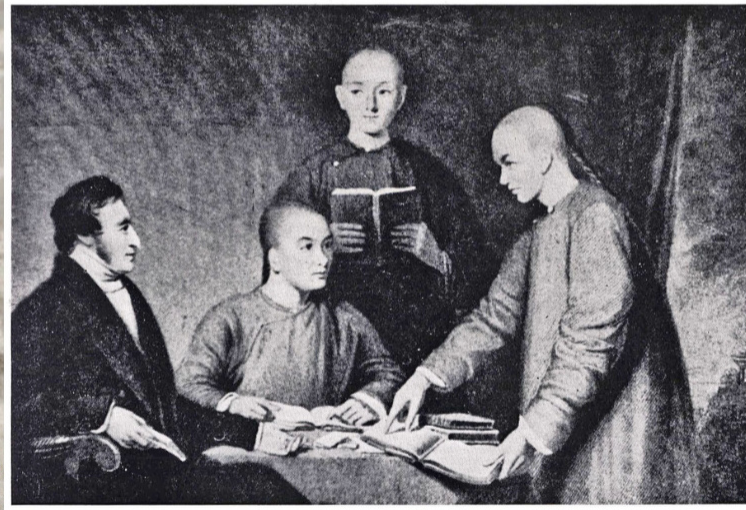


# International Conference



## Knowledge on China

### The Contribution of Sinological Translation, 17<sup>th</sup> to 20<sup>th</sup> Centuries

20 – 22 June 2024

Julius Maximilian University of Würzburg  
with the Chinese University of Hong Kong  
Schelling Forum of the Bavarian Academy of Sciences  
and Hubland Campus South (Z6)

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**20-22 June 2024**

**Julius Maximilian University of Würzburg  
with the Chinese University of Hong Kong**

Organized by Roland Altenburger,  
in cooperation with Lawrence Wang Chi Wong, the Chinese University of Hong  
Kong

# Abstracts

**Thursday, 20 June 2024: First Conference Day**

Venue: Schelling Forum, Klinikstrasse 3

## Panel 1: Roman Catholic Missionaries and Their Translations

**Claudia von Collani** (Würzburg):**Translation Necessary. Joachim Bouvet's *Tianxue benyi***

## Abstract:

The manuscript *Tianxue benyi* written by the French Jesuit and China missionary Joachim Bouvet (1656–1730) played among the apologies of the missionaries in China a quite special role. We do not only have comparably much information about its different levels, but also about its genesis and importance for the Kangxi Emperor and the Chinese. Whereas the treatise was praised by the emperor and by many missionaries, it was condemned by the papal legate Charles-Thomas Maillard de Tournon (1668–1710) in the course of the Chinese Rites Controversy. The contents of the *Tianxue benyi* are not only a continuation of the general line of the Jesuit accommodation but also kind of missing link to Figurism and to an expanded mission theology.

## Bio:

Prof. Dr. Claudia von Collani is specialised on the East Asian mission history of early modern times, namely the Chinese Rites Controversy, inculturation of Christianity, mission theology of early modern times, cultural and scientific exchange between Europe and East Asia, history of science and medicine, and especially Chinese Figurism. She is affiliated to the chair of Missiology and Dialogue of Religions, Faculty of Catholic Theology at the University of Würzburg. She was and is involved in several international research projects, for example about the Far Eastern influence on the German school theatre of the Jesuits, on the Chinese Rites Controversy (Ricci Institute, San Francisco), and the “Acta-Pekinensia-project” at the Ricci Institutes in Macau and Boston, until now 2 volumes appeared, the third one is at print. Her publications include 11 books as author and co-editor, more than 150 scholarly articles, and more than 140 book reviews.

## Panel 1: Roman Catholic Missionaries and Their Translations

**Chiara Bocci** (Leipzig/ LMU München):

***Historia Natural en Caracteres Sinicos: The Earliest Translation of the *Shanhai jing* 山海經 (Book of Mountains and Seas) by José Villanueva (OSA), Manila, 1787***

Abstract:

The archives of the Library of the American Hispanic Society in New York hold an ancient manuscript, dated 1787, which could represent the earliest, unabridged translation of the famous *Shanhai jing* („Book of Mountains and Seas“, ca. 4th to 1st cent. B.C.). Although the manuscript misses the title page, the author refers to it, throughout the work, as a *Historia Natural (en Caracteres Sinicos)*. As far as we know, it never appeared in print and it remains largely unknown.

The author, the Augustinian José (de) Villanueva, missionary in China and Manila, also edited and enlarged the grammar *Arte de la lengua Chinica*, written by his superior Juan Rodriguez, OSA: this is the only work authored by the two Augustinians, which has received some attention until today.

Villanueva's manuscript shows a regular, clear handwriting and a rich corpus of commentaries and notes, to explain difficult passages and give information on particular names and events. The author's statements in the preface, about his handling of translation issues, appear of special interest and show that he was indeed concerned about this point. Moreover, the book is provided with hand drawn copies of the famous illustrations of the *Shanhai jing* (Ming, Qing dynasty).

During my talk, I will present the manuscript in all its main aspects: the possible reasons behind this ambitious project, against the background of the Spanish and Papal cultural politics, translation issues, the author's own system of phonetic transcription, and other relevant points.

Bio:

From 2021 to 2024 Chiara Bocci has been teaching, working and writing her Ph.D. thesis at Ludwig-Maximilians-University Munich. Her research mainly focuses on the cultural history of animals and plants in premodern China (in *bencao* 本草 and *biji* 筆記 literature, especially during the Tang dynasty) with special focus on philological aspects. Furthermore, she has published articles on early western missionaries in China concentrating on the same aspects (zoology and botany). Another of her research fields includes modern Chinese theater, including a full translation of the drama *Shanhai jing zhuan* 山海經傳 by Gao Xingjian 高行健 into German. Since April 2024 she is working at the Institute of East Asian Studies at the University of Leipzig.

