

# The Cultural Heritage of India

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THE SYNCRETIC HERITAGE of Chinese culture had already been flourishing when Confucius was born. He was brought up in the eastern part of the small State of Lu in ancient China. Endowed as he was with breadth of vision, Confucius (551–479 BCE) studied the classical literature of various ethnic groups in the country gathering ideas for compilation and transmission. He picked up two concepts of crucial importance as most typical of the spirit of Chinese culture: 中; *zhong* and 几; *ji*—literally ‘the centre’ and ‘the spring’—for him both the terms had meta-physical and infra-physical connotations. ‘Centre’ signifies the centre of human life and that of the cosmos as well, hence capable of expressing the unity of both human and heavenly ways as an integrated whole, meaning thereby the way of eternity. ‘Spring’ refers to the delicate beginning of change. All impermanent changing events in the realms of being and non-being, all live, move, and exist in resonance with the spring of things, that is, the subtle and imperceptible beginnings or seeds of movements.<sup>1</sup> By such patterns, change unfolds itself in the world of life, moving from the human way upwards towards the heavenly. This central principle of Chinese culture ‘Firmly set up the Great Center as Supreme Principle to grasp the spring of things; and unceasingly abides there to realise the process of change’. This central principle has exerted tremendous impact on the subsequent development of Chinese culture ever since.

No other nation on the earth has attached so much weight to the Great Center as the

Supreme Principle as we Chinese have done—with the only exception of India. We have adopted from time immemorial the ideogrammatic character 中; *zhong*, in form analogous to the Greek Φ as an icon for China, 中国, signifying ‘the Country of the Great Center’. In *Zuo’s Commentary on the Spring and Autumn Annals* it is stressed: ‘We human beings are born as bearers of the Center of heaven and earth; and that is what is meant by “life” as endowment with a mission.’<sup>2</sup> So crucially important is this concept of *zhong* for the understanding of China and Chinese culture! What after all does it mean and imply?

‘Its religious import had never been realized until recently in academic studies in comparative folklores’, remarks the late Professor Thomé H Fang, who was invited in a most friendly way in 1939 by Dr Sarvepalli Radhakrishnan to serve as spokesman for Chinese philosophy and culture, thus performing the same service for China as Radhakrishnan was doing for India.<sup>3</sup> ‘This Great Center as Supreme Standard is an icon symbolic of eternal value in the philosophical, axiological, and ontological sense.’<sup>4</sup> The official title ‘China’ appeared in the Xia Dynasty (2183–1752 BCE) according to *The Book of Ancient History*, for instance the chapters, ‘The Timber of the Catalpa Tree’ [梓材] and ‘Contributions of the Great Yü’ [禹贡].<sup>5</sup> Fang calls attention particularly to what he considers the *Chinese Book of Revelation* in the twelfth chapter, ‘Grand Matrix of Nine-fold Categories’ [洪范·九畴] and gives his insightful interpretation:

Fifthly, Lo! The Great Centre or Supreme Standard. And greatness should be due to the Centre for its firm establishment. This is really the core of the whole philosophical lore which asserts that the great Centre should be set up as the supreme standard of reality and value and should be taken seriously by all the people—the ruler as well as the ruled. For this Great Centre is the Primordial, representing what the modern historians of comparative religion would call the Celestial Archetype, whence all came and whither all should return. In the entire Chinese archaic world, everything hinged upon this primal principle of impartiality. This is the clear original philosophy of the Middle Path leading on and beyond to the realm of Eternity.<sup>6</sup>

Here we can locate the common ground of affinity and the point of contact, as it were, for these two great Eastern peoples and their cultural heritages—China and India. According to Fang:

Each culture has its own determinative factor. For instance, in Hebraic and Islamic cultures, religion decides everything; all features other than religious life will be of lesser importance. In the contemporary European and American branches of world-culture, science is the predominant factor, and everything has to fit in with science. So far as I know, it is only the Greek and the Chinese cultures which, alike, find their master-key in philosophy and art. India in classical antiquity, I should add, pursued the *madhyama-pratipad*—the middle path in the matter of culture.<sup>7</sup>

