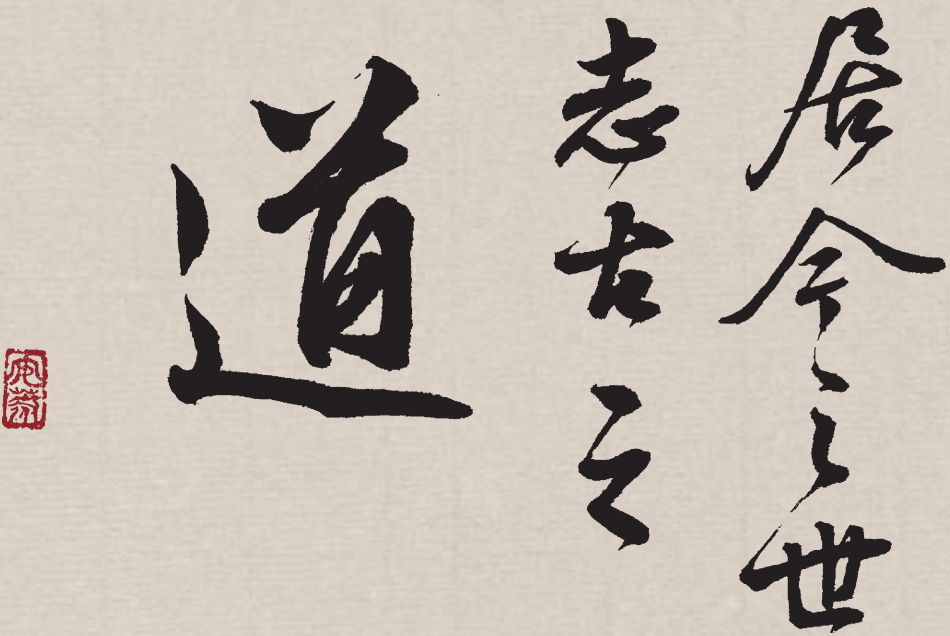


**Settled in the Present,  
Committed to the Past**



**Festschrift for Achim Mittag**

Edited by  
Fei Huang,  
Dorothee Schaab-Hanke  
and Martin Hanke

# **Settled in the Present, Committed to the Past**

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on the Occasion  
of His 68th Birthday

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Fei Huang,  
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The calligraphy on the cover, created by Dan-wei Zhu-Mittag (2024), 居今之世，志古之道, alludes to a passage in Chap. 18 of the *Shiji* 史記 ('The Scribes' Records) that serves as the governing word of this volume. For more details, see the introduction.

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## Abstracts

**ABERLE, Patrick**

### **How to Devise a New Term:**

#### **The Jesuits' Approach of Introducing Novel Concepts through Old Knowledge in Ming China**

The *Celiang fayi* 測量法義 (Meaning and Methods of Measurement; 1608) is a joint knowledge-transfer project by Xu Guangqi 徐光啟 (1562–1633) and Matteo Ricci (1552–1610) in which they provide Euclidean-style proof to Chinese traditional measurement methods.

This treatise has only received sparse attention from scholars, most of whom have overlooked the importance of its later parts. However, the later parts of the text clearly display how the authors tried to bridge the paradigmatic gap between two distinct traditions of knowledge.

Since translation theory suggests that expressive mismatches can reveal a divergence of conceptual themes, this paper approaches this process of paradigmatic mending in the *Celiang fayi* by examining the novel terms that emerge in it. In doing so, this paper addresses the challenges the authors faced and the solutions they conjured in their quest to position these concepts in the existing tradition of knowledge and illuminates two mechanisms underlying Xu's and Ricci's creation of new terms to convey these concepts.

**BIEBL, Elisabeth**

### **Describing New Worlds Based on Old Knowledge:**

#### **About the China Knowledge Given “Between the Lines”**

#### **in Albrecht Herport's *Eine kurtze Ost-Indianische Reis-Beschreibung***

This article examines Albrecht Herport's travelogue 'Eine kurtze Ost-Indianische Reis-Beschreibung' (1669) with regard to its literary craftsmanship and the fictional adaptations of historical facts aimed at creating a commercially successful work. Using two exemplary episodes, which Herport boasts of having witnessed during his stay on Formosa (today: Taiwan) as a soldier in the service of the Dutch East India Company (VOC), the article illustrates the extent to which historical knowledge found its way into the travelogue and what changes resulted from the need for marketability and the fulfillment of readers' expectations. Both the performative episode of a crucifixion during the siege of Fort Zeelandia (a base of the VOC, which ultimately fell to the Ming loyalist Koxinga/Zheng Chenggong 鄭成功) and the descriptions of the battles around the fort, it becomes obvious that knowledge was omitted and altered for literary purposes and to meet readers' expectations. Particularly with regard to the structuring and presentation of knowledge in Herport's travelogue, a detailed example is presented of why early modern travelogues should not be read exclusively as factual accounts, but also and above all as literarily crafted adventure novels.

