreich, Italien und Belgien].  
 出使英法義比四國日記 : 六卷 [WC]
- 1897 Xue, Fucheng. *Bai lei deng bi shu ji*. In : Wang, Xiqi. *Xiao fang hu zhai yu di cong chao xu bian*. Vol. 11. (Shanghai : Zhu yi tang, 1897). [Bericht über den Sommerkurort Brighton].  
 白雷登避暑記 [AOI]
- 1898 Xue, Fucheng. *Chu shi ri ji xu ke*. ([S.l.] : Chuan jing lou, 1898). [Bericht über seine diplomatische Mission in Europa 1891-1894].  
 出使日記續刻 [Hum]



- 1902 [Xue, Fucheng]. *Le impressioni di un cinese in Italia : brano del giornale di Hsie-fu-ceng, 10 marzo-3 aprile 1891*. Trad. a cura di Z. Volpicelli [Eugenio Volpicelli]. (Napoli : Pierro, 1902). Übersetzung von Xue, Fucheng. *Chu shi Ying, Fa, Yi, Bi si guo ri ji*. (China : Sun Xi jiao jing tang, 1894).  
出使英法義比四國日記 [AreF1]
- 1981 Xue, Fucheng. *Chu shi si guo ri ji*. (Changsha : Hunan ren min chu ban she, 1981). (Zou xiang shi jie cong shu). [Bericht über seine Reisen in Europa].  
出使四国日記

### **Xue, Hailin** (um 1998)

#### *Bibliographie : Autor*

- 1998 [Household, Geoffrey]. *Lie ren*. Housihuode zuo ; Xue Hailin yi. (Taipei : Tian tian wen hua, 1998). (Jing dian dian ying ; 3). Übersetzung von Household, Geoffrey. *Rogue male*. (London : Penguin Books, 1939).  
獵人 [WC]

### **Xue, Hongshi** (1936-)

#### *Bibliographie : Autor*

- 1988 [Dos Passos, John]. *Bei wei si shi er du : Meiguo san bu qu zhi yi*. Yuehan Duosi Basuosi ; Dong Hengxun, Zhu Shida, Xue Hongshi yi. (Shanghai : Shanghai yi wen chu ban she, 1988). (Er shi shi ji wai guo wne xue cong shu). Übersetzung von Dos Passos, John. *42nd parallel*. (New York, N.Y. ; London : Harper & Brothers, 1930).  
北纬四十二度 [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
- 1996 Xue, Hongshi. *Lang man di xian shi zhu yi : Digengsi ping zhuan*. (Beijing : She hui ke xue wen xian chu ban she, 1996). [Abhandlung über Charles Dickens].  
浪漫的现实主义 : 狄更斯评传 [WC]
- 1999 *Digengsi jing xuan ji*. Xue Hongshi, Liu Mingjiu bian xuan. (Jinan : Shandong wen yi chu ban she, 1999). (Wai guo wen xue ming jia jing xuan shu xi). [Abhandlung über Charles Dickens].  
狄更斯精选集
- 1999 [Dickens, Charles]. *Digengsi jing xuan ji*. Xue Hongshi bian xuan. (Jinan : Shandong wen yi chu ban she, 1999). (Wai guo wen xue ming jia jing xuan shu xi). [Übersetzung ausgewählter Werke von Dickens].  
狄更斯精选集 [WC]

### **Xue, Hua** (um 1981)

#### *Bibliographie : Autor*

- 1980 Xue, Hua. *Qing nian Heige'er dui ji du jiao di pi pan : lun ji du jiao de "shi ding xing"*. (Beijing : Zhongguo she hui ke xue chu ban she, 1980). [Abhandlung über die Religion bei Georg Wilhelm Friedrich Hegel].  
青年黑格尔对基督教的批判 : 论基督教的“实定性” [Heg10]

