

**Encyclopedia of  
India-China  
Cultural Contacts**



Volume II

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Ministry of External Affairs  
Room No. 255, 'A' Wing, Shastri Bhawan,  
New Delhi-110001, INDIA  
T: +91- 11-23383316  
F: +91-11-23384663  
Website: [www.indiadiplomacy.in](http://www.indiadiplomacy.in)

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Unit No. F2B, 2nd floor  
Mira Corporate Suites, Plot No. 1&2  
Ishwar Nagar, Mathura Road  
New Delhi - 110065, INDIA  
T: +91-11-43011111  
F: +91-11-43011199  
Email: [info@maxposure.in](mailto:info@maxposure.in)  
Website: [www.maxposure.in](http://www.maxposure.in)  
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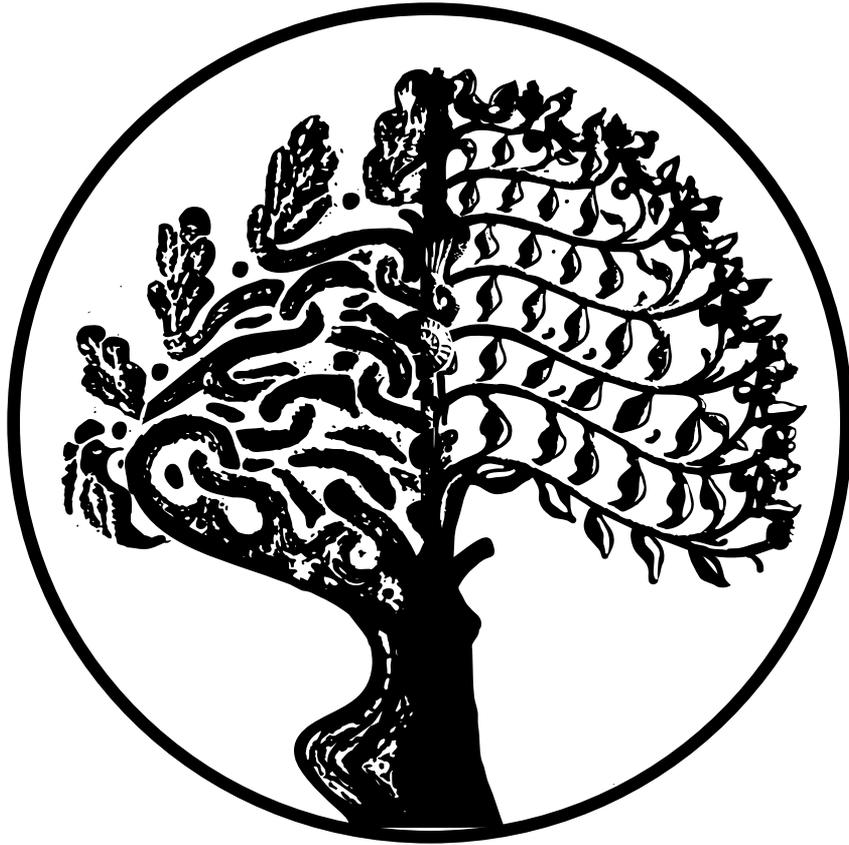
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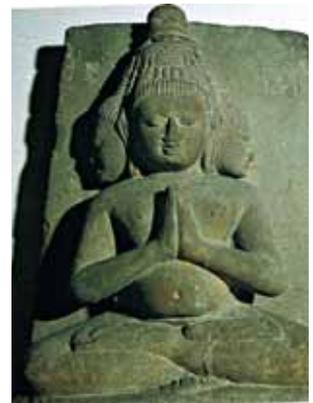
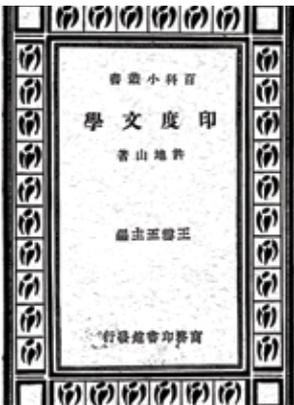
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# VII