**CAO Jin 曹晉 and JOST, Alexander**

### **From “Exploitation of Materials” to “Completion of Implements”:**

#### **Eastern and Western Technology through the Lens of Xu Guangqi's *Kaicheng jiyao* (Record of the Essentials of Exploitation and Completion)**

*Kaicheng jiyao* 開成紀要 (Record of the essentials of exploitation and completion), a manuscript preserved in the Zhejiang Library, is believed to be a copy of unpublished notes by Xu Guangqi, documenting technical methods primarily – though not exclusively – encountered through interactions

with European missionaries such as Matteo Ricci and Johann Schreck. As suggested by its title, which refers to the “Exploitation [of materials]” (*kai[wu]* 開[物]) for the “Completion [of implements]” (*cheng[qi]* 成[器]), the manuscript covers a wide array of topics, including machine construction, metalworking, mining, agriculture, animal husbandry, fishing, papermaking, chemical engineering, porcelain and glass production, telescope making, and many more. Originating from a relatively early phase of Sino-European knowledge exchange in the context of the Jesuit encounter, this brief yet remarkable text exemplifies the interplay between eclectic hands-on pragmatism – evident in its 62 technical entries – and a persistent effort to conceptualize and systematize new knowledge, as reflected in its paratexts. In this study, the authors introduce and analyse this long-overlooked manuscript, shedding light on two key themes in Achim Mittag’s research: the history of knowledge and the nature of intellectual exchange between Europe and China in pre-modern times.

**DE MEYER, Jan**

### **Qin Xi: A Mid-Tang Recluse and his Rhetoric of Refusal**

Going into retirement after decades of devoted labour in the service of one’s community will certainly be accompanied by feelings of satisfaction. But imagine the satisfaction of never having entered service in the first place. The decision not to serve in some official position, even though one possesses all the qualities required, is at the heart of what it means to be a “hermit” or a “recluse” in traditional Chinese society. In this article I shall examine the remaining poetry of Qin Xi 秦系 (c. 725–c. 805), a lifelong hermit who was held in high esteem by fellow poets such as Dai Shulun 戴叔倫 (732–789) and Wei Yingwu 韋應物 (737–792). More specifically I shall examine those poems written after having been summoned or invited to take up an official position. Though these poems may – to a certain degree – be read as direct reflections of the reclusive poet’s actual life, they should really be understood as rhetorical devices. Their message is invariably the same: saying “no” to the position one is being offered. However, there is a great amount of variation in the means used to convey that message, allusion being one of them. Moreover, Qin Xi’s rhetoric of refusal reflects the societal status of the person summoning the poet, or the one charged with delivering the invitation.

**DEDERICHS, Anno**

### **University Cooperation with China:**

#### **A Change of Perspective**

Vor dem Hintergrund einer überwiegend risikofixierten Auseinandersetzung mit China im öffentlichen Diskurs, plädiert dieser Beitrag für eine notwendigerweise dialogorientierte China-Kompetenz, die die Selbstwahrnehmung Deutschlands nach der „Zeitenwende“ und die Fremdwahrnehmung Chinas kritisch reflektiert. Welche Richtung wird die Entwicklung der Hochschul-Kooperation mit China unter der Bundesregierung der 21. Legislaturperiode einschlagen? Mit Blick auf die historische Dimension wird die Entwicklung deutsch-chinesischer Wissenschaftskooperation skizziert und aktuelle, auch internationale Entwicklungen werden diskutiert.

**DEMUTH, Sebastian**

### **The Localization and Rediscovery of the Boxer Fort Hophu**

In January 1901, amidst the Boxer Uprising, German forces scoured the region north of Beijing in search of Boxer refugees. In Liubinbu 劉斌堡, located in present-day Beijing’s Yanqing 延慶 district, a villager informed the German troops of a nearby Boxer outpost close to Sihaikou 四海口. In the early

morning hours of January 3, the soldiers embarked on a mission to locate the rebels' hideout. Tucked away in a narrow valley, the Boxer stronghold comprised a collapsed tower and remnants of walls atop a small hillock. A fierce firefight ensued, with various records reporting the presence of up to one thousand Boxers or even more. Ultimately, the German forces successfully stormed the position.

Despite numerous chronicles documenting the events surrounding Hophu, the exact coordinates of the site had remained elusive. Complicating matters, the toponym Hophu allows for various interpretations regarding its possible Chinese characters. A suitable place name is conspicuously absent from Chinese modern and historical records, encyclopedias, and maps.

