

## Bibliography

### 0) The texts:

The present exegetical study of the introductory lines of the *San tzu ching hsün ku* is based on three texts.

- a) dM : the text published by Abel DES MICHELS (see below).
- b) SC : a text in Communist script (= “simplified characters“), an incomplete Xerox copy of what appears to be a printed edition from “mainland China”. Date and place of publication are unknown to me.
- c) VIE : the woodprint reproduced hereafter; Österreichische Nationalbibliothek. On its reverse the fascicle has a librarian’s handwritten note: *Das Buch der Sätze aus drei Schriftzeichen. Sehr gewöhnliches chinesisches Schulbuch. Dixit Dr. Pfitzmaier 1884.* (“The book of the sentences composed of three kanjis. Very common Chinese schoolbook.” Dr. August Pfitzmaier, 1808-1887, the famous polyglot, q.v. *FÜHRER*, p. 59 & ff.). This text gives a number of phonetic definitions some of which are important. They are partly reproduced by SC and omitted by *dM*.

Variae lectiones are practically nonexistent. The only one of interest is to be found in Master Wang’s Preface, line f. Further variants: SC # 2-J: 慈 for 惠 ; # 2-M: 之 for 知; # 8-B: 當 is omitted; # 8-C: 進德修業以 is omitted.

Manchu and Mongol translations of the *San tzu ching hsün ku* (bilingual or trilingual) may be found in Vienna (Nationalbibliothek), in Budapest (Academia Scientiarum Hungarica), in Bonn (Zentralasiatisches Seminar), in Chicago (Field Museum, Laufer Collection) and elsewhere. I only checked these versions occasionally: they deserve to be studied separately.

A) Dictionaries:

*Cd.* : F. S. (Séraphin) COUVREUR S.J.

*Dictionnaire classique de la langue chinoise* (suivant l'ordre alphabétique de la prononciation).<sup>\*</sup> Third edition, Ho kien fu 1911. This is absolutely the only dictionary of literary Chinese in any western language; it is based on the *K'ang-hsi tzu tien*.

<sup>\*</sup>) There are three versions of this dictionary: one arranged in order of number of strokes, one arranged in order of radicals; and one in an alphabetic order (Couvreur's own French transliteration) followed by an index arranged in order of radicals. My personal copy is of this last type.

P.S.: "The Ricci Dictionary" 7 vol., recently appeared, was not used for the present study.

*Chung kuo jen ming ta tz'u tien* 中國人名大辭典. A biographical dictionary, cf. *TENG & BIGGERSTAFF*, p. 166.

*Chi yün* 集韻 quoted according to *M.* A dictionary of rhymes, cf. *TENG & BIGGERSTAFF*, p. 147.

*D.* : le P. A. DEBESSE S.J.

*Petit dictionnaire chinois-français*, and *français-chinois*, 2 vol. Second edition, Shang-hai 1901 and 1903 respectively. A useful little dictionary of pre-modern vernacular.

*K'ang-hsi tzu tien* 康熙字典. The Commercial Press, movable type edition in 6 *ts'e*. Ordered by Emperor K'ang-hsi, it has been the standard dictionary for more than two hundred years. Cf. *TENG & BIGGERSTAFF*, p. 129.

*M.* : MOROHASHI Tetsuji 諸橋徹次

*Dai Kan-Wa jiten* 大漢和辭典 12 vols. + 1 index vol., second edition, Tokyo Showa 43. There also exists a pirated Chinese translation. This dictionary is the absolute *non plus ultra*. Be careful, however: many definitions reproduce the glosses of textual commentaries. Extracted from paraphrases

they are not necessarily literal translations. Cf. *TENG & BIGGERSTAFF*, p. 133.

*MTH.* : *Mathews' Chinese-English dictionary*. Revised American edition published for the Harvard-Yenching Institute, Cambridge, Massachusetts 1947, numerous reprints. An excellent dictionary valid for the first third of the XX. century.

*P'ei* : *P'ei wen yün fu* 佩文韻府 “Archives of literature, arranged in order of rhymes: a girdle pendant”. *Wan-yu wen-k'u* edition, 7 volumes. Cf. *TENG & BIGGERSTAFF*, p. 97.