## Panel 2: Protestant Missionaries and Their Translations

**Benjamin Penny** (ANU, Canberra):

**Manstealers: Slavery in 19<sup>th</sup> Century Chinese Bibles**

Abstract:

Following on from my work on the translation of terms in the so-called Vice Lists of the New Testament as they applied to sexuality, in this talk I will examine another of the terms in that list, namely *andrapodistais*. Typically translated in modern Bibles with “slavery” or similar words, the exact meaning of this Greek term is obscure. Clearly, it would be odd for “slavery” to be regarded as one of the major sins in the Vice Lists as it appears to be endorsed in many other places in the Hebrew Bible and in the New Testament. In this paper I will examine how translators of the Bible into Chinese dealt with the term from the late 18<sup>th</sup> to the early 20<sup>th</sup> centuries and exactly what it was they told the Chinese they could not do. I will also consider this question partly in the context of the Qing legal code to examine whether missionary translators had one eye on contemporary Chinese practice.

Bio:

Benjamin Penny is Professor of Chinese History and Religion in the ANU School of Culture, History & Language and Head of the ANU Taiwan Studies Program. His most recent book is *A Young Englishman in Victorian Hong Kong: The Diaries of Chaloner Alabaster*. Other projects he is involved in include Taiwanese new religions and Song dynasty Daoist text history.

## Panel 2: Protestant Missionaries and Their Translations

**Lisa Kerl** (Münster):

**“Various Blossoms of Chinese Intellectual Life”: Translations in the Publications of the Evangelical Missionary Society in Basel**

Abstract:

The Swiss-German Basel Mission (BM) was one of many Missionary Societies worldwide that aimed to bring the gospel to China. Around 1900 the BM had already established several stations in the province of Guangdong and had formed a relatively stable Christian community among the Hakka-Chinese. Like many other societies, the BM agreed to the understanding that, in order to be able to evangelize properly among a nation with such a strong cultural imperative like China, missionary personnel ought to learn not only colloquial Chinese, but study classical Chinese literature to gain an understanding of Chinese thought. In the rich archive materials of the BM, this first encounter of missionaries – men and women alike – with Chinese philosophical texts is well documented: missionary personnel had to write regular and detailed reports back to the leadership in Basel, accounting for their activities as well as delivering interesting anecdotes or edifying essays that could be published in missionary periodicals. It is evident in these reports that, in order to paint a picture of Chinese intellectual thought to a public that was largely unfamiliar regarding China as a whole, many missionaries included their own translations of classical texts, such as for example the Mengzi (孟子), and added their own philosophical musings. It is the aim of this paper to point out in detail how the image of China, “translated” through these translations in the reports, is almost always ahistorical, overly homogenous, and romanticized, and serves mainly the purpose of finding connecting factors for Christian teachings.

Bio:

Lisa Natascha Kerl, M.A., studied sinology and cultural anthropology and is currently a research associate at the Institute of Sinology and East Asian Studies and the Cluster of Excellence “Religion and Politics” at the University of Münster, where she is working on her doctoral thesis about knowledge transfer of China missionaries in the 19/20<sup>th</sup> century.

## Panel 3: English Translators Based in Canton/Macao

**Lawrence Wang Chi Wong (CUHK):**

**“To Promote a Good Feeling Between this Country and My Own”: The Political Functions of the Non-Political Translations of Robert Thom (1807-1846)**

**Abstract:**

As an interpreter at Her Majesty’s Service during the Opium War, Robert Thom translated many important diplomatic documents which made long-term political consequences, one of which was the controversial Supplementary Treaty in 1843. The present paper nevertheless studies his non-political translations, starting from the Aesop’s Fables in 1838 to the Chinese And English Vocabulary in 1843, and the Chinese Speaker, published shortly before his death in 1846. By analyzing the paratexts such as their prefaces, together with the private letters and other publications of Thom, it argues that these translations served a key political purpose, which is, in his own words, “to promote a good feeling between this country and my own”. This makes Robert Thom a unique and remarkable case in the history of Sino-Western relations.

**Bio:**

Lawrence Wang-chi Wong received his BA (Hons) and MPhil from the Department of Chinese, University of Hong Kong, and earned his PhD at the School of Oriental and African Studies, University of London. He is at present Professor Emeritus and Research Professor at the Department of Translation, The Chinese University of Hong Kong (CUHK), after serving as its Chairperson and Professor of Humanities for over a decade. His main research areas are translation history of 18-20th century China, 20th century Chinese literature and Hong Kong cultural studies. His most recent projects are about the role played by translation in Sino-British relations since the late 18th century.

## Panel 3: English Translators Based in Canton/Macao

**Patricia Sieber** (Ohio State):

**The First Anglophone Notice of Mulan? Peter Perring Thoms (1790-1855), the *Baimei xinyong tuzhuan* 百美新詠圖傳 (ca. 1805), and the Sinological Historiography of Imperial & Late Imperial Chinese Women**

Abstract:

One of the major accomplishments of Chinese studies in recent decades is the systematic exploration of the lives and the literary works of Chinese women in dynastic China. Arguably, the influx of feminist methods and the entry of female scholars into the field contributed to such an impetus for scholarly innovation. Interestingly, long before these contemporary trends propelled imperial and late imperial women into the scholarly, limelight, Peter Perring Thoms (1790-1855), a printer hired by the British East India Company (EIC) to manage and execute Robert Morrison's *A Dictionary of the Chinese Language* (1815-1823) project, drew attention to female-authored literature. In 1824, he published a compendium of translations with two reputable London firms under the full title *Chinese Courtship, In Verse, To Which is Added, an Appendix, Treating of the Revenue of China* (1824). In addition to featuring a complete translation *The Huajian ji* 花箋記 (The Romance of the Flowery Notepaper, 1714) under the title *Chinese Courtship* (Altenburger 2015; Sieber 2015/Xia 2016), the work also contained Bio:graphical and literary excerpts from a High Qing-dynasty compilation *Baimei xinyong tuzhuan* (RM 108, ca. 1805) (Wang 2007; Zhao 2010). In this paper, building on recent scholarship (Yu and Yan 2023), I will seek to address the following questions: Relative to the hundred women represented in the original text, what types of Bio:graphies did Thoms select? Across the thirty figures that he chose from that and other sources, did he favor certain themes? What kind of translation strategies did he apply? How do his choices compare to the works on Chinese women by contemporaneous EIC elites (Wong 2015)? Given Thoms' overall corpus of translations, the EIC context, and the sinological debates at the time, what might have been his motivations for such a translation venture? And what if any afterlife did such translations have in terms of how they mediated knowledge about Chinese women's lives and literature in the annals of sinology and in the public realm?