Therefore, the article addresses two central questions: What are the Chinese characters corresponding to the toponym Hophu, and where exactly is the site located? To resolve these questions, the paper pinpoints the exact location of Hophu through an analysis of historical accounts and maps, examination of battle painter Theodor Rocholl's (1854–1933) depictions, utilization of satellite imagery, and the results of a field survey conducted in 2020. Based on the findings, the study also proposes a novel interpretation of the place name Hophu.

## GRAF, Emily

### A “Bronze Woman” among “Bronze Men”:

#### Random Notes on Thinking about the Body in Medical Museums in China

This article analyzes one particular object on display at the Shanghai Museum of Traditional Chinese Medicine. The museum was established in the Republican era as the Museum for the History of Medicine, one of the first museums in China to exhibit traditional medicine through material artifacts. The exhibit in focus here is a bronze figure cast in the early 18th century (ca. 1744) during the reign of the Manchu emperor Qianlong 乾隆 (r. 1736–1796) of the Qing Dynasty. It is a nude female figure, with thin lines engraved on her body representing channels, and hundreds of small holes along these lines representing acupoints. She is a fascinating exception to the rule of how bodies were represented in imperial China, and her existence raises many questions about how the female body was gendered in medicine: How did this figure differ from prior visual and material representations of acupuncture knowledge, such as two-dimensional images (e.g. *Mingtang tu* 明堂圖 or *tongren tu* 銅人圖) and other three-dimensional figures made from terracotta, lacquer, and bronze that featured predominantly male bodies (e.g. *tongren* 銅人)? Since when and why was acupuncture knowledge gendered? And how was this particular female figure connected to emperor Qianlong's aim to create a new orthodoxy of medical knowledge? By highlighting the materiality of this object and how it was initially placed within the imperial palace and later within museum space, the article shows that the entanglement of the body, the state and the cosmos was not only a key concept in understanding the medical paradigm behind acupuncture and moxibustion, but that the materiality of the body in turn also impacted the relationship between the body, state and cosmos. Its materiality opened up the possibility for religious, gendered and other unorthodox forms of representation to enter orthodox space and medical knowledge. Paying attention to this “Bronze Woman” or “Bronze Deity” among all the “Bronze Men” is an opportunity to discover a key moment in the history of medicine in China, when medical orthodoxy was renegotiated, and conventional forms were boldly challenged.

## HAN Qijin 韓奇金

### From Imperial Legacy to National Identity:

#### Revisiting the Debates of 1905–1907 on Ethnicity in China based on a Digital Textual Analysis

This study revisits the Chinese intellectual debate of 1905–1907, a formative period in China's transition toward modern nationhood, and examines the discussions on ethnic issues between the reformist and the revolutionary sides. Applying digital textual analysis to a curated corpus of 27 articles from the journals *Xinmin congbao* 新民叢報 and *Minbao* 民報, the research finds that although both parties extensively referenced foreign examples when debating the necessity of an ethnic revolution, the reformist spokesman Liang Qichao 梁啟超 (1873–1929) cautiously avoided invoking evidence from Chinese history. It is also notable that while the revolutionaries actively employed vocabulary shaped by the traditional Sino-barbarian worldview, Liang deliberately discarded such terminology. Additionally, a word frequency analysis further suggests that the reformist corpus is thematically broader and more pragmatically oriented. Reformist writings tend to connect ethnic concerns more often to social and institutional issues, whereas revolutionary discourse maintains a sharper ethnic focus. Combined with close reading, the obtained data also highlights the flexibility and strategic creativity demonstrated by both sides in mobilising theories and realities, whether Chinese or foreign. Through this application of digital methods in historical discourse analysis, the study shows both the potential and limitations of such an approach and calls for further innovative yet methodologically sound perspectives to deepen the understanding of intellectual dynamics in late Qing China.

## HANKE, Martin

### Emanuel Bowen as A Cartographer and Critic of Du Halde's *Description* and of the Maps Created by d'Anville

Emanuel Bowen (ca. 1693–1767) was a Welsh Cartographer and copper plate engraver who had acquired high reputation among his contemporaries through the unprecedented quality of his maps, initially especially of England and Wales. For some time, he even became official court cartographer of both George II of Great Britain and of King Louis XV of France. In this article, a connection is drawn between Bowen and the maps that the famous cartographer Jean-Baptiste Bourguignon d'Anville (1697–1782) had created for the Jesuit Jean-Baptiste Du Halde (1674–1743), who in 1735 published his *Description Géographique, Historique, Chronologique, Politique, et Physique de l'Empire de la Chine et de la Tartarie Chinoise* in four volumes. These volumes are adorned with altogether 42 maps, all related to China, the so-called Chinese Tartary, and the various provinces of the time of the Qing dynasty (1644–1911). Between 1738 and 1741 appeared already a second translation of Du Halde's work in English. Different from the first English translation, much emphasis was laid in this new edition on the maps which were likewise “translated” into English, with place names given in a transcription that was current in England at that time, and with many other details that show that here a cartographer was at work who was familiar with the most advanced techniques of map-making of his time. Several of these maps clearly show the signum of Bowen at one corner (“Bowen sculp.”). Apart from the maps and the rich materials written right onto these maps and which may be read as a kind of comment to d'Anville's original maps, there are many other hints, among them an essay in which d'Anville's way to draw the maps is discussed critically, that suggest that both the maps and the whole translation, including the transcription of all termini technici, of this English edition must have been made by one and the same person, and this essay argues that this cannot have been anyone else but Emanuel Bowen.