# LITERATURE





LITERATURE



# LITERATURE

## OVERVIEW

Even before 300 BCE, there was a legend of the Moon Rabbit in China which was once mentioned by the poet Qu Yuan (about 340-278 BCE) in the poem *Tian Wen*. Up to now, this legend is still popular among people. Meanwhile, a similar legend of the Moon Rabbit also existed in ancient India which can be found in the *Jataka Tales* (Jàtaka), a book created before 300 BCE. Some scholars hold that literary interaction between China and India began from then, but that is only a speculation and not a final conclusion. In fact, the literary interaction between India and China began after the introduction of Buddhism to China. As a growing number of Buddhist scriptures were being translated into Chinese, many Buddhist stories were introduced into China which began to influence Chinese literature. The transmission and influence of Indian Buddhist literature on China is almost synchronous with that of Indian Buddhism on China.

### 1<sup>st</sup>-6<sup>th</sup> century CE

It was from 1<sup>st</sup> - mid 3<sup>rd</sup> century CE that Indian Buddhism was initially introduced to China. Indian literature started to influence Chinese literature and some Buddhist words such as *Sramana* (see Zhang Heng's *Poetry of West Capital*) and *Upàsaka* (see *History of Later Han Dynasty*) first appeared in Chinese poetry around this time. Afterwards, based on the birth story of Prince Gautama Siddhàrtha, the poet Cao Zhi (192-232 CE) created the lyrics



*Jataka Tales' mural, Cave 17, Ajanta*

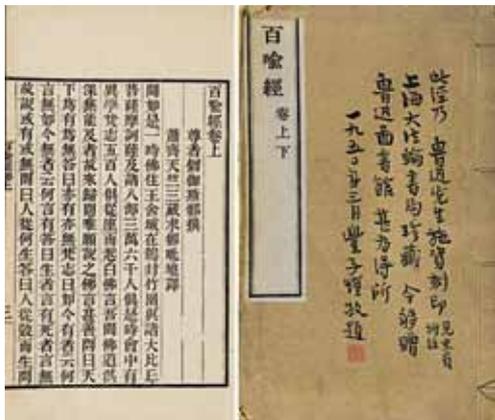
of *Prince Poetry*. In the meantime, the Chinese also began to cite Buddhist stories in literary works. For example, Ying Shao (153-196 CE) included the *Two Women Scramble for the Son* and *Two Persons Battle for Fine Silk Fabrics* in his *Fengsu Tong*, both of which were sourced from the *Jakata Tales · Maha Umagga Jataka*. Han Danchun's (about 132-221 CE) *Xiao Lin (Humors Jokes)* includes the fable of *Curing the Hump* that was sourced from *The Hundred Parables Sutra*. China's orthodox history, *Records of the Three Kingdoms · The Book of Wei*, volume 20, has a story of *Cao Chong Weighs the Elephant* which was sourced from *Za Bao Zang Jing (The Sutra of Miscellaneous Jewels)*. The characteristics of the influence of Indian Buddhist literature on Chinese literature during this period mainly manifested as a copy and simple adaptation of Chinese literary works from Buddhist stories.

From mid 3<sup>rd</sup> century to late 6<sup>th</sup> century CE, Buddhism witnessed further development in China which influenced Chinese scholars and bureaucrats and China's intellectual circles. It also began to be Sinified. It was at this period that Indian stories became popular in China's world of fiction, and the "Sakya Supporting Book" (cited from Lu Xun), characterised by promoting samsara, reincarnation and karma, was created. Inspired by Buddhist stories and Buddhist scriptures, the type of classical novel featuring ghost stories emerged, and Indian stories began to be obviously Sinified.

Among the tales of mystery and supernatural, representative works were Gan Bao's (3<sup>rd</sup>, 4<sup>th</sup> century) *Searching Deities*, *Record of Heretofore Lost Works* by Wang Jia (5<sup>th</sup> century CE), the anonymous *Records of Spirits and Ghosts*, *Record of the Nether World* by Liu Yiqing (403-444 CE), *Continued Records on Universal Harmony* by Wu Jun (569-520). The emergence of such novels in China was closely linked to the introduction of Indian Buddhism, and is mainly manifested in four aspects: firstly, Indian Buddhism influenced literary concept of Chinese novels. Confucianists in ancient China represented by Confucius never believed in and discussed ghosts, and did not write stories about ghosts and gods. However, Buddhism not only talked about stories about ghosts and gods, but was also adept in generating such stories. Obviously, the different



