

# „... und es dennoch tut“

Studien zur Geistesgeschichte,  
Literatur und Kultur Chinas

Festschrift  
für  
Karl-Heinz Pohl

Herausgegeben  
von  
Liu Huiru  
und  
Dirk Kuhlmann

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奚自晨門者閹人也子路曰自孔氏曰是  
知其不可而為之者與苞氏曰言孔子知世  
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# Inhalt

<i>Tabula Gratulatoria</i>	ix
<b>Schriftenverzeichnis von Karl-Heinz Pohl</b>	xi
<b>Vorwort</b>	xxv
WANDEL oder DER AUFRECHTE GANG Heribert LANG	xxvii
Einige persönliche Worte † KUAN Yu-Chien	xxix
Begutachten heißt auch: Das Gute achten Kristin SHI-KUPFER	xxxi
<b>I Dimensionen des Denkens</b>	
Jenseits der Worte Günter WOHLFART	3
Die metaphorntheoretisch reflektierte Übersetzung und Interpretation chinesischer Philosophen Henrik JÄGER	11
Die Moralphilosophie von Konfuzius und Mengzi als „Lehre der Menschlichkeit“ DU Lun 杜崙	29
Xing <sup>2</sup> e und die Wandlung zum Guten Philippe BRUNOZZI	51

## Inhalt

Die Welt ist Projektion des Geistes Helmut GIRNDT	63
Der Begriff <i>qi</i> (Ätherstoff) von Zhang Zai ZHANG Wei 张伟	77
Die aktuelle Bedeutung der antiautoritären Einstellungen des mingzeitlichen Häretikers Li Zhi XIANG Kai 向开	85
Andrej Zhdanov und die moderne chinesische Philosophie: eine vergessene Konstellation der Ideologieggeschichte im 20. Jahrhundert? Martin MÜLLER	103
Die Genese der Neuen Linken ( <i>Xin zuopai</i> 新左派) in der Volksrepublik China und die Entstehung eines „neuen Kritizismus“ André HAKMANN	131
The Emancipation of Death: Daoism and Negative Bioethics Hans-Georg MOELLER	145
<b>II Literatur und Kunst</b>	
The Range of Meanings of <i>Fengliu</i> 風流 in Early Chinese Texts Richard John LYNN	153
Zu einigen Merkmalen der chinesischen Ästhetik WANG Cai-yong 王才勇	169
Spiel! Musik und der Raum des Dazwischen: Westliche klassische Musik in China, dargelegt am Beispiel Shanghais und des Shanghai Municipal Orchestra Heinrich GEIGER	189
Die Kulturrevolution als literarischer Stoff in der chinesischen Gegenwartsliteratur: Die neuesten Entwicklungen im Lichte der frühen Beispiele Thomas ZIMMER	211

**III Kultur und Geschichte**

- Michel Foucault, *Die Ordnung der Dinge*,  
und eine rätselhafte chinesische Enzyklopädie 243  
Harro VON SENGER
- A Most Elusory China 253  
Wayne SCHLEPP
- Das Problem der Nachfolge in Monarchien: Zhuge Liang und Liu Shan 267  
Georg EBERTSHÄUSER
- Eine Promenade in Shanghai: Die illustrierte Zeitschrift *Liangyou huabao* 279  
(„The Young Companion“) im Frühjahr 1927  
Hans KÜHNER
- „Wahres Gold scheut den Ofen nicht“: Selbstkultivierung als Kulturtechnik 301  
und ihre Bedeutung für die Zukunft am Beispiel Liang Qichaos  
Gilbert METZGER

**IV Religionen und Vorstellungen von Glückseligkeit**

- 当代精神史语境中的中国宗教难题 323  
YANG Xusheng 杨煦生
- Die Dao-Religion und ihre Entwicklung (besonders nach 1949) 329  
CHIAO Wei 乔伟
- Brot oder Reis?: Christliche Kunst in China 355  
im Spannungsfeld zwischen dem Fremden und dem Eigenen  
Katrin FIEDLER
- Das Wortfeld des Glücks im Alten China: Eine Näherung 371  
Robert H. GASSMANN