HUANG Fei 黃菲

**Zhu Xi's Hot Springs Encounter and His Annotation on "yu hu yi" (Bathing in the Yi River) in the *Analects***

In a notable passage from the *Analects* (*Lunyu* 論語), Zeng Dian 曾點 (546 BC–?), one of Confucius's disciples, recounts his fondness for the bathing with young male companions in the River Yi (*yu hu yi* 浴乎沂) on a casual spring excursion, accompanied by songs on their return journey. Since then, numerous prominent Confucian scholars have meticulously examined the phrase "yu hu yi" and offered their diverse interpretations. When Zhu Xi 朱熹 (1130–1200) annotated this passage, he believed that the bathing location was probably a hot spring in the vicinity of the River Yi area outlined in a geographical gazetteer. However, Zhu Xi does not provide any additional explanation for this annotation. This article explores Zhu Xi's living environment, his personal experience with public bathing in hot spring areas and his understanding of the formation of hot springs. It also examines late imperial scholars' responses to Zhu Xi's annotation and their discussions on public bathing customs. Through these reflections, the article intends to illustrate how scholars' living environments, personal encounters and social activities in their daily lives influence their comprehension and interpretation of classical texts.

LEE, Thomas H.C. 李弘祺

**National Palace Museum and the "Other" Museums in Taiwan: The Competition of Memory Creation**

The most prestigious museum in Taiwan today undoubtedly remains the National Palace Museum. Its prestige stems from being a Chinese imperial collection of precious art objects. It is a quintessential "museum", representing how the ruling Nationalist government identified itself; it was hoped that it could be adopted as the modern Chinese self-image. The building itself, completed in 1965, reflects the imagined imperial order that the ruling government conceived. It wished to use it to support its legitimacy on the island. The vicissitudes of protecting the traditional Chinese art objects originally kept in Peking's old palace, moving them around during the Japanese invasion, and ultimately to Taiwan, buttressed their belief that they were the legitimate custodians of Chinese culture.

Taiwan became ground for the Nationalist Party to create a memory relatively new to Taiwan's residents. By 1965, an unmistakably imperial Chinese-style building had been erected in a Taipei suburb. Since the passing of Chiang Kai-shek (1976) and his son Chiang Ching-kuo (1988), and the liberalization of Taiwan's politics, many new buildings, notably including a number of museums, have appeared; almost all have adopted new architectural styles. New museums often explicitly proclaim that their collections and purposes reflect local Taiwan culture. From the architects' viewpoint at the National Palace Museum, the new ones are the "other" in orientation. What makes the contrast particularly unique is that many new buildings seem to reflect a philosophy that evokes a reminiscence of Japanese colonial life and experiences. This development may almost be uncharacteristically labeled "anti-post-colonial". While the NPM sought to create and instill a modernist orientation that could teach the citizenry a nationalist self-image and afford them superficially equal access to the nation's "wealth and culture", the "Other" museums are built with an intent to evoke an imagined colonialist past that was even more "modernist" (albeit colonial). The competing views are shaping contemporary Taiwan's cultural life.



**LEONHARDT, Jürgen****The Lutheran Theologian Johann Benedict Carpzov on the Chinese Philosopher Mengzi: Scholarly Knowledge at a German University in the 18th Century**

Johann Benedict Carpzov (1720–1803) received his education in Leipzig at the Thomasschule under the neo-humanists Johann Matthias Gesner and Johann August Ernesti (and presumably also sang in the choir under the direction of Johann Sebastian Bach). He then studied in Leipzig and was Professor of Greek at the University of Helmstedt from 1748 to 1803. In 1743, while still in Leipzig, he published a short latin work on the Chinese philosopher Mengzi 孟子 entitled *Mencius, sive Mentius, Sinensium post Confucium philosophus opt. max.* (Mencius or Mentius, the best and greatest Chinese philosopher after Confucius). The text is compiled from research literature available at the time and contains no new contributions of its own. However, it impressively documents the level of knowledge and interest of the scholarly world at the time.