Bio:

Patricia Sieber/夏頌 is a Professor of Chinese Literature in the Department of East Asian Languages and Literatures and the Inaugural Director of the Translation and Interpreting Program at The Ohio State University (Columbus, OH, USA). She is the author of *Theaters of Desire: Authors: Readers, and the Reproduction of Chinese Song-Drama, 1300-2000* (Palgrave Macmillan, 2003; Chinese edition to appear with Guangxi Normal University Press), the co-editor of *How To Read Chinese Drama: A Guided Anthology* (Columbia University Press, 2022; Chinese edition to appear with Sanlian Press), *How To Read Chinese Drama in Chinese: A Language Companion* (Columbia University Press, 2023), *Ecologies of Translation in East and South East Asia, 1600-1900* (Amsterdam University Press, 2022), the editor of *Red is Not the Only Color* (Rowman and Littlefield, 2001) and the founding editor of the Chinese Theater Collaborative/華語戲聚 (CTC) digital resource center. Her essays on the transnational fate of mixed-register ("vernacular") Chinese literature in early modern Europe have appeared in English and in Chinese translation in *Representations, East Asian Publishing and Society, Towards a History of Translating, Sinologists as Translators from the Seventeenth Through the*



*Nineteenth Centuries* and *Fanyi shi yanjiu* 翻譯史研究. She regularly teaches courses on translation and interpreting and is a co-organizer for the *xiqu*-focused summer translation institutes known as “Summer Translation Collaborative.”

## Panel 4: Translations of Legal Texts

**Rui Liu** (Nanjing University of Posts and Telecommunications):

**Where to Find Knowledge of Chinese Commercial Law? The Mixed Court Cases in Jamieson's Translation of the Qing Code**

Abstract:

In the English translation history of the *Great Qing Code* (*Daqing Lüli* 《大清律例》), Geroge Jamieson emerged as a unique figure who voiced his concern over the dearth of knowledge of Chinese commercial law in the Code. Consequently, he turned to customary law in cases adjudicated in the Shanghai International Mixed Court as recourse. Viewing the cases as an extension of his translation endeavors, Jamieson made substantial contributions to the exploration of customary law in the Mixed Court, uncovering insights absent in other English translations of traditional Chinese legal codes. Through a nuanced textual and contextual analysis, this article delves into the underlying factors fostering this practice and examines his construction of Chinese commercial law. The study reveals that Jamieson's emphasis on customary law in the Mixed Court stemmed from his English legal education and his judicial experience. Furthermore, against the backdrop of China's efforts in formulating a new civil code, Jamieson harbored aspirations to influence Chinese legislators. Mindful of the Oriental-Occidental legal encounter within the Mixed Court, his conception of Chinese commercial law not only encompassed indigenous customary practices but also integrated elements from Western law.

Bio:

Rui Liu is a lecturer in the School of Foreign Studies at the Nanjing University of Posts and Telecommunications. She obtained her Ph.D. in translation studies from the Chinese University of Hong Kong. Her research interests include legal translation, translation history, translation and colonialism, translation and sinology. She is currently conducting a research on translations of Chinese legal classics and their cultural and judicial impact. Her articles appear in journals such as *Translation and Interpreting Studies*, *Translation Studies*, *Perspectives*, *Journal of Translation Studies*, *Translation Spaces*, among others.

## Panel 4: Translations of Legal Texts

**Kerstin Storm** (Münster):

**Karl Bünge (1903-1997) and His Translations of Chinese Legal Texts**

Abstract:

In 1947, Karl Bünge, a trained jurist who had also been studying Chinese at the Seminar for Oriental Languages in Berlin, claimed in a private letter, that he was planning to devote his whole life to the study of Chinese legal history. However, his subsequent distinguished career as a diplomat with assignments such as German Consul General to Hongkong and ambassador to South Korea somewhat got in the way of his original intention. And yet, although professionally he took a different path, Karl Bünge left us numerous writings on premodern and contemporary Chinese law as well as many valuable and extensive translations, e.g., the legal chapters (*Xingfa zhi*) of the *Old and New Tang History* and excerpts of the institutional histories *Tang huiyao* and *Tongdian*. His most extensive translation, though, is his richly annotated rendering of the complete *Tang Code* (*Tanglü shuyi*), which remains unpublished until today.

Having spent about six years in China between 1937 and 1945, Karl Bünge also introduced, commented on, and contextualized China's then rapidly changing legal situation and provided translations of newly drafted laws, always having his finger on the pulse of the time.

More than 90 percent of Bünge's works are written in German and thus accessible only to the German reading community. In addition, since the research field of Chinese legal history seems to be losing its former importance in current German Sinology, there is the risk that the name of Karl Bünge might share the same fate some day despite his outstanding scholarly merits. Thus, this contribution aims at introducing Karl Bünge's life and career as well as critically honoring his scholarly accomplishments with a strong focus on his published and unpublished translations.

Bio:

Kerstin Storm studied sinology, political science and economics at the University of Münster and National Taiwan Normal University. In her dissertation she analyzed the literary theme of children and childhood in the poetry of Bai Juyi (Ostasien Verlag, 2014). From 2020 to 2022 she led the BMBF-funded research project "Variety and variability of indigenous perceptions of age and ageing in Chinese poetry" at the University of Trier; her habilitation thesis included a study on the connection of law and literature in examination essays from the Tang dynasty. As a visiting researcher, she spent time at the College of Liberal Arts/National Taiwan Normal University and at the Institute for Research in Humanities/Kyoto University. In 2022 she became full professor at the Institute of Sinology and East Asian Studies/University of Münster. Her current research focuses on early medieval and medieval Chinese literature as well as Chinese legal history.