Notice: Upon ascension to power, the Ming dynasty installed a regime of terror. Its censorate suspected – and, of course, found – a subversive allusion in each and every kanji. Writing having become virtually impossible, Emperor K'ang-hsi ordered (1704) the compilation of a dictionary of phrases and allusions which, by giving official textual references, would protect an author from abusive suspicion. The Imperial intention was retained in the title of the work: p'ei, “a girdle pendant, which [...] by its harmonious tinkling prevents evil thoughts”: *Li chi*, Yü tsao, *H.Y.* 13/17, *C. I.*, p. 708.; cf. picture, *Li Chi*, *C. I.*, p. 70 § 6.

> [佩] 蒲昧切 p'u<sup>2</sup> + mei<sup>4</sup> = p'ei<sup>4</sup> (*M.*, 1.543); or 步昧切 pu<sup>4</sup> + mei<sup>4</sup> = pei<sup>4</sup> (*Cd.*, p. 661b): both readings are correct, cf. *K'ang-hsi tzu tien*, sub voc.

*R.* : Werner RÜDENBERG

*Chinesisch-deutsches Wörterbuch*. Second edition, Hamburg 1936. An intelligent, concise dictionary.

*Shuo wen* 說文 “The kanjis explicated” quoted according to *M.* The basic Chinese etymological dictionary to which one should always refer oneself for determining the basic meaning of a kanji. Cf. *TENG & BIGGERSTAFF*, p. 139 & ff.

*WEBSTER's new world dictionary of the American language.* College edition, The World Publishing Company, Cleveland and New York, 1960.

*W.* : Léon WIEGER S.J.

*Caractères chinois, étymologie, graphies, lexiques.* 4th edition, Hien-hien 1924; many reprints in many languages. An important, indispensable tool. It gives the etymologies primarily according to the *Shuo wen*. These may or may not agree with the opinions of modern Sinology. However, they do represent the literate tradition universally accepted throughout Chinese history. Moreover, the chapter “Séries phonétiques” may help decoding *hsiai sheng* riddles, viz. word plays, cf. here above, the end of the “Introduction”.)

#### B) The Classics:

Chinese texts: a) with commentary: 四書集註 one vol.; and 毛詩鄭箋, one vol., of the 四部備要; b) uncommented: contained in *HY*. = the pertinent Harvard-Yenching indices 引得.

Edouard BIOT

*Le Tcheou Li ou les Rites des Tcheou* (周禮), 3 vols. Paris 1851

*C.* : Séraphin COUVREUR

*Les quatre livres.* First vol.: part I, *La grande étude*; part II, *L'invariable milieu*. Second vol.: part III, *Entretiens de Confucius et de ses disciples*. Third vol.: part IV, *Oeuvres de Meng tzeu*. A recent reprint by CATHASIA, *Les humanités d'Extrême-Orient*, Leyden/Paris, no date (the author's preface is dated of 1895).

– the same, 禮記 *Mémoires sur les bienséances et les cérémonies*, 2 vols., recent reprint, as above (no date).

L. : James LEGGE

*The Chinese classics in five volumes.* A recent reprint of the 1935 edition, Paragon Book Gallery, New York. Vol. I, *Confucian analects, The great learning, and The doctrine of the mean*; vol. II, *The works of Mencius*; vol. III, *The Shoo king*; vol. IV, *The She king* (= “the Odes”); vol. V, *The Ch’un ts’ew with the Tso chuen.*

WILH. : Richard WILHELM

*Dschuang dsi, das wahre Buch vom südlichen Blütenland, Nan hua dschen ging.* Jena 1923.

– the same, *The I ching or Book of changes.* The Richard Wilhelm translation rendered into English by Cary F. Baynes (...). Princeton, Seventh printing 1971.

– the same, *Kung Futse, Gespräche (Lun yü).* Jena 1921.

– the same, *Mong dsi (Mong Ko).* Jena 1921.

– the same, *Liä dsi, das wahre Buch vom quellenden Urgrund, Tschung hü dschen ging (...).* Jena 1921.