**MOLL-MURATA, Christine****War, Peace and Trauma 2.0: Hangzhou in and after the Taiping Rebellion**

In 1998, Achim Mittag organized a conference at the Kulturwissenschaftliches Institut in Essen, where he worked as a researcher with Jörn Rüsen. Many renowned China historians participated, and it was a great honor for me as a doctoral researcher to be invited to present my study on Hangzhou gazetteers. It took a while until the publication of the conference proceedings were published. I was amazed and happy to receive the book around Christmas 2023. Achim's own article in the book deals with the Taiping 太平 rebellion in Hangzhou. It offers the interpretation that the method of coming to terms with war and cataclysm through compact historiographical narration receded in the eighteenth century. Instead, accounts of individual experiences of the Taiping rebellion in general and in Hangzhou in particular, and of the subsequent hardships due to the civil war became more dominant. This essay re-examines Achim Mittag's thesis in the light of the memorial collection *Gengxin qi Hang lu* 庚辛泣杭錄 [Weeping for Hangzhou in the Gengxin and Xinyou years [1860–1861]], in order to reopen the discussion and review recent scholarship on the impact of the Taiping rebellion on Hangzhou and its inhabitants.

**NYLAN, Michael****A Puzzle Piece from *Guoyu***

The *Guoyu* 國語 is clearly a composite text compiled from persuasion pieces from many different local sources. In most cases, the persuasion pieces and variations thereof are familiar from multiple sources, including the *Shiji* 史記 (Historical Records) and today's *Zuozhuan* 左傳 (Zuo Traditions), with the main thrust of such narratives easily explained, thanks to Wei Zhao's 韋昭 (204–273) commentary. However, in my view, the “Zhengyu” 鄭語 section in the *Guoyu* is anomalous, being uniquely puzzling in its rhetoric and unusually demanding on readers. This brief research note aims to unpack the contents of that section, highlighting for modern readers the multi-generational agency of various domains and their considerations when deciding upon the choice among allies.

**RÜSEN, Jörn****Reconsidering Narrative Competence:  
Basic Features of the Logic of Historical Consciousness**

I wish to display a general characteristic of historical consciousness and its function in practical life. Historical consciousness serves as a key orientational element in human life, giving it a temporal frame and matrix. It affords a concept of the “course of time” flowing through the mundane affairs of daily life. This conception functions as a factor in the intentions guiding human activity; it is our “course of action”. Historical consciousness evokes the past as a mirror of experience within which life in the present is reflected, and its temporal features are revealed. Stated succinctly, history is the mirror of past actuality into which the present looks in order to learn something about its future.

History is a meaningful nexus between past, present and future - not merely a perspective on what has been, wie es eigentlich gewesen. It is a translation of past into present, an interpretation of past actuality via a conception of temporal change which encompasses past, present and the expectation of future events. This conception moulds moral values into a “body of time” (e.g., the body of the continuing validity of an ancient treaty). History clothes values in temporal experience. Historical consciousness transforms moral values into temporal wholes: traditions, timeless rules of conduct, concepts of development or other forms of comprehension of time. Values and experiences are mediated by and synthesized in such conceptions of temporal change.

**RÖLLICKE, Hermann-Josef****The Buddha as his own “Geschichte”**

It seems that the German word “Geschichte” (together with its Dutch cognate “geschiedenis”) is a singularity among all human languages. Neither the ancient Greek word “ἱστορία”, from which the Latin and later the globalized English loan “history” is derived, nor the Chinese word “lishi” 歷史 are appropriate renderings of it. This study will try to shed some light on the intranslatable meaning of “Geschichte”. It will lead to the enigma of time, i.e. the simultaneous difference and non-difference of “time” and “to-be”. The point of departure will be the humanely illusionary character of the “three times”, namely present, past, and future.

I will then try to elucidate these considerations in a contemplation on the impossibility of sketching what is regularly termed the story of “the historical Buddha”. I shall argue that there is no way for us to construct a “historical Buddha” that would decisively differ from a myth or a fantasy-tale and meet at least Giambattista Vico’s modern academic maxims of “history” (it had been Vico early in the 18th century who laid the foundations of “history” as a modern academic discipline). But something quite different from this is very well possible. We are indeed able to recognize the Buddha “as his own ‘Geschichte’.” A re-translation of this into “The Buddha as his own history” would immediately evidence the inaptness of such a title.

**SCHAAB-HANKE, Dorothee****Qin Music and Emotions:  
Early Chinese Approaches to the Aesthetics of Music and Their Reception in Song Times**

The zither *qin* was used as a solo instrument by Chinese scholars starting from the Western Han times (206 BCE–9 CE) as a means to express and release their emotions. The *Qincao* 琴操, a text compiled by the Han scholar Cai Yong 蔡邕 (133–192), assembles narratives of persons said to have composed pieces for the *qin* 琴 under certain circumstances that evoked in them an emotion which

inspired the piece. The narratives and part of the lyrics of the pieces of the *Qincao* have been transmitted in various sources related to the *qin* and inspired poets to write new lyrics on the old titles, as e.g. the Tang poet Han Yu 韓愈 (768–824) who wrote poems on ten of the altogether twelve *cao* included in the *Qincao*.