## Keynote Address

**Timothy H. Barrett** (SOAS, London):

**The Importance of Religious Factors in British Literary Knowledge of China Before the Opium Wars**

Abstract:

Thanks to the previous conferences in this series, we are building up an impressive picture of the various individuals who attempted to convey a knowledge of China to Europe and beyond. But there are some themes that persist beyond the confines of a single life, and the presence of religious factors over the course of time, influencing both missionary and non-missionary approaches, is one of these. Here an attempt is made at giving an overview of such factors as they affected British discourse concerning China. These included not simply a patriotic Protestant bias that put the British at odds with some other European nations but also divisions between various elements within British Protestantism itself. The survey concludes before the first of the unequal treaties but should provide some account of the interplay of religious and national factors in the diversity of approaches to writing about China that had by then developed in Europe.

Bio:

T. H. (Tim) Barrett studied Buddhism at Yale after graduating from Cambridge. Returning to teach in Cambridge in 1975, in 1986 he then became Professor of East Asian History at SOAS, London, publishing on the history of religion in East Asia, with a primary focus on medieval China, and on the history of the understanding of China in Britain. From 2014 he has been Professor Emeritus.

**Friday, 21 June 2024: Second Conference Day**

Venue: Hubland Süd, building Z6, room 2.013

## Panel 5: Knowledge Transmission via Translation

**Roland Altenburger** (Würzburg):**“I Do Not Know a Book More Deserving of the Study of Foreigners”: Translations of the *Sacred Edict (Shengyu)* into the European Languages**

## Abstract:

There had been a tradition of exhortations by the emperor to the common folk ever since the early Ming. In the Qing, this tradition was resumed by the young Kangxi emperor who in 1670 established sixteen maxims, termed as *The Sacred Edict (Shengyu)*, that were meant to be propounded at village assemblies throughout the empire. For fifty years, this was done in free improvisation, until the Yongzheng emperor, in 1724, issued his *Amplified Exhortations of the Sacred Edict (Shengyu guangxun)*, in which he interpreted Kangxi's maxims in short essays in classical style, which then became the basis of various vernacular, even colloquial adaptations suitable for oral presentation. The most influential among these was Wang Youpu's paraphrase in colloquial Mandarin – a text to be read out aloud.

*The Sacred Edict*, due to the outstanding significance attributed to it, circulated in various versions and countless editions and thus was among the most widespread texts of the Qing. Therefore, it is hardly surprising, that foreigners in China, throughout the 19<sup>th</sup> century, also showed great interest in this text – for various reasons: as an essentialized representation of Chinese social-political ideology; as a panorama of Chinese everyday ethics; and as a textbook for learners of classical and colloquial Chinese. Some Protestant missionaries even considered it the closest Chinese counterpart to the gospel, and even as a model of preaching to Chinese commoners.

The sinological interest in *The Sacred Edict* also manifested in a number of translations into various European languages. The present paper outlines the history of its translation and discusses in context its most influential renditions, including those by William Milne (1817), Thomas Staunton (1822), Théophile Piry (1879) and Frederick W. Baller (1892).

## Bio:

Roland Altenburger is Professor of East Asian Cultural History at the Julius Maximilian University (JMU) of Würzburg. His main fields of research are Ming-Qing narrative literature, the cultural and social history of the late imperial period, regionalism and the representation of place in literature, and literary geography. His major publications include the monograph *The Sword or the Needle: The Female Knight-errant (xia) in Traditional Chinese Narrative* (2009) and the co-edited volume *Yangzhou, A Place in Literature: The Local in Chinese Cultural History* (2015).



## Panel 5: Knowledge Transmission via Translation

**Chunhui Lu** (Macau):

**The Portuguese Translation of *Monograph of Macao* by Luís Gonzaga Gomes: Pioneer in Disseminating the First Work on Macao**

Abstract:

Macao has long served as a pivotal point in China's contacts with the global community and contributed to the exchange of knowledge between East and West. Characterized by the coexistence of heterogeneous cultures, this territory has given birth to a group of sinologists over more than 400 years, many of whom, unfortunately, remain obscure within non-Portuguese academic circles. Among these scholars, Luís Gonzaga Gomes (1907 – 1976), renowned as a sinologist, educator, historian, writer, and musicologist, emerges as a prominent figure in Macau's 20<sup>th</sup> century history. In addition to producing a substantial amount of original works on Chinese studies, Gomes's role as a translator, coupled with his identity as a *filho da terra* (son of the land, i.e., Macanese), distinguishes him from his contemporaries. One of his notable contributions to the dissemination of Chinese knowledge in the Western world is his pioneering translation of *Aomen Jilüe* 澳門紀略 (*Monograph of Macao*) into Portuguese, titled *Ou-Mun Kei-Leok, Monografia de Macau*, initially published in 1950. Authored by Chinese local mandarins Yin Guangren and Zhang Rulin and first issued in 1751, the *Monograph of Macao* is recognized as the inaugural work delineating the history, politics, and society of this port city, drawing upon a rich array of Chinese source materials. Furthermore, it offers insights into the Chinese official perspective on foreign cultures, represented by Portuguese customs, in the mid-18<sup>th</sup> century. To fully appreciate Gomes's contribution as a translator, besides conducting a comprehensive analysis of the translation, it is imperative to move beyond the text itself and consider the author's personal and social context, as well as his sinological writings and related works published in the same period by other authors, thereby situating his contribution within the broader context of scholarly publishing history.