N.B.: The modern scholarly translations and studies of ancient texts usually attempt a reconstructing of the original wording and a rendering of the “original” meaning. Modern philology, be it biblical or sinological, is in fact linguistic archaeology. Providing this endeavour is honest and not biased, there is nothing wrong with it. Archaeology, be it material or linguistic, is a legitimate academic pursuit. However, more recent text must also be treated adequately. The “Chinese Classics” are the source of a tradition which is two thousand years old, or more; and during this long period of time they have been interpreted in various ways. Therefore, when dealing with tradition, we must take the time-and-change factor into consideration. In our case, we are dealing with the Confucian tradition of the XVIIth century. We should therefore understand the canonical texts in the way in which our k’ang-hsi authors understood them, and not according to a putative original meaning, which would be “ten

thousand” years old and which modern scholarship has recently rediscovered.

This important point being made, the interpretation of the Chinese classics considered authoritative in Ming and Ch’ing times is the one formulated by Chu Hsi; and we find this tradition reflected in the works of the Christian missionaries of the second half of the XIXth century. These men were helped either by Chinese scholars still familiar with their own tradition (as gratefully acknowledged by Wilhelm) and/or by the official Manchu translations.

a) French (or Latin): the Jesuits Zottoli, Couvreur, Wieger, and many others, Doré, Pétilion &c. They wrote for the “*neo-missionariis*”, for “novice missionaries” who were to be thoroughly initiated into the language, culture, thought and weltanschauung of the Chinese. The aim was essentially practical, not critical, and not archaeological.

b) English: James LEGGE, on the contrary, aimed at a critical scholarship. Addressing himself to academic sinologues, he complements his translations with copious and, indeed, useful annotations. However, the Anglican missionary and Oxford don tends to interpret the texts according to what he estimates to be common sense – mistakenly believing in its universal validity.

c) German: As for Richard WILHELM, he was a Lutheran missionary in the German enclave of Tsing-tao (Shantung). Not unlike the Jesuits, he holds on to the traditional Confucian interpretation of the classics. He renders them into an exquisite German, the beautiful language of Lutheran humanism. The Wilhelm translations are the only ones to have found acceptance among the general public. In their Wilhelm translation, the Chinese classics became part of German literature. They continue the glorious line of German translations, e.g. Homer translated by Voß (1793), Shakespeare translated by Schlegel (1797-1810), Plato translated by Schleiermacher (1817-1828), &c.

Conclusion: To anyone intent on studying Chinese traditional culture of Ming and Ch’ing times, I would recommend the Latin translations of the Jesuits. Without the

slightest concern for stylistic elegance, their sole aim was a faithful rendering of the genuine native tradition – which they were privileged to witness when it was still alive.

C) Others:

*The Bible*, quoted from the “Douay Bible” which is a faithful translation of the *Sistine Vulgate* (my copy is by Turnhout 1938).

Friedrich Alexander BISCHOFF

*La Forêt des pinceaux, Étude sur l'Académie du Han-lin sous la dynastie des T'ang et traduction du Han lin tche.* Paris 1961. = Bibliothèque de l'Institut des Hautes Études Chinoises, vol. XVII.

– the same, *Interpreting the fu: a study in Chinese literary rhetoric.* Wiesbaden 1976. = Münchener Ostasiatische Studien 13.

– the same, *The songs of the Orchis Tower.* Wiesbaden 1985.

– the same, *Djin Ping Meh: Epitome und analytischer Namenindex.* Wien, Österreichische Akademie der Wissenschaften 1997. = Beiträge zur Kultur- und Geistesgeschichte Asiens, 18.

– the same, *Einführung in die chinesische Schriftsprache. Erster Teil: Unterrichtsnotizen zu E. Haenisch, Lehrgang der chinesischen Schriftsprache, Lektionen 1-62.* Same publisher as above, 1998. = Beiträge, 26. Fit for absolute beginners, it “introduces” the student to the basics of Sinology. The present “Initiation” may be viewed as the next step, the *zweiter Teil*.

– the same, “On the Chinese version of some Manchu imperial titles”. *Acta Orientalia Academiae Scientiarum Hungaricae*, vol 51 (1-2) 1998, pp. 55-61.

*Chin P'ing Mei* 金瓶梅 see KIBAT (also BISCHOFF).

CHU Hsi

小學內篇 Hsiao hsioh nei pien. 欽定四庫全書. 御定小學集註卷一; 四庫全書 Sse k'u chüan shu, vol. 699, p. 526 ff.; 上海古籍出版社 (quoted by Legge, *MENCIUS*, p. 17, note 1; cf. *M.*, 4.7473.176.IV; not mentioned by *FEIFEL*, nor by Wieger, *China through the ages*.)