In the Northern Song dynasty (960–1279), the Confucian scholar Zhu Changwen 朱長文 (1041–1098) in his *Qinshi* 琴史 (History of the Qin) criticized some of the narratives of the *Qincao* for their emotional messages. Guo Maoqian 郭茂倩 (life data unknown), the compiler of the comprehensive *Yuefu shiji* 樂府詩集 (Collected Yuefu poems), selected some of the *Qincao*'s narratives and lyrics and omitted others, certainly not without an intention. And two scholars of the Southern Song, Chen Yang 陳暘 (1064–1128) and Zheng Qiao 鄭樵 (1104–1162), criticized the narratives and lyrics of the *Qincao* for their emotional aspects, each with a different reasoning. Besides, the famous Song Neo-Confucian Zhu Xi 朱熹 (1130–1200) in his comment on Han Yu's ten *Qincao* gave an explanation for why Han Yu had decided to write only for ten out of the twelve *Qincao* pieces new poems and not for the last two.

In my essay I will discuss the emotional aspects of the *Qincao* pieces and their reassessments by the above-mentioned authors of the Tang and Song dynasties and compare the role of the *Qincao* with that of the *Shijing* 詩經 (Classic of the Odes), and the rediscovery of its musical aspect in the Song dynasty.

## SCHERER, Philip

### Yangzhou Scholars as Driving Forces of the Development and Institutionalization of *Guoxue*

This article offers a polycentric account of the development and institutionalization of *Guoxue* 國學 from the late Qing to 2024 by taking Yangzhou 揚州 as a continuous point of departure. Rather than focusing on capital-centered narratives, the study traces how Yangzhou's distinctive scholarly culture – rooted in evidential methods, commercial urban infrastructures, and dense textual networks – generated mobile epistemic dispositions that travelled with individual scholars across successive historical stages of *Guoxue*. Figures such as Liu Shiwei 劉師培 (1884–1919), who helped pioneer *guocui*-oriented scholarship in the early twentieth century; Zhu Ziqing 朱自清 (1898–1948), who reinterpreted classical learning within modern literary and pedagogical frameworks; and Ji Baocheng 紀寶成 (b. 1941), whose establishment of the School of Chinese Classics at Renmin University marked a major institutional turn after 2005, exemplify how elements of Yangzhou's intellectual culture were preserved, adapted, and redeployed in changing academic and political contexts.

By examining these trajectories, the article asks whether Yangzhou constitutes not merely a shared biographical origin but a structurally distinctive scholarly formation whose methods and dispositions contributed to the shaping of *Guoxue*. It further considers whether regional scholarly traditions such as Yangzhou's may serve as active forces in the emergence of national academic identities, and whether *Guoxue* is better understood as the outcome of multiple urban traditions rather than a single institutional genealogy.

## SCHMID, Jonas

### Of Holy Hermits in the Mountains:

#### Notes on a Late Ming Jesuit Text

This article deals with the fifth volume on saints “cultivating themselves in seclusion” (*yinxiu* 隱修) of the work “True Lives of Saints of the Holy Teaching of the Lord of Heaven” (*Tianzhu shengjiao shengren xingshi* 天主教聖人行實, 1629) by the Jesuit missionary Alfonso Vagnone (1568–1640).

Comparing the Chinese text with *Flos Sanctorum* by Pedro de Ribadeneira which was likely the basis for his translation, I examine how Vagnone introduced the lives of six European saints (Paul of Thebes, Anthony the Great, Hilarion of Gaza, Benedict of Nursia, Bernard of Clairvaux and Alexius of Edessa) to an educated Chinese audience. I trace how he tried to align the depiction of the European hermits with the image of the recluse (*yinshi* 隱士) as a moral exemplar common among the Chinese educated elite in the late Ming period by highlighting among other aspects that these saints withdrew to the mountains.

### **SCHMIDT-GLINTZER, Helwig**

#### **Trust Between Generations, the Inextricable Knot and the Loneliness of the Long-Distance Runner**

Decades of studying China place the individual sinologist – or is it better to call him or herself a China scholar today? – into a community of researchers and at the same time into the long lines of research traditions. Simultaneously, the individual himself only ever has an overview of excerpts and becomes more and more aware of the fact that his or her own role is difficult to define and is by no means uniformly assessed by others. The emerging, if not already at least partly completed, change in the worlds of knowledge as a result of digitalization has led to an acceleration of distancing and, at the same time, new connections, but also some break-offs. This exposes systemic connections and inter-generational references to new challenges. I would like to reconstruct this context as an intellectual contribution and at the same time as an homage to Achim Mittag under three headings, starting with the initial and environmental conditions, keyword: loneliness, the culturally shaped access methods, keyword: untying the knot, and ending with an attempt to redefine trust across generations.