Bio:

Lu Chunhui holds an MA in Translation Studies from the University of Macau (UM) and is currently pursuing a Ph.D. in Literature and Intercultural Studies at the same institution. He currently serves as a Portuguese Instructor at UM's Department of Portuguese and is the lecturer for a Massive Open Online Course (MOOC) titled "Portuguese Language and Culture", available on two Chinese platforms. His research primarily focuses on Translation History, Intercultural Studies, and Macau History. He has authored a textbook and fifteen articles published in various journals and books. Furthermore, he has served as the editor of an academic book and is also actively engaged in literary translation.

## Panel 6: The Challenges of Translating Masterworks

**Monika Gänßbauer** (Stockholm):

**The Translator Erik Folke and Swedish Translations of the *Zhuangzi***

Abstract:

In this paper I will compare and contextualize Swedish translations of the *Zhuangzi*, with a focus on translation projects by Erik Folke, Bernhard Karlgren and Göran Malmqvist.

Erik Folke, “a respected missionary but a neglected sinologist” (Rongen) has - with his first translation of the *Zhuangzi* into a Scandinavian language – in my view significantly contributed to sinology. Bernhard Karlgren who has been described as ‘the towering figure of sinology in Sweden’ also presented a few texts from the *Zhuangzi* in Swedish translation; and although retranslations of the *Zhuangzi* have not been taking place much in the Swedish context, Göran Malmqvist, well-known sinologist and member of the Swedish Academy, had, during the last years of his life, worked on re-translations of texts from the *Zhuangzi* that were posthumously published.

I will also take a closer look at these sinologists’ mode of translation, compared with a few English and German translations of the *Zhuangzi*.

Bio:

Monika Gaenssbauer is professor of Chinese language and culture at Stockholm University and a literary translator. She earned her PhD at Bochum University and got her post-doc degree (habilitation) at Erlangen University. During the years 2014-2017 she was honorary professor of translation studies at the Open University of Hong Kong.

## Panel 6: The Challenges of Translating Masterworks

Lily Li (CUHK):

**Raymond Dawson and His *Shiji* 史記 Translation: A Reflection of the Practical Approach in British Sinology**

Abstract:

This paper examines Raymond Dawson's 1994 translation of Sima Qian's Historical Records (*Shiji*), also known as Records of the Grand Historian, situating it within the tradition of British sinological studies in the latter half of the 20th century. Published as part of the prestigious Oxford "World's Classics" series, Dawson's translation aimed to make the rich historical narratives of this seminal work accessible to general Western readers.

Through a close analysis of Dawson's translation methods and supplementary paratexts, this paper explores how his clear, contextualizing approach reflects the practical priorities of the translation project. It also compares Dawson's translation to other prominent English *Shiji* versions in terms of intended readership, translation approaches and stylistic choices. Moreover, it considers how governmental and institutional forces may have influenced Dawson's focus on providing a popular rather than scholarly *Shiji* translation. By situating Dawson's work within its academic milieu, this paper examines how Dawson's translation both exemplified and was shaped by the pragmatic orientation that characterized much of British sinology during this period.

Bio:

Li Li 李俐 holds a Ph.D. in Translation Studies and is a Lecturer of the Department of Translation at The Chinese University of Hong Kong. Her research interests include translation history, sinological translation, and translation theory. Her current research project explores the scholarly nature of sinological translation, with a specific focus on translating Chinese historical classics, particularly Sima Qian's *Shiji*.

## Panel 7: Early Translations from Novels

Lingjie Ji (CUHK):

**The Chinese Novel or/as a Source of Knowledge: “Scraps from Chinese Mythology” in *The China Review* (1872-1901)**

Abstract:

This article explores the ways in which Sinologists’ translation manipulates the blurry categorical division between Chinese fiction and folk religion texts to produce the knowledge about China. Published in the leading Sinological periodical *The China Review* (1872–1901), “Scraps from Chinese Mythology” is a series of English translations of excerpts from four Chinese “gods and demons novels” (shenmo xiaoshuo 神魔小說) collectively known as the *Si you ji* 四遊記 (The Four Journeys). The four Chinese novels contain numerous stories, concepts, and description of rituals from Chinese Buddhism, Taoism, and the folk religion. This article argues that, without explicitly specifying either the Chinese original or the English translation is from a work of novel, the translator, the American missionary Dyer Ball (1796–1866), and the annotator, his son and Sinologist James Dyer Ball (1847–1919), appropriate the translation to become a point of references to Chinese religion and folklore. This article examines the textual and cultural translation of religious knowledge found in “Scraps from Chinese Mythology” by analyzing the cultural parameters within which the translation is situated, the translation strategies, and the extensive footnotes provided by the annotator that serve multiple purposes, including offering detailed background knowledge on Chinese religion and quoting English-language religious and literary works for comparative reading. This article also discusses the comparative and interdisciplinary perspective and method adopted in the translation that connect the East with the West as well as weave together religious, literary, and folklore studies. It finally considers the significance of the periodical *The China Review* as a site for knowledge production, wherein the translation makes constant intertextual references to other publications and the community of Sinologists who are active in the same periodical.

Bio:

Lingjie Ji took her PhD in Chinese Studies at the University of Edinburgh. She is now Assistant Professor in the Department of Translation at The Chinese University of Hong Kong. Her research interests include translation history, literary translation, and generally the literary and knowledge exchange between China and the Anglophone world during the long nineteenth century. Her current research projects focus on the British sinologists’ writings and translations of Chinese literature, investigating the interplay between literary translation and Sinological knowledge. She has published articles on *Monumenta Serica*, *Journal of Oriental Studies*, *Journal of Translation Studies*, and *Archiv orientální: Journal of African and Asian Studies*. Her monograph, *Chinese Literature in English Sinology: Cultural Translation of Literary Knowledge, 1807-1901*, is forthcoming with Edinburgh University Press.