– the same, the diverse commentaries on the Classics, see above, B).

Ch'u-tz'u 楚辭, see Takeji; and Hawkes.

Jan Jacob Maria DE GROOT

*Sectarianism and religious persecution in China: a page in the history of religions*. 2 volumes. The introduction is dated of Leiden, July 1901. My copy is a pirated reprint of 1940. Like all the publications of this author, an important, most informative book. It is, however, unwelcome in this age of “Eucumenism” and “political correctness”.

Michel DEVERGE

*Le classique des trois caractères: un compendium du rudiment*. Thèse de doctorat, études extrême-orientales, Université de Paris VII, 1987 (I, 9651 in 4°).

Henri DORÉ

*Recherches sur les superstitions en Chine*. Chang-hai, imprimerie de T'ou-sè-wè, 1911-1938 (18 vol.). (This richly illustrated work also exists in English).

J.-J.-L. DUYVENDAK

*Tao tö king, le livre de la voie et de la vertu*. Paris, 1953.

Wolfram EBERHARD

*Lexikon chinesischer Symbole, die Bildersprache der Chinesen*. (Diederichs Gelbe Reihe), 7. Auflage 2001, München, 1983. This book is a precious complement to *DORÉ*, in that it decodes symbols and puns.



Eugen FEIFEL

*Geschichte der chinesischen Literatur* (...) Dargestellt nach NAGASAWA Kikuya: *Shina gakujutsu bungeishi*. Fourth edition, Darmstadt 1982. A happy combination of Japanese and German scholarship.

Henry A. FISCHER

“The use of sorites (*climax, gradatio*) in the tannaitic period”. *Hebrew Union College annual*, vol. XLIV, 1973, pp. 119-151.

Michael B. FISHLEN

“Bibliographical Notes on the San Tzu Ching and related texts” (circulated as a manuscript). University of Oregon, Dept. of Classics, Chinese and Japanese. Winter 1972.

Alfred FORKE

*Geschichte der alten chinesischen Philosophie*. Hamburg 1927. = Hamburgische Universität Abhandlungen aus dem Gebiet der Auslandskunde, Band 25 – Reihe B. Völkerkunde, Kulturgeschichte und Sprachen, Band 14. This is the first of a huge, three-volume-history of Chinese philosophy: vol. 2, *der mittelalterlichen*, vol 3, *der neueren chinesischen Philosophie*.

Alfred FOUCHER

*La vie du Bouddha d'après les textes et les monuments de l'Inde*. Paris 1987 (1949). An introduction to Buddhism to be recommended (it also exists in English).

Herbert FRANKE

“A note on parody in Chinese literature”. *Oriens extremus* 18, 1971, pp. 237-251. An important article which has opened new dimensions in our understanding of Chinese literature.

Otto FRANKE

*Kêng tschi t'u, Ackerbau und Seidengewinnung in China.* Hamburg 1913. = Abhandlungen des Hamburgischen Kolonialinstituts, Band XI – Reihe B. Völkerkunde, Kulturgeschichte und Sprachen, Band 8.

Bernhard FÜHRER

*Vergessen und verloren – Die Geschichte der österreichischen Chinastudien* = EDITION CATHAY, band 42, Bochum 2001. A well researched, interesting book full of surprises. One may, however, take exception to its title (Sinologues of Austrian origin were/are not more “lost and forgotten” than any other); to the fact that studies in Chinese Buddhism are not considered Sinology; and, occasionally, to outlandish opinions on recent history – while ignoring the fact that the chief reason for promoting Oriental studies, namely colonialism, was at all times alien to Austria, to the large empire as well as to the small republic.

Herbert A. GILES

*A Chinese biographical dictionary.* London 1898. Handy, but lacking in bibliographical references – alas! Giles had it researched by his Chinese informants – obviously.  
– the same, *Elementary Chinese : San tzu ching.* Reprinted in Peking, China 1940 (Shanghai 1900).

Étienne GILSON

*La philosophie au moyen âge (...).* Paris 1947 (second edition).