History of Later Han Dynasty (*Dong guan han ji*)



'The Hundred Parables Sutra' (*Bai yu jing*)



'Record of Heretofore Lost Works' (*Shiyi ji*)



'Searching Deities' (*Sou shenji*)

belief system resulted in such phenomena. As Buddhism advocates eternity and samsara of the spirit, a complete set of life concepts and moral rules were evolved, which were reflected in the form of literary works. Buddhism had its own time and space views that were new and strange to the Chinese. Secondly, some Buddhist figures, sites, terms, etc., were introduced into Chinese literary works. Figures included Buddha, Bodhisattva, Sramana, Householder, Rakshasa, and so on. Sites include temples and the like in Tianzhu ("India"), the Western Regions, etc. Thirdly, the Indian story line directly influenced the contents of Chinese stories. There were many stories in Buddhist classics of high literary standard, and it was common to find such works in Buddhist scriptures, taboos and discussion, many of which were introduced to China. Therefore, Chinese stories during this period showed two characteristics: firstly, it copied stories in Buddhist scriptures; secondly, it imitated and adapted stories in Buddhist scriptures; thirdly, animals became the leading or second leading figures in a growing number of stories during this period. There are numerous examples to prove that it is also closely related to the introduction and influence of Indian Buddhism.

**Poetry** During this period, Buddhism also had a profound impact on Chinese poetry, and it was fashionable for some scholars to write poems connected with Buddhism, including poets such as Tao Yuanming (about 372-427), Xie Lingyun (385-433), Bao Zhao (405-466), Shen Yue (441-513). Guang-hung-ming chi Volume 30 has collected many such poems. Interestingly, many Buddhists also ascended to the ranks of poets, not only Chinese but also foreigners, and their poems were included in the treasury of Chinese poetry to constitute a part of Chinese culture. The Buddhist poems in the Jin Dynasty were represented by the poet Zhi Dun (314-366), whose 18 poems such as *Eulogy to the Buddha on the 8<sup>th</sup> day of the fourth month* have been handed down through generations. The Emperor Liangwu, Xiao Yan, (464-549) was a Buddhist and also a poet, who had written poems such as *Meet Three Religions*.

**6<sup>th</sup>-10<sup>th</sup> Century CE** During this period, it was almost impossible to find any examples of Indian literature being influenced by Chinese literature, but Indian literature, Indian Buddhist literature in particular, produced a significant impact on Chinese literature. Such influence had three characteristics: firstly, with the development of Chinese Buddhism, Buddhist principles, concepts, categories, vocabularies and so on sourced from Indian Buddhism penetrated through all aspects of Chinese literature. Especially in the field of poetry, excellent works reflecting Buddhist topics and promoting Buddhist concepts emerged, and

even Chinese poetry theories were also seriously impacted. Secondly, Buddhist scriptures, stories, figures and sites entered Chinese literary works and were of vital importance to legends in the Tang period. Thirdly, the extensive spread of Buddhism influenced folk literature in the Tang period, and hastened the birth of an original literature genre called “Bianwen” (transformation texts).

**Poetry** It was during this period in the Tang period that the development of Buddhism reached its peak, and this was also inevitably reflected in Tang poetry.



Guang hong ming ji, the first scroll

Therefore, almost all great poets in Tang Dynasty were influenced by Buddhism. For example, Wang Wei (710-760), Bai Juyi (772-846) who believed in Buddhism in their later years, Li Bai (701-762) and Du Fu (712-770) all created plenty of works related to Buddhism and Buddhists. The number of Buddhist poems in Tang Dynasty was more than that in any other era, and the *Complete Collection of Tang Poetry* had 46 volumes of Buddhist poetry. Among numerous monk poets, some were regarded as authorities, for example, Han Shan (about the 7<sup>th</sup> century), Shi De (about the 7<sup>th</sup> century), Jiao Ran (about 720-about 800), Guan Xiu (832-913) and Qi Ji (863-937). In the Tang period, there were quite a few outstanding works of folk literature that were related to Buddhism, and the most representative was the folk poet Wang Fanzhi (about 590-660).