## Panel 7: Early Translations from Novels

**Siyang Shuai** (East China Normal University, Shanghai):

**A “True History” of Ancient China: S. Wells Williams’ Unpublished Translation of *Dongzhou Lieguozhi* 東周列國志**

Abstract:

As the first Chinese professor in the United States, S. Wells Williams (1812-1884) is known for his contributions to American knowledge of the Chinese language, religions and natural products. However, his lesser known contribution lies in his involvement in early scholarship on the history of East Zhou Dynasty (B.C. 770-B.C. 256). Williams achieved this through his translation of *Dongzhou lieguozhi*, or *Chronicles of the Eastern Zhou Kingdoms* 東周列國志, a historical novel by the late Ming Dynasty writer Feng Menglong 馮夢龍 (1574-1646). Starting in the late 1850s, Williams dedicated almost 20 years to translating 19 chapters of the original into English. He undertook this project as a means of historical research, believing that the novel is “not a mere story book” but “near to the true history” of a crucial period in development of Chinese feudalism. He also tried to present the book as historical records rather than a fictional work by making various adjustments to the original. While part of the translation was published in 1880, the full translation manuscript remained overlooked in the “S. Wells Williams Family Papers”. This paper provides an overview of the content of the newly discovered manuscript. Making use of relevant archival sources, it further investigates the origin of the translation project and the reasons behind Williams’ failure to publish the complete translation. More importantly, the paper analyzes how Williams generated knowledge about Ancient Chinese history through his translation of a literary work. By so doing, it sheds light on the modes of knowledge production in 19<sup>th</sup> century American Sinology.

Bio:

Siyang Shuai is Lecturer and Chenhui Scholar at the Department of Translation, East China Normal University. He obtained his Ph.D. from the Chinese University of Hong Kong. His major research interest lies in Chinese translation history, especially the translation activities of protestant missionaries in 19<sup>th</sup> century China. He has single-authored several articles that appeared in peer-reviewed journals. He is now preparing a monograph on S. Wells Williams, one of the first American missionary to China, with focus on Williams’ diplomatic translation activities and their influence on early Sino-U.S. relations.



## Panel 8: Literary Translations into German, French and Italian

**Wenjing Han** (Frankfurt):

**Translation as Knowledge Transfer: Motives and Goals of the German Translations of *Liaozhai zhi yi* in the 20th Century**

Abstract:

Since the 19th century, there have been numerous translations of individual stories or the entire *Liaozhai* into various languages. *Liaozhai's* stories have aroused the interest and fascination not only of Western sinologists and China experts, but also of Western writers and intellectuals, and play an interesting role in the cultural exchange and knowledge transfer between China and Germany.

This presentation will focus on *Liaozhai* anthologies in German-speaking countries in the 20th century. Two important English translations by Giles (1880) and John Minford (2006) will also be considered. The translators of *Liaozhai* anthologies in German-speaking countries are very diverse: there are sinologists (such as Schmitt, Rösel) or highly educated scholars (such as Buber) or writers (such as Borges) or Chinese Germanists (such as Zhang). Therefore, it is important to gather information about the relevant actors who influenced the decisions about the motives and goals of the translations. The paratexts, in particular the prefaces, introductions and epilogues of individual translators, offer a further significant avenue for gaining insight into the motives and goals of *Liaozhai* translations. Many translators have provided information about their motives and goals in their prefaces, introductions, and epilogues (ethnological/literary/general cultural knowledge transfer). In the case of cultural transfer, they also identified the (translation) problems (e.g., the importance of fox culture in Chinese folklore, puns and literary allusions) and the measures they took to facilitate understanding for their target audience (e.g., additions, changes, or adaptations).

This presentation will attempt to answer the question of how, why, and to what extent the German translations of *Liaozhai* conveyed knowledge about China. The case study will employ the paratexts, namely prefaces, introductions and epilogues, of the translations of *Liaozhai*.

Bio:

Wenjing Han is a Ph.D. candidate at the Department of Sinology, Goethe University Frankfurt. Her research focuses on Chinese-German (literary) translation and transculturality. She received the CSC doctoral scholarship from 9/2018 to 8/2022. Previously, she studied German language and literature at the bachelor and master level at the Ocean University of China in Qingdao and at Shandong University in Jinan. Her current Ph.D. project is "Translation as Cultural Transfer: Classical Chinese Literature in the West - The Example of German Translations of the Narrative Collection *Liaozhai zhi yi* (Records of the Strange from the Studio of Leisure) by Pu Songling (1640-1715)".

## Panel 8: Literary Translations into German, French and Italian

**Gao Changxu** (Rome, Sapienza):

**The “Tao” in Italy: Alberto Castellani (1884-1932) and the Translation of the *Tao Te Ching***

**Abstract:**

When did the Tao Te Ching first arrive in Italy? And who was the first to translate it directly from Chinese into Italian? It is now well-known history that the latter half of the 19th century marked the period of the newborn Italian Sinology, with Italian Sinologists frequently studying in France and subsequently translating Chinese philosophical and classical literary works from French into Italian (Bertuccioli 1991, Masini 1999, Brezzi 2017). It was not until the early 20th century that Italian translations of the Tao Te Ching (Daodejing 道德經) began to emerge (Evans 1905, Evola 1923), but they were not direct translations from the Chinese. This paper focuses on Alberto Castellani's (1884-1932) direct translation of the Tao Te Ching into Italian (Castellani, 1927), paying special attention to his handling of key concepts such as "Tao" and "Te," and examining how his translation differs from previous versions. The paper also intends to analyze Castellani's interpretations of Daoist cosmology and philosophy of life, and how he innovated upon the understandings of his predecessors like Carlo Puini (1839-1924) and Giovanni Vacca (1872-1953). Furthermore, this paper examines a lesser-known aspect: during the period of his translation work on the Tao Te Ching, Castellani also served as a professor of Languages and civilizations of the Far East at the University of Florence (1925-1927). Thus the paper also aims to investigate potential interconnections between his translation efforts and his pedagogical work, as well as how this interplay corroborates his contributions to the dissemination of ancient Chinese philosophical knowledge in Italy in the 1920s.

