

The Translator's Visibility in Catholic Print: A Paratextual Study of *Dao Yuan Jing Cui*

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Produced under the supervision of Valentin Garnier (1825-1898), the bishop of Jiangnan in Late Qing, *Dao Yuan Jing Cui* (《道源精萃》) was sent to the Vatican commemorating the 50th anniversary of the ordination of Pope Leo XIII in 1887. Comprising seven volumes altogether, it includes reprinted editions of three books written by Giulio Aleni (1582-1649), an Italian missionary who came to China in the early modern period. The rest four volumes, however, are original publications of the Jesuit-run Tushanwan Press, encompassing works either polished or translated by Li Di (1840-1911). Focusing on the paratexts pertaining to these four pieces, namely, *Zong Tu Da Shi Lu* (《宗徒大事錄》), *Sheng Mu Zhuan* (《聖母傳》), *Zong Tu Lie Zhuan* (《宗徒列傳》) and *Jiao Huang Hong Xu* (《教皇洪序》), this paper seeks to answer the following questions: Did the Church insert control over the rendering process? Were there norms that the translator conformed to? Did he express his own voice? By examining paratextual elements such as the bishop's foreword, the translator's preface and in-text notes, this paper aims to ascertain the role of the translator, his interaction with the religious institution, and how his visibility was manifested throughout the translation.

Key Words: Translator's Visibility; Catholic Print; Paratext; Late Qing