In sum, thanks to Dr Radhakrishnan's friendly invitation, as well as to Master Fang's response, we are now in a position to safely assert that China's concept of the Great Center echoes India's call for the *Madhyama-Pratipad*! We find the best exemplification of this common faith in the person of the great Indian poet-philosopher

Rabindranath Tagore who, in his powerful words, states: 'We are obliged to treasure the beautiful and noble cultural legacies of our two great peoples.' And, during his 1924 visit—his 'homecoming journey'—to China, Tagore found that the culture of the Central Way was more relevant to the rural than the urban areas which he toured!<sup>8</sup>

Fang further points out that reverence for the symbolic Great Center is not confined to the Chinese and Indian peoples alone. For, according to Professor Mircea Eliade of the University of Paris, it is really a shortened form of the principle of archaic ontology based on 'the abundant facts drawn from Mesopotamian beliefs, Sumerian texts, Egyptian celestial-terrestrial geographies, Iranian cosmology, Judaeo-Christian sanctuaries and holy cities, Indian celestial city-models and Vedic hymns, Scandinavian creation-myths, as well as the variegated divine models of rituals prevalent in the Egyptian, Indian, Judaeo-Christian and Greek archaic societies.'<sup>9</sup>

As viewed today, the original Chinese culture, deeply nourished by the digestion and absorption of *Mahayana Buddhist Sutras* introduced from India during the early centuries of the Christian Era, followed by further contacts with India through the long period of two thousand years, has now assumed a new outlook intellectually and spiritually in the present century. As the critic Lu Xun said in *Refutation of Vicious Voice*: 'Our contact with India started very early since the ancient times; it has benefited us with great blessings, covering the full range from thought to faith, morality, arts and literature, in a way far superior to what we could expect even from brothers and spouses.'<sup>10</sup> For the moment, suffice it to mention briefly, en passant, Indian Buddhism in particular, without going into any further details. Ever since the modern period, however, introduction through translation of

the full range of books on Western philosophy and civilisation began with Yan Fu (1854–1921). As a result, a massive influx of thought on politics, philosophy, and arts and literature dating from the Greco-Roman era down to the modern European period made its way into the Chinese mind. It has ended up partly with some lessons of utmost significance, and partly with a great deal of historically deep pain. It reflects a passive cultural crisis, known as ‘the greatest change over the last three thousand years in China’s history’ because of the profound suffering involved which is at once distressing and bizarre. Indeed, as a result of historical changes and transformations in the course of our cultural life, we have been made so ‘Greco-oriented’ or ‘Western-oriented’ in our use of language as to fit in with the current pattern of thought in current intellectual and academic fields. Such a phenomenon has now continued for nearly 160 to 170 years. This has led to axiological confrontations. We may still have a long way to go along this course of value-reorientations.

The time has now come for us to see retrospectively the earlier chapters of Chinese history and to realise that we have neglected another important source of culture from which we have been abundantly benefitted, namely, the cultural heritage of India. It appears to be silent but so near to us, ever lively but so incomparably time-honoured. Though the course of modern India’s socio-cultural life is also no less dangerous and risky, and in certain aspects even more fatally critical than ours, nevertheless, as far as the continuity of their own culture itself is concerned, the Indians are bravely successful and full of self-confidence. Apart from other matters of concern, during the short span of no more than one hundred years in the last century, India has produced for the world many great masters of the wisdom of life such as, to mention but a few, Sri