**V Interkulturalität und Übersetzung**

Europa, Du hast es besser: Die Tradition der unvollständigen Legitimität Helwig SCHMIDT-GLINTZER	391
Heilige Hunde. Richard Wilhelm und die deutschsprachige Moderne: Versuch eines Hinweises Wolfgang KUBIN	399
„Das wahre Gesicht des Lushan-Berges ...“ LIANG Yong 梁镛	405
20世纪前西方中国观的“跨世纪板块”及其特色 FANG Weigui 方维规	417
架构东西交流的桥梁—关于卜松山教授的学术成就 LIU Runfang 刘润芳	421
略论宏观视野下中西关系—文明的对话与历史的反思 ZHANG Guogang 张国刚	427
„Einheit in der Vielfalt“: Karl-Heinz Pohl und Yang Jiang Monika MOTSCH	431
他山之石可以攻玉—写在卜松山教授即将荣休之际 CHANG Qie 昌切	449
德国汉学家对中国传统文化的解读 —评卜松山教授《中国的美学和文学理论》 LIU Liang 刘靓	453

## Abstracts [arranged in alphabetical order of authors' names]

### Philippe BRUNOZZI

This paper discusses an apparent contradiction in Xunzi's philosophy: As a piece of nature, human nature is supposed to be something unalterable. How then can Xunzi be so confident about the possibility of a "transformation of man's ground dispositions" (*hua xing*)? Relying on Helmut Plessner's concept of "natürliche Künstlichkeit", I propose a reading of the Xunzi that claims to disclose its internal coherence.

### CHANG Qie

Looking back at decades of scientific exchange with Karl-Heinz Pohl, what impresses me is not so much the way in which he and other Western Sinologists – with a certain sleepwalking certainty – venture beyond the framework of their own culture to find an empirically proven approach to a foreign culture, or "generate" and present this foreign culture in a comprehensible way within their own. As the current state of Western Sinology shows this process of understanding is still very much dominated by Western concepts. Pohl's individual approach, which will be introduced in this article, merges a keen awareness of his own cultural imprint with a genuine curiosity to understand Chinese culture in its own terms, not least in the field of aesthetics. It is a dialogic method best described as "seeking differences, while preserving a common ground."

### CHIAO Wei

The Dao-religion is closely associated with Daoist philosophy. However, with its strong emphasis on practice it has got other priorities. In contrast to the detached attitude of philosophical Daoism, the Dao-religion accommodates the needs of the common people and is therefore very popular. Due to this reason it plays an important part in the cultural history of China. The present paper describes the characteristics, the development as well as the present situation of the Dao-religion in China.

### DU Lun

According to many findings in scholarly literature the term "humanity" (*ren*) is the core concept of the teachings of Confucius and Mengzi. The following article attempts to highlight a basic framework of the so-called "Teachings of Humanity". From a historical point of view, the term *ren* has been re-evaluated as a consequence of Confucius' thinking about social and political crises and the meaning of traditional rites. Political order should be restored through human interaction as well as through a way of ruling that is grounded on the moral power of the ruler.



Thus the term *ren* particularly contains affection of people to each other, self-cultivation, active sympathy and true help. The teaching of Confucius has been further developed by Mengzi. He raises the hypothesis of the so-called “inherited good nature of the human being” and considers heaven as source of this good nature and therefore of humanity. Based on this assumption, he advocates human politics. Thus, the term “humanity” is not only the focal point of ethics and the political teachings of Confucius and Mengzi, but also features a religious dimension.

**Georg EBERTSHÄUSER**

The article explores the motives behind Zhuge Liang’s decision not to replace Liu Bei’s son, Liu Shan, as heir to the throne of the Shu-Han kingdom. The comparison with similar examples out of the earlier Chinese and the ancient Roman history shows that the strict adherence to the dynastic principle of hereditary succession provides much more political stability than the alternative of the election of the most meritorious candidate for the throne. The mode of succession is more important for the welfare of the country than the quality of the successor. Out of this reason Zhuge Liang sides with the mediocre figure of Liu Shan, and refuses any attempt to persuade him in an usurpation of power.