**Bio:**

Changxu Gao received his Ph.D. in the Civilization of Asia and Africa from Sapienza University of Rome, where he is now a Postdoctoral Researcher. His research interests include exploring the dissemination of Italian literature in China through the network of intellectuals during the modern era. He has published several articles on the dissemination of Italian literature in modern China, including 'The study of modern Italian literature and Luigi Pirandello in Xu Xiacun's Modern Southern European Literature,' published in *Costellazioni* in 2020 (Issue 13, pp. 85-97), and 'Study in Mobility: Tian Dewang and His Experience at the University of Florence (1935–1937),' in *Words and Visions Around/About Chinese Transnational Mobilities 流动*, edited by Miriam Castorina and Valentina Pedone, Florence: Firenze University Press, 2023, pp. 83-97.

**Saturday, 22 June 2024: Third Conference Day and Departure**

Venue: Hubland Süd, building Z6, room 2.013

## Panel 9: Translating Forensic and Medical Texts

**Raffaella Rettinger** (Würzburg):**How to Dissect a (Literary) Body: The *Xiyuan jilu* as First Forensic Record and its Many Translations**

## Abstract:

As the oldest known forensic record, the *Xiyuan jilu* 洗冤集錄 (Collected Cases of Injustice Rectified) by Song Ci 宋慈 (1186–1249) was originally meant to be a criminal investigations textbook for coroners and has since then been widely used as guideline for both judicial and medical procedures. Still consulted in China, Japan, and Korea up until the 19<sup>th</sup> century, it is not surprising that Western scholars also took an interest in the text with the first abbreviated translation done by French Jesuit Pierre-Martial Cibot (1727–1780) in 1791. Translations into English, Dutch, German and other languages followed soon after.

Based on the text's content, it is not surprising that most of the early translators were (military) doctors, with the majority living in China. However, it was the Sinologist Herbert Giles (1845–1935) who in 1924 first strongly emphasized the impact *Xiyuan jilu* had for the Western understanding of the history of forensic medicine. What made the text stand out was not only the preserved medical knowledge of the Song dynasty, but its lasting impact on Chinese judicial and forensic practices up to the Qing dynasty. Such a long tradition led to both, fascination, and ridicule by Western scholars of medicine.

By looking at translations from French, English, and German, this paper seeks to trace the different motivations and intentions of translators, reaching from enriching knowledge about forensic medicine, juristic practices, and ancient Chinese history and literature to downplay Chinese forensic knowledge and using the text as propaganda tool to present the backwardness of Chinese culture.

## Bio:

Raffaella Rettinger holds a master's degree in Sinology and a Certificate in Intercultural Communication from Ludwig-Maximilians-University Munich (LMU). During her bachelor's program, she spent a semester abroad at Beijing Normal University, China. Furthermore, as recipient of a one-year PROSA-scholarship she further deepened her Chinese Studies research as well as her knowledge of Japanese language and culture at Osaka University, Japan. She graduated 2021 with a study on premodern Chinese literature from LMU Munich. As a DAAD-scholarship recipient, she spent a year (2022-2023) at the Center of Chinese Studies of the University of California, Berkeley. Since September 2021 she has been a research and teaching assistant at the Sinology department of the University of Würzburg.

In her dissertation project she explores the influence of tattoos within Chinese history and sociopolitical contexts by looking into (mostly premodern) vernacular narrative, linking it with legal and historical texts and findings. She especially focuses on the concepts of individualism and self-depiction, authority and power, honour and shame, ownership, corporeality, and regionalism.

## Panel 9: Translating Forensic and Medical Texts

**Rüdiger Breuer** (Bochum):

**Manfred Porkert (1933–2015) and Paul Unschuld (b. 1943) and their Contribution to the Knowledge about Traditional Chinese Medicine**

Abstract:

Traditional Chinese Medicine (TCM) has garnered global attention due to its deep-rooted origins in Taoist philosophy and its holistic approach to health and wellness. This paper delves into the historical development of TCM, its modern “reinvention” and its dissemination to the Western world, focusing particularly on the pivotal contributions of German sinologists Manfred Porkert (1933–2015) and Paul Unschuld (b. 1943) to the understanding of TCM in Germany and beyond.

Porkert’s extensive research and writings, including groundbreaking works like *Clinical Chinese Pharmacology* (1978), paved the way for a deeper appreciation of Chinese medicines and healing practices. His involvement in academic institutions worldwide underscores his influence on TCM scholarship. Similarly, Unschuld’s expertise in Chinese medical history and his meticulous translations of ancient texts have significantly enriched the field. Directed at health care personnel, academics as well as a popular readership interested in Chinese medicine and culture, his complete, annotated translation of the 16th-century *Bencao gangmu*, a seminal Chinese encyclopaedia on medicine and natural history, exemplifies his commitment to making TCM accessible to diverse audiences.

Bio:

Rüdiger Breuer studied Chinese Language and Literature, Japanese Language and Literature and Political Economics in Bochum and Taipei, graduating with an MA in 1995. He was then a doctoral student in Chinese and Comparative Literature at Washington University in St. Louis, USA, where he received his PhD degree in 2001. In 2002, Rüdiger joined the Department of Chinese Language and Literature at Ruhr University Bochum. He has been Dean of Studies at the Faculty of East Asian Studies since 2011 and in 2022 was appointed adjunct professor at the Faculty. His research focuses on colloquial narrative literature from the Song to the Qing period, the relationship between orality and writing in Chinese literature, performing literary genres such as theatre, and more recently on the work of contemporary Chinese authors Mo Yan, Yu Hua, and Yan Lianke. Rüdiger is the chief editor of the Bochum Yearbook of East Asian Studies (BJOAF), which has been published by the Faculty in uninterrupted succession since 1978.