Ramakrishna, Swami Vivekananda, Rabindranath Tagore, Sri Aurobindo, Ramana Maharishi, Jiddu Krishnamurti, and others, in a way that commands our admiration and even amazement. The edifying effect of their influence, to quote the ancient Chinese sage Mengzi, is such that whenever ‘they pass through, they will remodel the character of their followers; wherever they abide, they will work wonders among them. Their spiritual influence will spread out all over the world, becoming concurrent with that of Heaven and Earth’,<sup>11</sup> thus inspiring us all the more. Historically speaking, there is a rather high degree of congeniality in the relation between Indian and Chinese cultures. In fact, the interaction and assimilation of the two cultures has continued in depth and spread across my country China so much that it has become an essential aspect of our own spiritual makeup, our nation’s lifeblood. But it is particularly noteworthy that what we have received from the primary sources of Indian culture has been the Buddhist streams of thought, especially the Mahayana Buddhist tradition. First came the Shunyavada school of Nagarjuna; then came the Yogachara school of Mahayana through Bodhidharma. For such a vast people as the Indians, their intellectual scope is not confined to any particular school of thought, and Buddhism never made itself the mainstream of the Indian heritage. Though Buddhism attained the summit of its achievements and experienced its glorious phase in India, it was soon superseded by the Vedanta tradition, which was far more abundant in theory and practice. The Buddhist high masters were repeatedly defeated in philosophical encounters by such great masters of Hinduism as Acharya Shankara and others.

As a result, the mainstream of Mahayana Buddhism moved eastwards to China, and the stream of Theravada Buddhism moved to South

Asian countries. Such being the situation, we deeply regret that we have been so long separated from the most precious Vedantic heritage of India which has maintained unbroken continuity from the Vedas onwards. We feel so all the more acutely in recent times. Compared with Chinese culture, Indian culture proves perhaps superior in terms of philosophical depth and diversity. Once immersed therein, we feel like one who attempts in vain 'to survey the heavens from an earthen jar and to measure the oceans with a shell spoon!' The great charm of wisdom implied in Chinese culture—only to be neglected at one's own peril—is of course not to be belittled. The Indian people have possessed the noblest Buddhist wisdom in the human world; yet their great masters from generation to generation have eventually given it up or hidden it somewhere. Does this mean that Indian culture is totally devoid of Buddhist wisdom? No, the truth is Indian culture absorbed the best elements of Buddhist philosophy, especially Nagarjuna's logic, but it failed to absorb Buddha's compassion and social equality.

What constitute the bases of Indian culture other than Buddhism? How far are these cultural bases relevant to modern China? This is the crucial question. We deeply regret the fact that current researchers in this area are found to be rare. In the academic circles of China today, including those of the Buddhist Sangha, a savant who is truly at home with the fundamental tenets of Indian culture is admittedly hard to come by. This is far from being symmetrical with our research and interest in Western cultures.

According to our superficial understanding and judgement, there have been a host of intrinsic connections between the Indian classics and Chinese culture, whether in terms of their spiritual aspirations or their cultural heritages. Although these parallel views and concerns are

not directly put forth in their classics for mutual reference, nevertheless they are deeply resonant with one another in so far as their philosophical tenets and main themes are concerned. We often find in some Chinese classics of the pre-Qin period, such as the works of Laozi, Confucius, and Mozi, and others, an all-pervasive atmosphere or mood throughout or, so to speak, a sort of spiritual nostalgia. Much attention has been devoted to the remembrance of those spiritual realms which their ancient 'sages and worthies' have legendarily attained. This parallels especially the idea of 'yugas' in Indian culture. We may also regard it as a recollection analogous to the *parampara* heritage so strongly recommended in the Vedic culture.

Indeed, a variety of key concepts in Indian culture can find their echoes on our side, for example, 'Brahman' for 'Heaven' in the 'Ordinance of Heaven, how inscrutably sublime it is and goes on forever!' (*Eulogy on Zhou*); 'Atman' for 'human beings' in 'The humans are the soul of all creatures!' (*Oath of Tai*). More significantly, 'dharma', both the eternal dharma, Sanatana Dharma, and the temporal dharma, yuga dharma, strongly echoes the exalted wisdom embodied in 'Dao' as 'the mysteriously mysterious mystery and the gateway of all wonders'. This universal concept of 'Dao' applies in all the pre-Qin schools of Daoism, Confucianism, and Moism as represented by *The Book of Dao* and *The Book of Creativity*. It also comprises the dual aspects of permanence and flux.