**FANG Weigui**

The image of China in the West is a subject to constant change. It oscillates between an exotic, timelessly paradisiacal wonderland and a society that, shaped by despotism and apathy, is stuck in the midst of a historical process and is incapable of development, the general consensus being that sterile invariance is a characteristic of the Chinese. Raymond Dawson appropriately titled his study of European conceptions of Chinese civilization “Chinese Chameleon.” However, if you try to get to the bottom of the European image of China, it becomes obvious that it is less of a genuine reflection upon the Chinese “Other” than a reflex of the intellectual and cultural self-image and the national consciousness of the Europeans in their respective historical context and socially-existential situation.

**Katrin FIEDLER**

This article takes a preliminary look at the inculturation of contemporary Christian art in China. While church leaders consciously foster the creation of Chinese Christian art, ordinary believers often prefer westernized artwork. By introducing notions of “self” and “other”, this article explores some of the factors which act as obstacles in the process of indigenization.

**Robert H. GASSMANN**

Fortune, luck, blessing, happiness – ancient Chinese texts embody a comparatively complex and rich range of expressions for the corresponding assessment of events as lucky or unlucky. This paper offers a preliminary approach to this field of words, to the dichotomies it displays, and to its German equivalents. The dividing lines between fortune or blessing as rewards meted out to deserving persons and the more contingent forms of pure chance seem to be descriptive of the contemporaneous ancient world view – and to differ significantly from current European forms and concepts.

**Heinrich GEIGER**

My article is based on the idea that Western classical music is a heritage of the whole world. Despite of the fact that this universalistic approach is basically unpolitical, western classical music and its exponents suffered in China after 1949 a lot. They were understood as representatives of the imperialistic West. Further on western classical music was conceived as a means of transport of decadent thought which causes harm to the mind of the people. To show that China and the West already have met each other on a very sophisticated level long before this ideologically based clash between systems and cultures, I want to point out two examples: the music world in Shanghai before 1949 and the Shanghai Municipal Orchestra, which I will analyse from the viewpoint of a historian as well as a sociologist of culture. By doing so, I am showing that differences between Chinese and Western culture which could be understood as rooted in the “nature” of a single culture do not exist. The story of the music world in Shanghai before 1949 and the Shanghai Municipal Orchestra tells us that cultures are different but that they also may meet each other and create a form of art which is far beyond all antagonisms. In this article I refer to the world of music as a space in between. “Space” is understood in that context as timespace.

**Helmut GIRNDT**

The essay sketches the central conception of spirit in Western and Eastern philosophy. Despite essential metaphysical differences, George Berkeley’s thesis, *Esse est percipi*, and Xuanzang’s “Treatise in Twenty Verses on Consciousness Only” confirm the constitutive function of spirit as origin of all phenomena. A brief sketch of Buddhist thinking leads to Nāgārjuna’s *Middle Path* and Jizang’s reflection on it. Their thoughts serve as background for understanding the Lankāvatāra Sūtra’s conception of absolute spirit.

**André HAKMANN**

As the Chinese Communist Party (CCP) took over the power in China in 1949, the old society and traditional heritage had to be destroyed before the “New Man” (*xinren* 新人) and a better world could be established in order to build the perfect (communist) society. Mao Zedong 毛泽东 (1893–1976) and his excessive use of mass mobilization and political terror shifted political beliefs within the population and power to the so-called “Reformists”, which succeeded Leftist Communism/Maoism. When Deng Xiaoping 邓小平 (1904–1997) opened China for economic reforms in 1978 he meant to open the markets for foreign investment in order to ameliorate the people’s living conditions. The inner-party struggles however began to cease only when Hua Guofeng 华国锋 (1921–2008) and the old elite retreated from office. The political maxim of that time was to quickly establish a politically and economically strong and developing China. During the leadership of Jiang Zemin 江泽民 (b. 1926) and Zhu Rongji 朱镕基 (b. 1928), however, critical inquiry on the chosen way was not to be seen: neo-liberalism and the evolution of personal business were the overruling topics. But with the constant movement towards market-orientated policy-making and the growing of social disparities, a new movement rose that began to criticize the new Chinese way: the “New Left.”