### **SCHOTTENHAMMER, Angela**

#### **Geographical Knowledge and Maps of Don José Camacho y Brenes, First Pilot of the Royal Spanish Navy Stationed at San Blas**

In face of the developments in the late eighteenth century, including the increasing competition in the search for new colonies among the Europeans, the Spanish undertook various expeditions and also plotted many maps. One of the map-drawers of the Spanish Armada was a certain Don Joseph (also José) Camacho y Brenes (fl. 1770s to 1780s; d. 1795), graduate naval lieutenant and first pilot of the Royal Navy. As a Spanish navy officer, Camacho sailed the Spanish American coasts and the Pacific after settling in Mexico and explored various parts of the coastline and close coastal waters in more detail. Particularly famous are his maps of the northern coast of California, including detailed maps of the port of Bucareli, San Francisco Bay, the coastline between the ports of San Blas and Acapulco, then further south from Acapulco to Lima. Much less is known about his transpacific voyages. This study focuses on Camacho's transpacific voyage to the Philippines and his related maps. A hitherto neglected manuscript provides us with a lot of detailed information on Camacho as a person and on his transpacific voyages, details that are hardly known in the existing literature.

### **SCHUBERT, Gunter**

#### **“Greater China”: A Conceptual Approach**

“Greater China” was a catchphrase hotly debated in the Western media in the 1980s and 1990s to capture the dynamics of economic development in southern China, spurred by investment from

Hong Kong, Taiwan and Southeast Asian ethnic Chinese entrepreneurs in response to China's opening-up policy. In fact, "Greater China" had been used sporadically long before that, both in the West and in China itself. It referred to an entity called China that was not clearly demarcated by nation-state boundaries, reflecting imperial China's ideology of civilisation and Western uncertainties about China's territorial reach. This historical trajectory informs an epistemological inquiry inherent in "Greater China" about what China is – a critical question for sinologists to this day. This article clarifies the dimensions of "Greater China" in modern and contemporary China studies, highlighting its continuing relevance in our thinking about China and its multiple meanings.

#### **TER HAAR, Barend**

##### **Unsolved Riddles:**

##### **Kong Anguo and Sima Qian**

One of the many riddles of Chinese history writing is the division between Old Texts and New Texts. It goes back to the putative text finds from the walls of the former residence of Confucius, ascribed to or may even been claimed by Kong Anguo 孔安國 in the last years of the reign of Emperor Wu (92–87 BCE) 武帝 of the Han dynasty (202 BCE–9 CE). I came across the conundrum many times, for instance through the excellent work of Hans van Ess, Michael Nylan and others. Recently I noticed that there was a link with the infamous Witchcraft Affair (Gu 蠱) of that period. Whilst definitive proof may be forever absent, we now have a much better understanding of the production of written manuscripts in the late 3rd century BCE, as well their subsequent loss and only partial recovery. Those texts that (re)appeared during the following centuries, from private and imperial collections as well as textual finds in the ground, were then edited into books. Some of these books were canonized, whilst others were still transmitted, but often considered suspect and/or uninteresting. An important loss of texts was that of the corpus found supposedly by Kong Anguo, but maybe not as completely as one might think. Although an outsider to the field of manuscript and classics studies, I propose using my understanding of the Witchcraft Affair and the disappearance of Kong Anguo (and Sima Qian at crucial points) from our sources to look one more time at the conundrum of Old Texts and New Texts.

#### **THEOBALD, Ulrich**

##### **The Mutiny of 1560:**

##### **Testing Zhu Guozhen's *Yongchuang xiaopin* as a Source of Micro-History**

The book *Yongchuang xiaopin* 湧幢小品 by Zhu Guozhen 朱國禎 (1557–1632), written in the style of "brush notes" (*biji* 筆記), contains many valuable references to the politics, economy, technology and society of the late Ming period. As Zhu Guozhen had held high official positions for many years, he was very familiar with the history of the time. One example from his book, the military revolt in 1560, shows that Zhu knew how to put historical facts into a form that was easy to read and played with the usual topoi of light fiction. In doing so, he draws on "real" historiography, but in his own work, he distinguishes between the "hard" historical account, which traces the broad lines, and the micro-history, which focuses on the personal, individual experiences of the protagonists.