In both the Indian or Chinese cultural heritages the non-dualistic mode of wisdom embodied in *brahma-atma-aikya*, identity of Brahman and Atman, and the 'unity of human being and heaven' has an inscrutably long tradition, as if from time immemorial we have conceived this kind of thought in terms of vague traces of impressions. For example, the holy Vedic dictum

‘*Tat tvam asi*, you are that.’<sup>12</sup> What a coincidence we find in ‘Hexagram of Great Possession’ in *The Book of Creativity of the Zhou Dynasty* wherein it is said: ‘By “great possession” is meant the perfect correspondence between heaven and earth, above and below. Act by virtue of strength and vigour, elegance and brightness, in response to the heavenly way in proper time. From that comes, supreme success.’ In addition, on both sides we find a common universal mystic search for ‘immortality’ and the constant yoga practice as divinely ordained.

None of these parallels in thought and practice are supported by any documentary evidence after the introduction of Buddhism into China proper; rather, they serve as ample evidence for the essential and profound affinity that has intrinsically existed in the cultures of our two countries. This accounts for the dedication to the spirit of ‘great peace and harmony’ or simply, ‘correspondence’ in Chinese culture. It is seen, therefore, that a great deal can be done by investigating this approach, and there is plenty of scope for mutual stimulation igniting our heart and soul.

In the past I translated some original classics of Indian culture, for example, *Fifty of the Upanishads*, regretting that my contributions were far from sufficient in quantity and breadth. Moreover, they lack annotations and commentaries. Admittedly, with this kind of shortcoming, I am unable to help promote and propagate Indian culture in our current project of cultural reconstruction. It is precisely with the hermeneutical tradition of such original classics, with special reference to deep and far-reaching impacts on and significance for the history of Indian culture, that we should be seriously concerned now. The Indian tradition of commentaries on the original classics can be likened to the similar practice in China on the *Thirteen Classics*, in that it

has taken a long period of time to complete. In India different commentaries have formed different documentary sources, which again develop into various schools of thought, thus spiritually making the mainstreams of Indian philosophy and culture. Nevertheless, few of these important traditional texts have been translated by us into Chinese. In the early times we had several senior scholars who did some pioneering translation work in this field. But regrettably, their efforts suffer from the fact that either their language is too obscure, their style too personal, or, most basically, their versions lack detailed exposition. Unavoidably, this accounts for the loss of attention they deserve.

We must therefore, demonstrate the same kind of courage and spirit as those devoted Buddhist monks of China and India who in the early centuries of the Christian Era trudged long distances, climbing over high mountains and sailing across wide oceans, to translate the entirety of the *Tripitaka Buddhist Sutras*. We aim to reintroduce in China the characteristically genuine Indian thought—which is essentially inclusive, vast, mellow, vigorous, far-reaching, and ever-lasting in spirit—for the sole purpose of furthering Chinese culture by widening its intellectual territories and opening up its spiritual horizons, especially in the current age when China is facing her new destiny, in a new era.

However, the task of translation requires considerable time, and long stretches of it, to guarantee accuracy. The current language barrier is found to be far less severe as a challenge than those spiritual and intellectual barriers of early years that stood mountain high. The popularity of foreign language teaching programs at most Chinese schools has long prepared us in various ways for due appreciation and absorption of the universal truths prevalent in the world. Therefore, if there are scholarly works on the

original sources of Indian philosophy such as the sutra literature, so long as we can secure their copyrights, we may well reprint them directly in photographic form. Due to their cultural significance, we believe this method of introduction through direct publication of English translations, along with discourses and dialogues, proves far superior in terms of expediency and effectiveness; I suspect that this perhaps is the chief reason why Huang Shuhui, the Shanghai publisher, has conceived such a huge project as *The Universal Library* to be implemented with photographic reprint service for a variety of original works. In this regard, I believe, my guess would prove not too far off the mark.