- 1981 [Hegel, Georg Wilhelm Friedrich]. *Heige'er zheng zhi zhu zuo xuan*. Xue Hua yi. (Beijing : Shang wu yin shu guan, 1981). [Übersetzung von ausgewählten politischen Schriften von Georg Wilhelm Friedrich Hegel]. 黑格尔政治著作选 [WC]
- 1983 Xue, Hua. *Heige'er dui li shi zhong dian di li jie*. (Beijing : Zhongguo she hui ke xue chu ban she, 1983). [Abhandlung über Georg Wilhelm Hegels Ansichten über die Philosophie der Geschichte]. 黑格尔对历史终点的理解 [WC]
- 1983 Xue, Hua. *Zi you yi shi de fa zhan*. (Beijing : Zhongguo she hui ke xue chu ban she, 1983). [Abhandlung über *Die Phänomenologie des Geistes* von Georg Wilhelm Friedrich Hegel]. 自由意识的发展 [WC]
- 1986 Xue, Hua. *Heige'er yu yi shu nan ti : yi duan wen ti shi*. (Beijing : Zhongguo she hui ke xue chu ban she, 1986). [Abhandlung über die Ästhetik bei Georg Wilhelm Friedrich Hegel]. 黑格尔与艺术难题：一段问题史 [WC]
- 1988 Xue, Hua. *Habeimasi de shang tan lun li xue*. (Shenyang : Liaoning jiao yu chu ban she, 1988). (Dang dai ta xue shu lin, zhe xue shu xi). [Abhandlung über Jürgen Habermas]. 哈贝马斯的商谈伦理学 [WC]
- 1999 [Heidegger, Martin]. *Xie lin lun ren lei zi you di ben zhi*. Mading Heidege zhu. Xue Hua yi. (Shenyang : Liaoning jiao yu chu ban she, 1999). [Abhandlung über *Über das Wesen der menschlichen Freiheit* von Friedrich Wilhelm Joseph von Schelling]. 谢林论人类自由的本质 [WC]

## **Xue, Jiancheng** (um 1981)

### *Bibliographie : Autor*

- 1981 [Leroux, Gaston]. *Huang shi qi an*. Jiasidong Lelu zhu ; Xue Jiancheng, Xiao Pei yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1981). Übersetzung von Leroux, Gaston. *Aventures extraordinaires de Joseph Rouletabille, reporter*. (Paris : Illustration, 1907). Vol. 1 : *Le mystère de la chambre jaune*. 黄室奇案 [WC]
- 1981 [Mauriac, François]. *Pan chan zai yi qi de du she*. Wang Jiarong, Xue Jiancheng yi. (Beijing : Wai yu jiao xue yu yan jiu chu ban she, 1981). Übersetzung von Mauriac, François. *Le noeud de vipères : roman*. (Paris : B. Grasset, 1932). 盤纏在一起的毒蛇 [WC]

## **Xue, Jiang** (um 1999)

### *Bibliographie : Autor*

- 1999 [Dumas, Alexandre père]. *Hong yan en chou ji*. Dazongma zhu ; Xue Jiang, Wu Lei yi. (Beijing : Qun zhong chu ban she, 1999). (Shi jie wen xue jing dian ming zhu zhen cang ben). Übersetzung von Dumas, Alexandre père. *Le comte de Monte-Cristo*. In : *Le Siècle* (1844). = Vol. 1-2. (Paris : Bureau de l'Echo des feuilletons, 1846). 红颜恩仇记 [WC]

## **Xue, Jingshi** (Yingjia, Sichuan 1178-1228)

### *Bibliographie : Autor*

- 1977 Xue, Jingshi. *Webstühle des Tzu-jen i-chih aus der Yüan-Zeit*. Übersetzung und Kommentar von Dieter Kuhn. (Wiesbaden : Steiner, 1977). Diss. Univ. Köln, 1977. [Zi ren yi zhi 梓人遺制]. [Vitt]

## **Xue, Ju** (um 1987) : Gouverneur von Zhejiang

### *Biographie*

- 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]

## **Xue, Lili** (um 1970)

### *Bibliographie : Autor*

- 1970 [Wilder, Thornton]. *Wei'erde xi ju xuan ji*. Xue Lili, Si Tu, Zhiping tong yi. (Taibei : Jing sheng, 1970). (Jing sheng bian yi wen ku. Dan jiang xi yang xian dai xi ju yi cong). 韋爾德戲劇選集  
1 : *Xiao zhen*. Übersetzung von Wilder, Thornton. *Our town*. Wilder, Thornton. *Our town : a play in three acts*. (New York, N.Y. : Harper & Row, 1938). [Uraufführung McCarter Theater, Princeton, New Jersey, January 22, 1938].  
2. *Chu sheng ru si*. Übersetzung von Wilder, Thornton. *The skin of our teeth*. . (New York, N.Y. : Harper, 1942). [Uraufführung Shubert Theatre, New Haven, Conn., October 15, 1942]. [WC]

## **Xue, Limin** (um 1988)

### *Bibliographie : Autor*

- 1988 [Forster, E.M.]. *Tian shi bu gan she zu de di fang*. Fusite ; Lin Lin, Xue Limin yi. (Beijing : Zhongguo wen lian chu ban she, 1988). Übersetzung von Forster, E.M. *Where angels fear to tread*. (Edinburgh : W. Blackwood, 1905). 天使不敢涉足的地方 [WC]