**Henrik JÄGER**

The topic of this article is the reading and interpreting of Chinese philosophical texts in the light of recent studies on the metaphor. When Chinese philosophies are undervalued because of their figurative language, it seems to be grounded in a lack of understanding of metaphor in philosophical thought. Taking the works of Zhuangzi (fourth/third century BCE) and Mencius (372–289 BCE) as an initial point, this article aims to show that an analysis of metaphors allows new insights into the profundity of these texts. This means that the sensitivity for the functioning of metaphors can help to develop effective approaches to the understanding and appreciation of Chinese Philosophy.

**Wolfgang KUBIN**

Translation plays a crucial role in shaping history. An eloquent and convincing testimony to this is provided by the cultural mediator Richard Wilhelm, whose translations from Chinese have not only inspired, as is well known, Martin Heidegger, C.G. Jung, Bertolt Brecht, Alfred Döblin, and Elias Canetti, but also brought forth less well-known spiritual fruits. One example is *The Sacred Dogs of China* by Josef Winckler. In recent years, exoticism research has sufficiently examined the image of China in all German-language literature, but has asked seldom to what extent the translators through language and form have helped to

shape works, not just in German literature. Every good translation has consequences which can only be fathomed in completeness on the basis of the received transmissions. This means that the task of the translator is no less than to improve the world as part of the cultural exchange.

### **Hans KÜHNER**

Readers as well as editors of this popular illustrated magazine belonged to the newly emerging class of urban petit bourgeois who were, although influenced and socialized by traditional values, strongly attracted by Western (preferably French) ways of life. A close look at this magazine allows us to recreate a panorama of the lives, ideas, ideals, and preoccupations of this (to a certain degree) modernized part of the population of Shanghai in the third decade of the 20th century. Analogies to the social and cultural characteristics and roles of the flaneur in 19<sup>th</sup> century Paris have been drawn recently by some authors. My discussion of this magazine adds some more strokes and colours to the portrait of urban life in this culturally “hybrid” metropolis and of the Chinese version of the modern figure of the flaneur.

### **LIANG Yong**

The discussion about cultural difference has played an important part in China’s process of modernization. This article describes the differentiated discourse concerning the issue of cultural difference and examines the growing need both for a distinguished cultural identity and for a constructive handling of foreign cultural influences.

### **LIU Liang**

This article introduces and discusses Karl-Heinz Pohl’s study *Aesthetics and Literary Theory in China: From Tradition to Modernity* as the 5th volume of *The history of Chinese Literature* edited by Wolfgang Kubin. The work has been translated into Chinese as well. With a profound Sinological understanding Pohl systematically deals with Chinese aesthetics and the history of literature starting from the *Book of Songs* to the end of the Qing dynasty. In addition, he analyses aesthetic categories and topics and explains their historical background and religious-spiritual anchoring. The essence of this study is to be elaborated in this essay, and at the same time it explores the question of what significance it has for Chinese readers.

### **LIU Runfang**

Spiritual exchange between different cultures was and is what helps mankind to progress toward a positive state of coexistence. Since the Enlightenment, philos-

ophers, writers and scientists in the West and East have contributed to an international understanding in various areas. With regard to the future of a globalized world, intensive exchange and dialogue are absolutely indispensable.

This essay honours the endeavours of Karl-Heinz Pohl who, as a Sinologist, has worked for constructive intellectual encounters between the West and the East for decades. He has not only excelled in the fields of intellectual history and literary studies, but has also been an active and successful cultural mediator through his numerous translations.

#### **Richard John LYNN**

The term *fengliu*, almost ubiquitous in every period and genre of Chinese literary history, has a complex history of development and a wide range of usages. This brief essay attempts to provide a survey of such development and usage from earliest times through the Tang Era. After the Tang and the growth of vernacular literature, the story of *fengliu* becomes much more complicated and wide-ranging, but a thorough examination and illustration of its development during earlier times can easily be covered here.

#### **Gilbert METZGER**

In recent years, the works and life of Chinese modernizer, politician and journalist Liang Qichao (1873–1929) have undergone a fundamental re-evaluation. In former times often labelled as “superficial” and conservative, his efforts of combining elements of both Confucianist ideals and of the Western “spirit of science” are nowadays being considered in a different context of the needs of present-day China, i.e., of its search for an appeasement of traditional thought in an industrialized society. This contribution deals with Liang’s later writings (*Account of a Voyage to Europe*, 1920 and others) and tries to investigate into its conservative content.