Marcel GRANET

*La pensée chinoise.* Paris 1934 (numerous reprints and translations; my copy happens to be of 1950 – my Junior year – and it is falling apart. This book is an introduction to the fundamentals of the specifically Chinese way of thinking. In particular, no one has ever done better in decoding Chinese numerology. It is an absolute must for any student of Sinology.

HAN Fei-tzu 韓非子, see Mögling.

Charles HARTMAN

“Literary and visual interactions in Lo Chih-ch’uan’s *Crows in old trees*”. *Metropolitan Museum Journal* 28, 1993 (pp. 129-167). An important article which has opened new dimensions in our understanding of Chinese painting.

David HAWKES

*Ch’u tz’u, the songs of the south: an ancient Chinese anthology*. Oxford University Press 1959 (= the copy which I am using: with a new Foreword by James R. Hightower, Beacon Paperback 1962).

– the same, *The songs of the south, an ancient Chinese anthology of poems by Qu Yuan and other poets*. (advisory editor: Betty Radice). Penguin Classics 1985.

Sven HEDIN

*Grosse Männer, denen ich begegnete*, 2 vols. Wiesbaden 1951. A great man meets great men. What an interesting book!

Bernhard KARLGREN

*Grammata serica recensita*. Museum of far eastern antiquities, Stockholm 1957 (reprint 1972).

Otto & Artur KIBAT

*Djin Ping Meh*. Edited and prefaced by Herbert Franke, 5 vols + 1 vol. register and annotations. Zürich 1967. This is the first complete and, indeed, very faithful translation (into excellent German) of this magnificent novel. (It was followed, 1985, by the French translation of André Lévy, *Fleur en Fiole d’Or*, in the Bibliothèque de la Pléiade. There is to date no complete English translation.)

John R. KRUEGER

“Catalogue of the Laufer Mongolian collection in Chicago”, *JAOS* 86/2, IV-VII 1966, pp. 156-183.

*Ku chin t'u shu chi ch'eng* 古今圖書集成 “Illustrated Compilation of writings ancient and modern”. Cf. *TENG AND BIGGERSTAFF*, p. 95.

Charles Bradford LANGLEY

*Wang Yinglin (1223-1296): a study in the political and intellectual history of the demise of Song*. Indiana University, Ph.D., 1980; University Microfilms International, 8105984. An excellent book, without Index, alas!

LI Chang (traduit par Eva Meyerovitch)

*Mœurs des mandarins sous la dynastie mandchoue*. Payot, Paris 1935.

LI Yu (translated by Patric HANAN)

*The carnal prayer mat*. University of Hawai'i Press, Honolulu, 1990. A cheap little novel, interesting, however, as a representative sample of Chinese popular literature.

LIU Hsiang 劉向 (ca. 80-10 B.C.)

*Ku<sup>3</sup> lieh<sup>4.5</sup> nü<sup>3</sup> ch'uan<sup>2</sup>* 古列女傳 (also written 烈 and/or without 古) “Biographies of meritorious women of antiquity”. Cf. *FEIFEL*, p. 157; *M.* 2.3233.614.

Abel DES MICHELS

*TAMTU KINH ou le livre des phrases de trois caractères – avec le grand commentaire de Vương tân thǎng – Texte, transcription annamite et chinoise, explication littérale et traduction complète*. Publications de l'École des Langues orientales vivantes, XVII, Paris 1882.

Wilmar MÖGLING

*Die Kunst der Staatsführung, die Schriften des Meisters Han Fei*. Leipzig 1994.

NAGASAWA Kikuya:

*Shina gakujutsu bungeishi*, see *FEIFEL*.

Joseph NEEDHAM

*Science and Civilisation in China*. Vol. 1. Cambridge 1954 (reprint 1961).

Harm OLTMANN

*Der Begriff "Freundschaft" im Lun Yü des Konfuzius: Eine philologische Textanalyse unter Berücksichtigung von Kommentaren aus drei Epochen*. WAYASBAH, Hamburg 1992. To date the only study on this important subject .

PAN Ku 班固 (d. A.D. 92)

*Po hu t'ung (te lun)* 白虎通德論 . Cf. FEIFEL, p. 155).

Le P. Corentin PETILLON S.J.

*Allusions littéraires*, 2 fasc. Second edition, Shang-hai 1910. = Variétés sinologiques No 13.