## **Xue, Ling** (um 2000)

### *Bibliographie : Autor*

- 1993 [Higgins, Jack]. *Feng bao zhong xin*. Jieke Xijinsi yuan zhu ; Xue Ling yi zhu. (Taibei : Qing zhou, 1993). (Pin wei xiao shuo xi lie ; 11). Übersetzung von Higgins, Jack. *Eye of the storm*. (New York, N.Y. : Putnam, 1992). 風暴中心 [WC]
- 2000 [Chateaubriand, François-René de]. *Mu pan hui yi lu*. Xiaduobuliang ; Xue Ling. (Shanghai : Shanghai wen hua chu ban she, 2000). (Di yi tui jian cong shu). Übersetzung von Chateaubriand, François-René de. *Mémoires d'outre-tombe*. Vol. 1-6. (Bruxelles : Meline, 1848-1850). 墓畔回忆录 [WC]

## **Xue, Lingfan** (um 1994)

### *Bibliographie : Autor*

- 1994 [Le Carré, John]. *Dong shan zai qi de jian die*. Yuehan Le Ka'er zhu ; Xue Lingfan yi. (Taibei : Xing guang, 1994). (Dian cang jie zuo ; 6). Übersetzung von Le Carré, John. *The spy who came in from the cold*. (London : Gollancz, 1963).  
東山再起的間諜 [WC]

**Xue, Litai** (um 1990) : Research Associate, Center for International Security and Cooperation, Stanford

*Bibliographie : Autor*

- 1988 Lewis, John Wilson ; Xue, Litai. *China builds the bomb*. (Stanford, Calif. : Stanford University Press, 1988). (ISIS studies in international policy). [WC]
- 1990 [Lewis, John Wilson] ; Xue, Litai. *Da mo shen chu : Zhongguo yuan zi dan mi wen lu*. J.W. Liuyisi ; Xue Litai, Wang Delu [et al.] yi. (Hunan : Guo fang ke ji da xue chu ban she, 1990). Übersetzung von Lewis, John Wilson ; Xue, Litai. *China builds the bomb*. (Stanford, Calif. : Stanford University Press, 1988). (ISIS studies in international policy).  
大漠深处 : 中国原子弹秘闻录 [WC]
- 1991 [Lewis, John Wilson ; Xue, Litai]. *Zhongguo yuan zi dan di zhi zao*. Yuehan. W. Liuyisi, Xue Litai bian zhu ; Li Ding [et al.] yi. (Beijing : Yuan zi neng chu ban she, 1991). (Shi jie yuan zi dan qing dan mi shi cong shu). Übersetzung von Lewis, John Wilson ; Xue, Litai. *China builds the bomb*. (Stanford, Calif. : Stanford University Press, 1988). (ISIS studies in international policy).  
中国原子弹的制造 [WC]
- 1994 Lewis, John Wilson ; Xue, Litai. *China's strategic seapower : the politics of force modernization in the nuclear age*. (Stanford, Calif. : Stanford University Press, 1994). (Studies in international security and arms control). [WC]
- 2007 [Lewis, John Wilson ; Xue, Litai]. *Zhongguo jun shi jue ce ji zhi ji Taiwan chong tu*. Yuehan W. Liuyisi, Xue Litai zhu ; Xue Litai bian yi. (Carle Place, N.Y. : Ming jing chu ban she, 2007). (Zhongguo ju shi xi lie ; 47). Übersetzung von Lewis, John Wilson. *Imagined enemies : China prepares for uncertain war*. (Stanford, Calif. : Stanford University Press, 2006).  
中國軍事決策機制及台灣衝突 [WC]

**Xue, Matthaeus** = Xue Madou (Shanxi 1780-1860 Mengjiafen, Zhili) : Lazarist, Priester

*Biographie*

- 1805 Matthaeus Xue tritt in die Gemeinde der Lazaristen in Beijing ein. [BMiss]
- 1809 Matthaeus Xue wird zum Priester geweiht und ist in der Diözese Beijing tätig. [BMiss]
- 1819 Matthaeus Xue wird Superior der französischen Mission der Kirche Beitang. [BMiss]
- 1827 Matthaeus Xue geht mit seinen Anhängern in die Diözese Nantang. [BMiss]
- 1829 Matthaeus Xue geht nach Xuanhua (Hebei) und reist von dort aus nach Xiwanzi (Innere Mongolei). [BMiss]
- 1848 Matthaeus Xue ist für den Distrikt Xuanhua verantwortlich. [BMiss]