**TILLMAN, Hoyt**

**Some Backstory of Contested Relationships between Filiality and Loyalty in China**

While working on my essay about collective identity and experiences of crisis and trauma, I corresponded with Achim Mittag about Zheng Sixiao 鄭思肖 (1241–1318), whose struggle with the conflict between loyalty and filiality caught my attention. Under pressure from Zheng's parents to prioritize loyalty to Song emperors over filiality to parents, Zheng's couplet expressed his anguish: "I want to die, but cannot die and be a filial son. I want to live, but cannot live and be a loyal official." Subsequently, in a public forum for the 2016 Yu Ying-shih Lectures in Hong Kong, I explored the primacy of filiality in early Confucian texts and the way that the *Sanguo yanyi* 三國演義 implicitly argued in favor of loyalty to centralized rulership. Such arguments help to foretell or explain subsequent movements, in the modern era, for a strong Chinese state.

**VAN ESS, Hans**

**Some Reflections on the Poem "An Excellent Person" by Du Fu**

It is well-known that Du Fu's (712–770) poems belong to the most highly elaborated master-pieces of traditional Chinese literature. There have been two influential treatments of Du Fu's poetry in the English language, one by William Hung (1893–1980), the other by David Hawkes (1923–2009). Both of them reject claims by traditional Chinese scholars and commentators that Du Fu's poems are highly allegorical. They prefer to read them as realistic descriptions of events in Du Fu's life. In my contribution I will take one particular poem ("Jiaren" 佳人) by Du Fu as an example in order to show how important it is to consider traditional Chinese scholarship on Du Fu in order to understand what he actually wanted to say.

**VOGEL, Hans Ulrich**

**"Et in summitate cuiuslibet columpne est draco magnus circumdans totam columpnam, ...":  
Marco Polo on the Dragon Columns of the Great Khan's Bamboo Palace in Shangdu**

This article deals with one of Marco Polo's notions of dragons in relation to China, focussing on the description of dragons adorning the columns of the Great Khan's bamboo palace in Shangdu. The mentioning of this specific architectonical feature has been preserved in only two text families of *Le Devisement dou monde*, that is the Latin L version available in manuscripts from the fourteenth to sixteenth centuries and in Ramusio's famous printed Italian rendering of 1559. After some explanations about the reliability and trustworthiness of these redactions, the observation of the Venetian traveler is compared with information on dragon columns that we can obtain from a variety of Chinese historical remains and written sources from the Han dynasty onwards and especially from the Song and Mongol Yuan periods. Although Marco's references to dragons are few when compared to those of real animals, this case study on the dragon columns provides further reliable evidence of the Venetian's stay in China.

**WANG Weijiang 王維江**

**Pan Zuyin and his Entanglements**

As a member of an illustrious bureaucratic family, Pan Zuyin 潘祖蔭 (1830–1890) was undoubtedly fortunate. He advanced smoothly through the imperial examination system, rose rapidly through official ranks, and served exclusively in the capital throughout his career, enjoying the deep trust and

protection of the emperor and thus occupying a position at the center of political power. Entering the political stage at a time when the Westernization Movement was gaining momentum, he was well positioned to make significant political contributions. However, his chronic and recurrent illnesses, his frustrated attempts to resign and return to his hometown, and his turn to antiquarianism and epigraphy as a means of alleviating both physical suffering and the monotony of official life ultimately point to his indifference and ignorance toward Western learning and political thought. The triple predicament of illness, scholarship, and officialdom that plagued his entire life also mirrors the broader predicament of his era.

## ZHANG Zhirui 張之瑞

### **The Dynastic Pattern Between Rupture and Continuity: Royal Travels, *Tianxia* 天下, and the Cosmo-Political Reconfiguration of the Mid-Western Zhou**

This paper revisits the mid-Western Zhou as a transitional period through the lenses of early Chinese astro-calendrics and cosmo-politics. It rereads the campaigns and royal travels of Kings Zhao and Mu against a long-lasting cosmology centered in the worship of Shangdi 上帝 (Lord on High) – traceable from the late Bronze Age back to the Neolithic – in which the celestial realm was understood to be ordered through Shangdi's regular movements.

The analysis proceeds in two steps. First, it reconstructs the ritual and cosmo-political characters of King Zhao's Southern Campaign and King Mu's Cyclic Tour" (*zhouxing* 周行), and show how both events were integrated into a dynastic agenda established by King Wen 文王 (c. 1099–1050 BC), the posthumously designated founder of the dynasty. Second, it examines the cosmo-political consequences of these royal movements – above all the rise of the concept of *tianxia* 天下. I argue that, within Western Zhou cosmology, *tianxia* did not primarily denote a cosmopolitan worldview in the sense often implied by the commonly used translation "All-under-Heaven"; rather, it named a world "beneath Heaven", articulating a "vertically" differentiated cosmos in which a heavenly realm and a kingly sphere stood as parallel, correlated orders.

The paper concludes by reflecting on a broader dynastic pattern extending beyond the Western Zhou to the Sandai 三代 (Three Dynasties), suggesting that the Zhou 周, the Shang 商, and perhaps even the Xia 夏 shared a political logic in which rupture was generated from within a continuous astro-calendrical and cosmo-political tradition.