In speaking of India's cultural heritage, the vast Vedic literature should by no means be neglected. If circumstances permit, they should make a magnificent enterprise for our next project. For such a major enterprise an encyclopaedic collection of reference books, prefaced with an overall introduction, proves indispensable. We are now seeing such a comprehensive masterpiece, namely, the current series of *The Cultural Heritage of India* in eight volumes published by the Ramakrishna Mission's Institute of Culture in Kolkata, India.

Traditionally, India is known far and wide for her vast storehouse of spirituality, religious plurality, documentary complexity, linguistic multiplicity, and historical durability. From generation to generation her sacred and secular literature has been passed down to posterity chiefly by oral tradition, and secondarily by manual copies, without the modern facilities for alphabetic printing and fast dissemination. Thus, although the Indian tradition is incomparably vast and broad, and immeasurably rich and opulent, it is overwhelmingly complex, and apparently chaotic. But beneath all the chaos and complexity there is a basic spiritual unity.

It is this basic spiritual unity that makes Indian culture universal and valuable. Nevertheless, the orderly arrangement of documents of Indian culture in the strictly philological sense is hard to come by even for Indians. By contrast, Chinese scholars have been nurtured to maturity by Chinese philological consciousness. Additionally, Indians started their work in this direction rather late; precisely, it was not until the earlier half of the mid-nineteenth century that they, under Western influence, came to be awakened for the first time to classical philological scholarship in the modern sense.

In modern times several works on India published under the title *The Encyclopaedia of India* have come into existence. Nevertheless, in terms of editorial thoroughness, scholarly eminence, and investigational depth and breadth, we can hardly find any other work comparable with *The Cultural Heritage of India*, which is really so unique. Those so-called volumes of *The Encyclopaedia of India* vary in length and quality. If measured solely by the total amount of literary matter, some of them may be found to be even superior to the present series at hand. For example, the recently published *Encyclopaedia of India* in eleven volumes, chiefly edited by Swami Chidananda Saraswati, head of the prestigious Paramartha Niketan Ashram Yoga Academy, Rishkesh, India. This magnificent work has been dedicated to His Excellency Pranab Kumar Mukherjee, the incumbent President of India, featuring an amazing coverage and an amazing number of participants, totalling two thousand. It took twenty-five years of collaborative work for it to be published. Since I have not read it myself, I should refrain from venturing any comments prematurely. In addition, the volumes of *The History of Science, Philosophy, and Culture in Indian Civilization*, edited under the direction of D P Chattopadhyaya, founder of the Indian

Council of Philosophical Research and concurrently its first President, is also encyclopaedic in nature. Sixteen volumes have already been published in this series; more to be continued in sequence. It belongs generally to the historical studies of the material sciences and philosophical thoughts, analogous in the main to the series of *Science and Civilization in China* edited by Joseph Needham, University of Cambridge. For such a country as India, superior in religious civilisation and spiritual thought, this type of work seems rather restricted in scope. Of course it has certain reference values for scholars, but is not a matter of first choice for us.

We may evaluate the present series from different angles. For instance, we feel well justified in calling this current series of *The Cultural Heritage of India* a classical masterpiece in its field, or simply a crowning achievement in Indian classics. It is in no way less encyclopaedic in scope on its own account, as it covers all the major streams of Indian culture in a brief but clear way. More importantly, as all the authors of articles are eminent scholars, the whole series proves to be authoritative throughout. Each volume is edited by a well-known scholar. For example, Dr Sarvepalli Radhakrishnan, an Oxford professor who served as the President of India serves as the chief editor for the first volume. The chief editor of the second volume is the legal luminary C P Ramaswami Iyer. As the chief editor for the third volume, we have Surendranath Dasgupta, one of the most distinguished scholars in modern India, who was an authority in Sanskrit and formerly the President of the Indian National Philosophical Society. All the volumes in the series are the result of long-term preparation for over eighty years. During this long period, some of the authors passed away, and some of the articles were replaced with new ones. The series features an extremely wide range of references,