#### **Hans-Georg MOELLER**

This paper discusses the currently popular notion of “bioethics” from the perspective of Daoist philosophy. From a Daoist point of view, it is argued, the term “bioethics” appears to be somewhat problematic because it implies a value distinction between life and death. After discussing the Daoist criticism of an evaluative distinction between life and death, a short conclusion tries to point out some possible implications and applications of a new Daoist “negative bioethics.”

#### **Monika MOTSCH**

It is often claimed that Chinese and Western concepts should not be mixed together, since the result would only be a meaningless jumble. Other scholars believe that Chinese and Western values – despite their great difference in spa-

tio-temporal, social and cultural background – can be fruitfully joined together. In this article I will argue for the latter view.

The first example raised refers to K.H. Pohl's "comparative method": Using the concept of the "Unity in Variety" of the medieval philosopher Nicolaus Cusanus as a starting point, Pohl argues that Confucian values can be integrated into Western society. From there the perspective shifts from the West to China, i.e., to the Chinese writer Yang Jiang: It is shown that mainly in times of crisis, Yang Jiang turned to Western literature and ideas as a source for help and inspiration. This becomes especially clear in her late works: The translation of Plato's *Phaedon*, the family biography *We Three* and the book *To the Brink of Life: Questions and Answers*. In this last work Yang Jiang reflects on her own life as well as on ideas from thinkers like Plato, Confucius, and Christus and surprisingly argues for the existence of an immortal soul.

This leads to the question why people should find even more inspiration in foreign literature than in their own. The reason could be that foreign ideas are not passively accepted from tradition, but have to be consciously chosen, learned and adapted to life. Thus, they slowly will stop to be "foreign" and will become our own personal creations.

#### **Martin MÜLLER**

This article focuses on a speech, almost forgotten today, made in 1946 by Andrej Zhdanov, a high party cadre and close associate of Stalin, proposing new guidelines for philosophical work. It was quickly translated into Chinese and thus very influential in the newly founded People's Republic of China. For a long time, Zhdanov's crude and simple patterns of judging and classifying philosophy formed the ideological basis for philosophical debates and campaigns in China. By reconstructing the constellation of Zhdanov's speech, the Beijing conference on the history of philosophy of 1957 and the New-Confucian "Manifesto" of 1958, it is possible to see a basic pattern of philosophical debates that still seems to exist.

#### **Wayne SCHLEPP**

If we look into the far past we can expect ethnocentrism to be one outcome of man's struggle to attain absolute truth and, given the circumstances, it was understandable. To find it now in the academic world is disconcerting. The foundations from the past persist but the ramifications have become more sophisticated. It is encouraging to see more and more scholars recognizing this ages old set of mind and exposing it to critical examination.

**Helwig SCHMIDT-GLINTZER**

Whereas the technological standards developed in Europe have been adopted on a global scale, in many countries the introduction of humane standards of living has failed. The formulas for peaceful resolution of conflict which have been established in Europe parallel to the technological and scientific developments of the past centuries threaten to fail in other parts of the world. This asymmetric global modernisation could endanger the achievements of Europe's own modernisation.

**Harro VON SENGER**

The Order of Things (original title: *Les Mots et les choses*, i.e., Words and Things) was written by Michel Foucault (1926–1984) and published in 1966. Foucault had read a passage in a book of the Argentine writer Jorge Luis Borges (1899–1986) referring to a certain Chinese encyclopedia in which animals were divided into categories of such a queerness that Foucault was inspired to his great oeuvre about the “Archaeology of the Human Sciences”. In his contribution, I will show that the Chinese encyclopedia had existed only in the phantasy of Borges. Foucault was, apparently without being aware of it, the victim of an amusing piece of fictional literature which, however, had such a big force of breaking through thought horizons that, based on it, Foucault created a book of great importance.