**Literary theory** Jiao Ran wrote five volumes of *Poetic Styles* and one volume of *Poetic Notes*, a systematic monograph of poetics. Jiao Ran discussed the nature, writing rules, appreciation and style of poems, and expressed insightful ideas. He held a high place in the history of Chinese poetry criticism and aesthetics. In the text, he not only used Buddhist words, but also applied some Buddhist ideas to poetry theories.

**Tang legends** In the words of Lu Xun, Chinese writers at this time started to consciously create novels. Such a consciously created novel was called 'Tang Legend', where clear traces of Indian



Jiao Ran, 'On Poetics', Tang period

influence were commonly found. For example, *The Tale of Liuyi* tells the story of a scholar named Liu Yi who helped the Daughter of the Dragon deliver a letter, and finally got married to her. *The Tale of the Governor of Nanke* tells the story of a person who fell into an ant hole unintentionally, and became an official in the ant kingdom, got married and had a son. Both tales reflected the ancient Indians' rich imagination, strange space concepts and ideas of 'Existence Being Equal' in Chinese literature. Apart from this, the influence of Indian literature on Tang Legends is also reflected in the narrative structure, namely, a trunk story connected to many small stories, like *The Record of the Ancient Mirror*.

#### Transformation Text (Bianwen)

The 'transformation text' was folk literature created under the influence of Buddhism. Firstly, its inception was because of the popularity of Buddhism: simple and popular language was needed to explain the doctrine of Buddhist scriptures among people. Therefore, monks began to promote Buddhism in simple words. The transformation text was a new literary genre formed on the basis of simple explanation. Secondly, regarding its contents: in the circulated and preserved transformation texts, many were taken from Buddhist scriptures, such as *Mulian Transformation Text*, *Hell Transformation Text*, *Vimalakirti Sutra Transformation Text*. However, some are from historical legends. Thirdly, regarding its literary form: it adopted the verse-prose mixed form, which deeply influenced the subsequent teaching and singing literature and its roots could be found in Buddhist scriptures. Fourthly, the commonly called "transformation text" marked a general reference: it is not limited to Buddhist stories, Chinese historical stories and legends, but also included other contents, such as fables of *Swallow Poetry*, *On Tea and Wine*, etc. Even transformation texts and fables originating

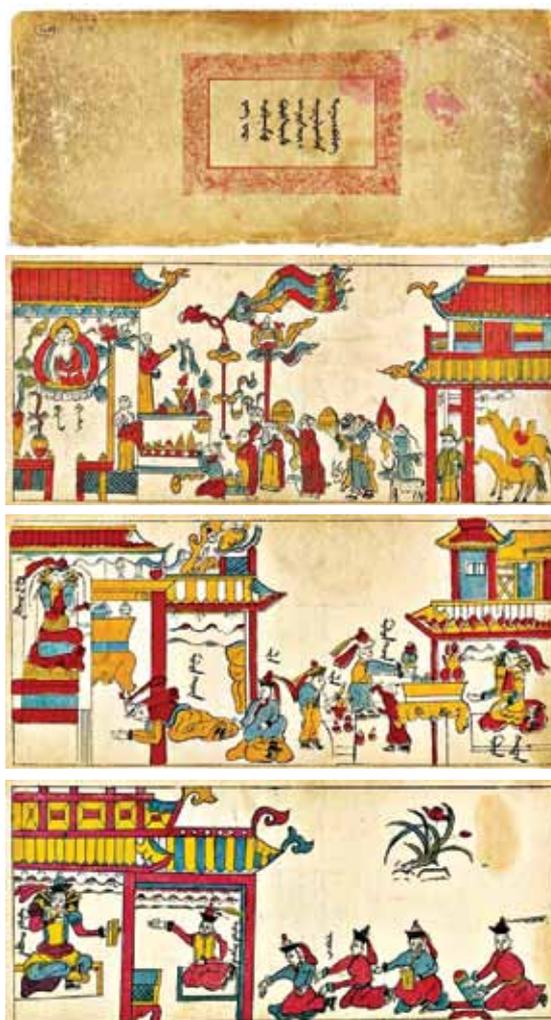
from historic legends in ancient China were also obviously influenced by Buddhism.