covering the full gamut from history to philosophy, religion, art, science, politics, languages, philology, and so on. The eighth volume, newly added to the last portion of the whole series, gives a brief survey of the achievements of modern India in the fields of art, science, literature, and philosophy. The whole series of eight volumes succeeds in updating and revising modern people's notions about Indian culture. For example, we think that India's ancient spiritual and philosophical wealth had suffered either decline or dislocation. The Indian heritage of old Sanskrit teaching, as well as the Indian oral tradition, seemed to have disappeared, both owing to being victimised by the entry of European cultures. But, from the present series of *The Cultural Heritage of India*, we come to know that the Indian forest heritage remains still alive, full of vitality. These eight volumes dispel a good deal of our misunderstandings and distorted notions about Indian culture.

To sum up, the entire current series is a well-integrated representation of the mainstreams of the vast and old culture of India. It somewhat differs from the average type of encyclopaedic works compiled with a systematical collection of entries. For example, it aims to be not merely informative, but also intellectually stimulating; it does not aim to be introductory, but to be investigatory. It has gathered together more than three hundred of the most outstanding Indian scholars of the last one hundred years to engage themselves in a splendid undertaking. Hence, with respect to those within or outside the academic communities, and those within or outside the religious communities, as well as those from all of the great cultural heritages, including of course, the scholars of China, this series abounds in wide-ranging and all-important matters, some of which are revelatory in character. The first volume has been particularly blessed with a preface

from the pen of Rabindranath Tagore, the most outstanding Indian poet, who was then of an advanced age. The overall planning, organisation, and publication of the present series is officially conducted by the Ramakrishna Mission Institute of Culture, the premier organisation of spiritual and cultural propagation and supreme authority of contemporary India.

The first time I came to know of the existence of this series was when I was in the southern part of London, where there is a beautiful city, Reading, with the girdle-like Thames flowing through it. It was ten years ago that, guided by a British senior, I had the good fortune to visit the Center of Indian Cultural Propagation, where I finished reading the first four volumes of the early version then available. I was at once fascinated. I thought, if this series could be translated into Chinese, what a great help it would be to our Chinese scholars for their studies in Indian culture. On the very spot I purchased all of the few copies available. Surprisingly, they were huge in their contents, besides being published serially in sequence. Now it has reached eleven volumes with nine supplementary books, totalling 9,000 pages. More surprisingly, I was soon to receive the benefit of what may be truly called a rare good karma, a heavenly endowed good opportunity, so to speak. Not only was I able to befriend Huang Shuhui, ambitious but noble-minded in his bold conception of cultural ideals; but also I became acquainted with Swami Durgananda, an affable, scholarly monk of the Ramakrishna Math and the Ramakrishna Mission. With the Swami's help I was finally able to contact Swami Suhitananda, the erstwhile General Secretary of Ramakrishna Mission, and secure from his reverence the official certificate of authorisation to reprint and provide a translation for this series. All these events and end-results sound

just like a matter of course, echoing the ancient Chinese proverb:

It is he who solely occupies my thought;

It is he who firmly carries all this out!

[念兹在兹，出兹在兹].

If it is not too presumptuous, does not such a phenomenon of 'flowers bloom and stems fall', in the Buddhist language, really herald 'a great event'?

Of course, if the whole series is to be translated, we would rather save the job for Chinese scholars who are better qualified and more mature than we are. But then, translation of the whole series is a very huge project, and it may take several years to complete. That would mean my compatriots would have to wait for several years to gain access to these precious classics. Therefore, in consultation with Huang Shuhui, it was decided to represent the English version itself from Shanghai.


