

The editors are pleased to present the first issue of a thoroughly revised *Oriens Extremus*. Volume 51 comes with a new look, a reshuffled editorial team, and a fresh academic thrust.

A new cover page, designed by Gitti Krogel (Hamburg), replaces the time-honored cover that had been with *Oriens Extremus* since 1954. While retaining the latter's distinctive features – namely, the pale yellow ground and the red stamp of a Han-dynasty tile inscribed 延年益壽, *ad multos annos* – the new cover displays a tag cloud containing the journal's title and subtitle as well as key words in Chinese characters pertaining to the present issue. The composition of this cloud will change according to the contributions, giving every volume a distinct cover page. The page layout has also been slightly changed to provide the journal with a clearer, more up-to-date format.

The most momentous change, however, may be discovered on the volume's title page: there has been a change of editors. After the publication of volume 50, Professor Dr. Bernd Eberstein retired at age 70 as the journal's co-editor. Bernd Eberstein began with *Oriens Extremus* as a redactor in the 1970s and became its editor in 2006. The present editors would like to thank him for his unflinching dedication to this journal. Although Bernd Eberstein modestly declined any laudatory contributions, the list of his publications which opens this issue pays tribute to the scholar who helped shape *Oriens Extremus* for some forty years.

Thomas Fröhlich succeeded Bernd Eberstein as co-editor in 2012. He and Kai Vogelsang have devised the new series of *Oriens Extremus* in a way that sharpens its academic profile while remaining faithful to its tradition. The journal's new subtitle "Kultur, Geschichte, Reflexion in Ostasien" sums up its agenda going forward. *Oriens Extremus* will continue to publish contributions from the fields of cultural and intellectual history dealing with ancient and modern China, Japan, Korea, and Vietnam. It will not do this in a traditional fashion, however. No longer simply lining up articles in every issue about widely differing fields, periods, and cultures, the new series of *Oriens Extremus* will instead regularly assemble articles in English, French, and German that deal with a specific topic and bring together different perspectives in a common focal point.

While still welcoming the submission of cutting-edge articles from any field at any time, *Oriens Extremus* will henceforth regularly reserve significant space – in both regular and special issues – for specified topics that open up new prospects in East Asian Studies. In particular, it will provide a platform for the field of conceptual history. Rather than merely asking how the East Asian world is or was, *Oriens Extremus* endorses scholarship that inquires into the ways this world is or was *described* from both within and without, accounting for the "Reflexion" in the subtitle.

By focusing on specific topics and concepts, periods in which concepts and ideas underwent dramatic change or the media and institutions that promoted such change, *Oriens Extremus* aims to relate contributions from diverse fields. We encourage scholars working in the humanities as well as the social sciences to contribute to a forum that is meant to highlight specific topics in a comparative perspective. With diversity as its byword, *Oriens Extremus* seeks to engage not only scholars from East Asian studies, but also readers from other disciplines dealing with similar questions.

The present issue, the first of the new series, begins with an essay on conceptual history. This is meant not only as an introduction to the papers assembled in this volume but also as the outline of a larger project that will make its mark on *Oriens Extremus* in the years to come. Each of the following four essays focuses on this issue's main theme: the conceptual changes attendant on the Chinese Revolution of 1911. Sun Jiang (Nanjing/Shizuoka) traces the impact of European racial thinking, especially the "five-race theory" developed by Johann Friedrich Blumenbach (1752–1840), on Japan and China. He demonstrates that while widely received in Japan, the "five-race theory" made a late entry into China, gaining currency only in the 1890s and then finding its way into the textbooks of late Qing and early Republican China. Daniel Leese (Freiburg) analyzes the changing concepts of "revolution" and demonstrates how this key concept was shaped by Sun Yatsen, Liang Qichao, and others in late Qing times. Marc Matten (Erlangen) tackles another crucial concept, that of "nation." Drawing on a host of Japanese and Chinese sources, he argues that it was the very ambiguity of the term *minzu* – which carried statist, ethnic, and racial connotations – that secured its success in late Qing discourse. Finally, Kai Vogelsang (Hamburg) analyzes the newly emerging concept of "society," which shifted from an idealistic vision of a community of equals to a conception of society as a problematic unity in diversity. Although these four studies deal with quite different concepts, they show just how intimately "race," "revolution," "nation," and "society" were connected within an emerging conceptual field. The changes in this field preceded and accompanied the Chinese revolution of 1911 – they were the revolution's corollary, and perhaps its very precondition.

The volume is complemented by three papers which, though not specifically devoted to conceptual history, touch upon consequences of the Chinese revolution. Anna Stecher (Munich) recounts the story of Ah Q adaptations for the stage in the 20th century, a story which turns out to be closely intertwined with changing views of the Chinese revolution. Viatcheslav Vetrov (Zürich) analyzes the discourse of "renaissance" in Republican China, focusing specifically on how the rhetoric of healthy/unhealthy permeated many key issues in the formulation of a modern China. Last, but not least, Michaela Pejcochova (Prague) describes the history of modern Chinese paintings in Western collections, concentrating on the collections in Prague – especially the substantial contributions by Vojtěch Chytil – Paris, and Oxford.

While the present issue ends with artistic expatriates, as it were, the next issue will be entirely dedicated to Chinese émigrés. Volume 52, edited by Thomas Fröhlich and Brigit Knüsel Adamec, will be a special volume devoted to "Chinese Reflections on the Exile Experience after 1949." It will appear very shortly after the present volume, and although we are no longer accepting any more contributions to it, we welcome papers for *Oriens Extremus* 53 (2014). The call for papers may be found at the end of this volume and at [http://www.oriens-extremus.de/en/call\\_for\\_papers.html](http://www.oriens-extremus.de/en/call_for_papers.html).