## Panel 10: Translating Music, Dance and Classical Poetry

**Sophie Ling-chia Wei** (CUHK):

**The Image Building of China in the Knowledge Transfer: Jean Joseph Marie Amiot's Intersemiotic Translations of Chinese Music**

Abstract:

For more than two decades, Henri-Léonard Bertin (1720–92), a high-ranking minister serving both King Louis XV (reigned 1715–74) and King Louis XVI (reigned 1774–92), and Father Joseph Amiot (1718–93), a French Jesuit missionary in the Qing court of China, engaged in extensive correspondence and exchanged a multitude of artworks and objects between China and France. What emerged from their extensive global dialogue during the Enlightenment period was not a narrative where one culture dominated over another, as if from a central authority to the periphery, but rather a narrative in which intellectual elites situated in different geographical centers of knowledge and power adopted similar historical writing forms and employed comparable artistic practices to advance remarkably similar political and cultural goals. In this paper, I will examine how Father Amiot employed the ideas in Pierre Joseph Roussier's (1716-1792) theory on the origin of Pythagoreanism and the musical system of the Greeks, Chinese, and Egyptians and paralleled them with the cultural practices in China and the underlying Chinese philosophy in his intersemiotic translation of Chinese music to build a new image of China. Father Amiot selected insights from *Yi* studies and Neo-Confucianism to elucidate the Chinese music system, underscoring its enduring cultural importance of China without diminishment. The way that Amiot used them to establish a connection between Chinese and Western music reveals the importance of China and its music in eighteenth-century intellectual debates over musical origins in France and may thus shed a new light on the inception of French Sinology and the Age of Enlightenment in the course of intellectual history.

Bio:

Sophie Ling-chia Wei is an Associate Professor in the Department of Translation at the Chinese University of Hong Kong, Hong Kong. She received her PhD from Department of East Asian Languages and Civilizations, University of Pennsylvania in 2015. Her research interests include Jesuits' and Protestant missionaries' translations of Chinese classics. She recently authored *Chinese Theology and Translation: The Christianity of the Jesuit Figurists and their Christianized Yijing* published by Routledge in 2020. She also co-edited *The Newly Edited Song Long Yuan's Commentaries on Daodejing* 《道德經舊注精編》 published by Shanghai Joint Publishing in 2020. Her article, "In the Light and Shadow of the *Dao*—Two Figurists, Two Intellectual Webs" in *Journal of Translation Studies* was awarded Joint Runner-up of the Martha Cheung Award for Best English Article in Translation Studies by an Early Career Scholar in March 2020. She was also awarded Young Researcher Award for the year 2021-22 by CUHK. She is also currently a visiting scholar at the Harvard Yenching Institute for the academic year of 2023-2024.



## Panel 10: Translating Music, Dance and Classical Poetry

**Frank Kraushaar** (Luitpold-Franzens-Universität Innsbruck):

**Whoever Knows the Tune? A Comparative View on Modern Anglo-American and German Translations of Classical Chinese Verse**

Abstract:

Since the sweeping success of Judith Gautier's "Le livre de jade" (after 1867) poetry of the pre-modern eras written in classical language to ancient metrical patterns impacted the modern art of translating poetry. Throughout the 20<sup>th</sup> century, an avant-gardist myth of premodern Chinese lyricism, first reared by Ezra Pound the "inventor of Chinese poetry in our times" (T.S. Elliot), held sway over generations of Anglo-American poet-translators and, through the personality, the literary and critical works of Wai-lim Yip, even inspired early classicisms in resuscitating Chinese poetic scenes toward the millennial turn.

In German-language literary circles, the baseline appeared almost the same before 1950, with charismatic literary personalities, widely read and much discussed translations (Hans Betghe/"Die chinesische Flöte"; Klabund/"Li Tai-pe", "Das Blumenschiff"; Albert Ehrenstein/"Pe-lo-thien", "China klagt", Günter Eich/"Aus dem Chinesischen"). In contrast, after WWII, classical Chinese poetry continued to be translated and popularized mainly by academics (Ernst Schwarz, Günther Debon, Volker Klöpsch, Raffael Keller) who published extensively but in styles that hardly ever attracted the interest of German-language poetry-circles.

The paper first outlines the "case of German-language poetry translations" in critical comparison with the well-known Anglo-American tradition highlighting dominant criteria for selecting Chinese classical poetry's styles, individual authors, historical periods against a background of transforming aesthetical, ideological and political predispositions of public interest in "China-knowledge". Second, the quality of selected individual translation works as innovative literary productions will be assessed and juxtaposed to compare contrary characteristics of translation strategies and knowledge they engross. Finally, I will focus on recent new trends such as Beatrice Faßbender's translation into German and re-edition of E.Weinberger's and O. Paz' "Nineteen Ways of Looking and Wang Wei" (1987/2021) – extended by 12 new translations by German-language poets – and the Singaporean poet's Daryl Lim Wei Jie's "White Space: Encounters With Bai Juyi". Based on the final comparison, I will consider a new attunement of contemporary poet-translators towards classical poetry written in Chinese not anymore biased by the avant-gardist militant run against conventional language nor by scholarly prudence to preserve semantic and stylistic adequacy, albeit a coherent outcome of these most recent trends in terms of new knowledge about Chinese poetic heritage and its contemporary relevance can only be guessed.

Bio:

Frank Kraushaar held positions as research assistant at the Institute for Sinology of LMU Munich (1999-2005), lecturer and senior research fellow of Chinese literature and history at the University of Latvia (2005-2009) as professor for Chinese Studies at Tallinn University (2009-2015) and as professor of Chinese literature at the University of Latvia (2009-2020). Since 2023 he is scientific director of the minor BA and MA programme "China/Taiwan/East Asia" at the Institute for Comparative Literature, Leopold-Franzens University Innsbruck, Austria.

His research focusses on classical Chinese poetry, its reception and translation into Western modernity and on modern and contemporary Chinese poetry written to patterns of classical prosody. His most recent publication is a book essay in German: *Fern von Geschichte und verheißungsvollen Tagen. Neoklassizistische Cyberlyrik im ChinaNetz und der Stil des Lizilizilizi (2000 - 2020) = Distant From History and Auspicious Days. Neoclassicist Cyberpoetry in the ChinaNet and the Poetic Diction of Lizilizilizi (2000-2020)* Projektverlag; Bochum/Freiburg i.Br.; 355 pages (<https://chinesestudies.eu/?p=5200>)