Ingrid PLANK, Cécilie HONG-CHEN

*Die 24 chinesischen Geschichten kindlicher Pietät*. = Chinathemen Band 88, Bochum 1997

Edwin O. REISCHAUER and John K. FAIRBANK

*East Asia the great tradition*. Boston-Tokyo 1958, reprints. A superlatively biased book which can safely be quoted without any risk of being contradicted.

Robert DES ROTOURS

*Le Traité des examens; traduit de la Nouvelle Histoire des T'ang (chap. XLIV, XLV)*. Bibliothèque de l'Institut des hautes études chinoises, vol. II, Paris 1932.

Friedrich SCHILLER

*Ueber Völkerwanderung, Kreuzzüge und Mittelalter* (1792). The quotation in # X reads: *Warum sehen wir Sina, zu einer traurigen Dauer verdammt, in ewiger Kindheit altern?* (to be found at the beginning of the article, in the paragraph starting: *Asien kann uns ...*)

Arthur H. SMITH

*Proverbs and Common Sayings from the Chinese*. American Presbyterian Mission Press, 1914, reprints. An enlightening book, in particular Chapter VII, "Puns and other diversions".

勸學歌 "*Song exhorting to study*". Quoted according to *M.*, 2.2486.24.

Sadao TAKEJI 竹治貞夫

*A concordance to Ch'u-tz'u 楚辭索引* (including the Chinese text and its commentaries). Department of Chinese Literature, Tokushima 臺灣 University 1971.

Le P. Mathias TCHANG, S.J.

*Synchronismes chinois, chronologie complète et concordance avec l'ère chrétienne* (...). Shang-hai 1905. = Variétés sinologiques No. 24. R. des Rotours praised this book as the only one – to his knowledge – that contains no error, typographic and others.

TENG Ssu-yü

*Family instructions for the Yen clan: Yen-shih chia-hsün by Yen Chih-t'ui: an annotated translation with introduction*. Leiden 1968. = Monographies du T'oung Pao, vol. IV.

– the same in collaboration with Knight BIGGERSTAFF

*An annotated bibliography of selected Chinese reference works*. Third edition, Cambridge Mass. 1971. = Harvard-Yenching Institute Studies, II. This might well be another book that contains no error.

François TURRENTINI

*Le commentaire du San-ze-king, le recueil des phrases de trois mots, version mandchoue, avec notes et variantes*. Genève, 1892-1894. This is the Manchu version of Master Wang's commentary.

Ulrich UNGER.

*Rhetorik des klassischen Chinesisch*. Wiesbaden 1994. An amazing book which shows that figures of speech are identical in East and West.

R. H. VAN GULIK.

*Sexual life in ancient China*. Leiden 1974.

WANG Ying-lin 王應麟

小學紺珠 hsiao hsioh kan chu “*The purple pearl of elementary learning*”. See *M.*, 4.7473.184 (forgotten by TENG & BIGGERSTAFF). This is an encyclopaedia, which organises everything Chinese into numerological categories and gives the bibliographical references. (Purple pearls were supposed to improve the memory: they were worn by candidates for State examinations, as a talisman, and as a status symbol.)

Léon WIEGER

*Les pères du système taoïste*: I, Lao-tzeu; II, Lie-tzu; III, Tchoang-tzu. (Texts and French rendering; one volume). Hien-hien (Ho-kien-fou) 1913 (reprint Cathasia-France: 1950).

Reference is made to two excellent films: these (and other) cassettes deserve to be shown and discussed in class.

– CHEN Kaige, *Farewell my concubine* 霸王別姬 pa<sup>4</sup> wang<sup>2</sup> pieh<sup>2.5</sup> chi<sup>1</sup> (literally: “[The story of] the concubine who abandoned the tyrant”). Video: Artificial Eye, Hong Kong 1993. A grand, superlative film illustrative of Chinese cultural history from the end of the *ancien régime* till the aftermath of the Cultural Revolution. Alas, the aria, repeatedly sung, escapes my understanding, in its meaning and in its changing political implications.

– Ang LEE, *The wedding banquet*. 1993, Central Motion Pictures Corp. in association with Good Machine Alliance. A hilarious comedy illustrating problems in Chinese-New Yorker acculturation.