**WANG Caiyong**

As a whole, Chinese aesthetic has undoubtedly developed under the continuous predominant reference to the art. Therefore it does not only contain a distinct empirical character, but also shows independence from the field of philosophy. From its origins aesthetic is regarded under the effectual aspect, that is to say, it is established as a mental state. Initially the mental state was connected with the form. Since the late Tang Dynasty the aesthetic attention departed from the form and little by little held on to the fact that the aesthetic was not located in its visible shape but outside of it. Since the Ming Dynasty it was finally realized that the feeling for beauty exclusively developed from the subjectivity which means from the ideal. In this historical development, Chinese aesthetic has presented an independent manner which has not only effected Chinese perception until today but has also an impact on the Western modern age.

**Günter WOHLFART**

Interpretation of the fish-trap-simile in *Zhuangzi*, chapter 26. Philosophical remarks on the meaning of meaning. Conjectures on poetry beyond words.

**XIANG Kai**

In contemporary society of China, it appears many new problems in terms of their own cultural tradition and western thought during the process of collision and integration. For the scholars who do research on China's problems as well as people who are interested in China, it is absolutely necessary and of great practical significance to know how to absorb the essence of traditional Chinese culture and learn from the successful experience of Western civilization. This article was based on the late Ming Dynasty scholar Li Zhi's opinions and description and analysis of tolerance, acceptance of various school thoughts, against the authority, focus on reality, promotion of "The Childlike Mind" and safeguard women's equal right to education, it provide a possibility to find solutions to some social and cultural problems in today's China.

**YANG Xusheng**

In the context of Chinese humanities, religion proves to be problematic in many ways. First of all, the term "religion" is peculiarly unclear with regard to its implicit and explicit meanings, so that discussants often may use the same word but have something different in mind. The merging of the original Chinese concept of *zongmen zhi jiao* 宗门之教, i.e., a teaching of a certain (Buddhist) school and the translation of the Western – and imbued with Christian connotations – concept of "religion" (*zongjiao* 宗教) in the debates of the early 20th century may be understandable from a historical point of view, but is not very convincing in a logical sense. It raises the question of the extent to which it is methodologically justified and epistemologically-heuristically meaningful to reinterpret history more or less from the self-understanding that the modern concept of religion presupposes. In conclusion, this article will also address the attempt to "re-enchanted" a thoroughly disenchanted world in connection with the so-called "religious fever" in China.

**ZHANG Guogang**

All too often, simple terms, taken for granted in daily use, have historically acquired multiple levels of meaning or become subject to a strong metamorphosis of meaning. One such example analysed here is the Chinese term for "West": In the older Chinese history, the term *xi* 西 actually referred to various regions and countries other than Europe, which was almost unknown. When finally a term had to be found to designate "Europe," *yuanxi* 远西 (far West) or *taixi* 泰西 (extreme West) seemed to be appropriate expressions. Both terms have long since died out, so that when we speak of *xi* today, it of course and unequivocally means Europe. This article analyses how corresponding to this shift in meaning, China's self-image regarding its position in the world has also changed.



**ZHANG Wei**

As one of the main founders of Neo-Confucianism (*xin rujia* 新儒家), Zhang Zai 张载 (1027–1077) was the first to formulate a comprehensive theory on “ether-substance” (*qi* 气) in Chinese intellectual history and the first to recover the missing “cosmology” of Dong Zhongshu 董仲舒 (ca.179–104 B.C.) since the Han Dynasty. He has well postulated the term “ether-substance” (*qi*) in a philosophical sense. According to him, *qi* is the common source and the essence of all things. In fact, *qi* is considered by Zhang Zai an objective realistic philosophical category. Although the concept is still relatively crude and simple, it is in principle in accordance with what the word “substance” today denotes.

**Thomas ZIMMER**

So far China has not come to terms with its own past. The “Cultural Revolution” (1966–1976) is one of the events in Chinese society which still lacks full understanding. While many victims have been rehabilitated after 1976, many crimes have never been charged. Finding an official way of how to deal with the past, defining Mao Zedong’s responsibility etc. took several years after 1976.

The Cultural Revolution has influenced Chinese literature since 1976 a great deal, starting with “scar literature” in the late 1970s. The essay will show the developments in Chinese literature connected to the Cultural Revolution against the background of political requirements and censorship. After a discussion of the early literary developments an overview will be given on the latest works by authors like Wang Anyi, Su Tong, Yu Hua etc. who deal with the Cultural Revolution in a totally different way compared to early “scar literature”.