**Xue, Min** (um 1990)

*Bibliographie : Autor*

- 1990 [Pagnol, Marcel]. *Chong man ai de shi dai*. Paniaoer ; Xing Huaiwei, Xue Min yi. (Jinan : Ming tian chu ban she, 1990). Übersetzung von Pagnol, Marcel. *Le temps des amours*. (Paris : Julliard, 1977). (Souvenirs d'enfance ; 4).  
充满爱的时代 [WC]

### **Xue, Qing** (um 1999)

#### *Bibliographie : Autor*

- 1999 [Dumas, Alexandre fils ; Maupassant, Guy de]. *Cha hua nü*. Xiaozhongma zhu ; Xue Qing yi. *Yang zhi qiu yi zi*. Mobosang zhu ; Ai Xin yi. (Beijing : Da zhong wen yi chu ban she, 1999). (Shi jie wen xue ming zhu bai bu. = One hundred classic works of the world literature).  
Übersetzung von Dumas, Alexandre fils. *La Dame aux camélias*. Vol. 1-2. (Paris : A. Cadot ; Bruxelles : Lebègue, 1848). [Übersetzt 1898 ; vermutlich der erste ins Chinesische übersetzte Roman ; Vorlage zur Oper La Traviata von Giuseppe Verdi]. Übersetzung von Maupassant, Guy de. *Boule de suif*. In : Les soirées de Médan. (Paris : Charpentier, 1880).  
茶花女 /羊脂球译自 [WC]

### **Xue, Quan** (um 1983)

#### *Bibliographie : Autor*

- 1983 [Hugo, Victor]. *Bali sheng mu yuan*. Weikeduo Yuguo yuan zhu ; Maike'er Daiweisi [Michael Davis], Maike'er Weisite [Michael West] gai xie ; Xue Quan yi. (Shanghai : Shanghai yi wen chu ban she, 1983). (Shi jie wen xue cong shu). Übersetzung von Hugo, Victor. *Notre-Dame de Paris*. Vol. 1-2. (Paris : C. Gosselin ; Paris : J. Hetzel, 1831).  
巴黎圣母院 [WC]

### **Xue, Renwang** (um 1969)

#### *Bibliographie : Autor*

- 1969 [Huxley, Aldous]. *Mei li xin shi jie*. Hexuli zhuan ; Li Li, Xue Renwang tong yi. (Taibei : Zhi wen chu ban she, 1969). (Xin chao wen ku ; 23). Übersetzung von Huxley, Aldous. *Brave new world*. (London : Chatto & Windus, 1932).  
美麗新世界 [WC]

### **Xue, Shaohui** (1866-1911) : Schriftstellerin

#### *Biographie*

- 1906 *Wai guo lie nü zhuan*. Chen Shoupeng yi ; Xue Shaohui bian. [ID D29955].  
"Mrs. Stowe is a daughter of Beecher the minister. Born in Connecticut on June 15, 1812. When fifteen, she became, at the request of her sister and her neighbors, a teacher at a girls' school in Hartford. After she [Harriet Beecher Stowe] married Pastor Stowe in 1836, her literary talent bloomed under his tutorship. She published a volume of stories called *The mayflower*, which was deemed a suitable school text for young persons, as a result of which Stowe became well known all over New England. In 1851 she wrote an other book called *Uncle Tom's cabin*, which was published in Boston in 1852. This was received very enthusiastically, going into four reprints and selling 400'000 copies. It also sold 500'000 copies in Britain, and was translated into the main European languages, besides being adapted for the stage. It was supplemented in 1853 by the author's *The key to Uncle Tom's cabin*, which enhanced its standing." [Stowe35,Pol4:S. 249]

#### *Bibliographie : Autor*

- 1900 [Verne, Jules]. *Ba shi ri huan you shi jie*. Xue Shaohui ; Chen Shoupeng. (Shanghai : Jing shi wen she, 1900). Übersetzung von Verne, Jules. *Le tour du monde en quatre-vingt jours*. (Paris : J. Hetzel, 1872). (Bibliothèque d'éducation et de récréation).  
環遊世界八十日 [ZurH4]
- 1906 *Wai guo lie nü zhuan*. Chen Shoupeng yi ; Xue Shaohui bian. Vol. 1-4. (Jinling : Jiang chu bian yi guan shu cong ju, 1906). [The lives of foreign women]. [Enthält : Harriet Beecher Stowe].  
外國列女傳 [WC]

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