Max Müller, the outstanding orientalist and scholar of Germany-England, offered this tribute to Indian culture:

If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered over the greatest problems of life, and has found solutions of some of them which well deserve the attention even of those who have studied Plato and Kant, I should point to India. And if I were to ask myself from what literature we who have been nurtured almost exclusively on the thoughts of Greeks and Romans, and of the Semitic race, the Jewish, may draw the corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact more truly human a life ... again I should point to India.<sup>13</sup>

Müller's remarks, I am convinced, can equally apply to our modern Chinese, who

have been deeply ‘nurtured’ in the impacts of Western cultures for over one hundred years. They need to be awakened to the need for an infusion of Indian culture in order to arouse our self-awareness of reflections and correctives on the matter of our cultural heritage and its renovation. In fact, with their inquiry into the origin and essence of life, and the distilled wisdom attained thereto, the Oriental people have ever provided for all humankind the best quality nourishment. Indeed, whether in India or China, there are to be found immeasurable spiritual values. If one wonders, why have the Chinese people been able to persist for several thousand years, firmly standing among all nations in the world while unfailingly dazzling with the glow of their holy charm, the reason is not far to seek. Essentially it is due to their being able ‘to expand the inner being outwardly; and to *apprehend* the extensive connections inwardly.’ This is what is meant by ‘viewing the world from the perspective of the Great Centre as the Right Way’. On this crucial point the Chinese sages of antiquity have a clear admonition to pass on: ‘By contemplating the beauty of forms existing in the heavens, we come to understand time and its changing demands; yet by contemplating the beauty of forms existing in human society, we come to be able to shape the world.’<sup>14</sup>

At the present moment, I wish to extend our special acknowledgement to the original publisher of the *The Cultural Heritage of India*, namely, the Ramakrishna Mission Institute of Culture, Kolkata and the headquarters of Ramakrishna Math at Belur Math, West Bengal, India. We are most grateful for their kind permission in granting us the copyrights for reprint and translation—a great meritorious event indeed that provides for our Chinese scholars the finest tools for Indological studies. Thus, in this new

era, Sino-Indian cultures may welcome another interaction in the form of a new cooperation and a true alliance of friendship. 

### Notes and References

1. See *The Book of Creativity with the Confucian Commentaries*, Appendix 3, Section 41. The concept ‘ji’ (几) in the original texts is rendered respectively by James Legge as ‘the spring of things’ and by Richard Wilhelm and Helmut Wilhelm as ‘the seeds of movements’.
2. 民受天地之中以生，所谓‘命’也。Yang Bojun, *Zuo’s Commentary on the Spring and Autumn Annals: A Detailed Annotation*, 3 vols (Taipei: The Classical Sources, 1982), 1.860.
3. See Thomé H Fang, *Primordial Confucianism and Daoism* (Taipei: The Liming Cultural Enterprise, 1983), 1–2.
4. Thomé H Fang, *Eighteen Lectures on Neo-Confucianism* (Taipei: The Liming Cultural Enterprise, 1983), 104.
5. See Liu Yizheng, *History of Chinese Culture*, 3 vols (Taipei: Zheng Zhong, 1948; 1968), 1.48–50.
6. Fang, *Chinese Philosophy: Its Spirit and Its Development* (Taipei: Linking, 1983), 40.
7. Thomé H. Fang, ‘Poetry and Life’, Keynote Address to the Second World Congress of the Poets, Grand Hotel, Taipei, 17 October 1973; also in Thomé H. Fang, *Creativity in Man and Nature* (Taipei: Linking, 1983), 128.
8. See Meng Su, ‘Tagore Received by Governor Yan Xishan of Shanxi: What Did They Talk About?’, *People’s Political Consultative Conference News*, Beijing, 20 April 2012.
9. *Chinese Philosophy: Its Spirit and Its Development*, 73.
10. Lu Xun, *Complete Works of Lu Xun*, 16 vols (Beijing: The People’s, 2005), 8.35.
11. Thomé H Fang, *The Chinese View of Life: The Philosophy of Comprehensive Harmony* (Hong Kong: The Union, 1957), 126.
12. *Chhandogya Upanishad*, 6.11.3.
13. Friedrich Max Müller, *India: What It Can Teach Us* (New York: Funk and Wagnalis, 1999), 24.
14. Following in the main the Wilhelm / Bayers translation in *The I Ching, or Book of Changes* (Princeton: Princeton University, 1974), 91.