**10<sup>th</sup> -17<sup>th</sup> Century CE** By this time, it had been over 1,000 years since the introduction of Buddhism to China, and the Buddhist culture had blended with Chinese culture and constituted a whole. Therefore, it was common to find the influence of Buddhist thought in novels during this period.

**Novels** Things recorded by Sun Guangxian's (901-968) *Beimengsuoyan* in the 9<sup>th</sup> and 10<sup>th</sup> century follow the tradition of novels recording personalities and weird events in the 3<sup>rd</sup> to 6<sup>th</sup> century, rather than inheriting Tang legends. His works recorded actual events and had a certain value as historical data. The contents such as "Reinvigorating Buddhism", "Blood writing in Chinese Buddhism", "Crash Sarira" reflected the status and social influence of Buddhism at that time, and indicated the transmission of Esoteric Buddhism.

*Qing Suo Gao Yi* by Liu Fu (11<sup>th</sup> century) was another typical collection of novels in the tradition of Tang Legends. It included records of miscellaneous events, weird events and legendary novels, of which the latter two are dominant. It clearly reflected the influence of Buddhism. There were *Record of Kind Cloud* reflecting a fantastic dreamland, *Record of Foreign Fish* which tells the story of the daughter of a dragon who payed a debt of gratitude with jewels, *Record of Becoming Ape*, *Record of Killing a Chicken*, and *Record of Killing a Cat* which narrated the story of paying the price for killing, *Cheng Shuo*, etc. *Record of a Benevolent Deer* described how when Emperor Chuyuan hunted in Yunmeng Lake and chased after a flock of deer, the Deer King ran to Emperor Chuyuan and argued with him, willing to supply one deer to Emperor Chu every day. The Emperor was moved and issued a ban on killing deer. The deer felt much indebted and gave the Emperor Chu support in war. Here, the author adopts the historic background of Wu State and Chu State contending for hegemony, and located the story of the "Deer King" in Six Paramitas Sutra.

Hong Mai (1123-1202) was a well-known scholar and novelist in the Southern Song Dynasty. It is said that his *Record of the Listener* consisted of 420 volumes, but the best-preserved edition has only over 200 volumes available, less than half the original book. Even so, the book was still the largest collection of classical Chinese novels in China and included over 2,700 novels. However, the *Record of the Listener* was also the compilation of earlier works. At least 700 persons contributed materials to him, and most of the works were created based on various folklores. His work clearly showed the influence of Buddhism, for example, the Buddha's story, the pagoda involving supernatural or magical powers, Bodhisattva, Vajrasattva, Yama, Yaksa,



'Mulian rescues his mother', a Mongolian painting scrolls

and Daughter of the Dragon, Karma, Samsara and reincarnation.

There continued to be many literary sketches during this period.

**Poetry** During this period Chinese Buddhism was still flourishing, and there were still many Buddhists among scholars and bureaucrats, many of whom stood for reconciling Confucianism, Taoism and Buddhism. Meanwhile, poetry in the Song period was still thriving after the peak in the Tang, and especially the emergence of "Ci poetry" was a breakthrough in poetry creation, and ushered in another peak of poetry in Chinese history. Therefore, Tang poems and Song poetry are known as two gorgeous flowers in Chinese poetry. Moreover, Buddhism still had a significant impact on the development of poetry.

Among all poets, Su Shi (1036-1101) was the most influenced by Buddhism. His sincere friendship with the Buddhist Liao Yuan (also named Fo Yin) became a favourite tale before and after his death. His poem *Climb Guangli Pavillion at the Peak of Mount Chang* clearly conveyed his Buddhist thinking. Although

seldom associated with Buddhists, Lu You (1125-1209) was also influenced by Buddhism. For example, his poem *To My Son* voiced his patriotism, and was also impacted by Buddhist thought.

All Chinese scholars in the Song wrote poetry and most of them were influenced by Buddhism. They always called themselves Householder: for example, Ouyang Xiu (1007-1087, Liuyi Householder), Zhang Shunmin (?-1100, Fuxiu Householder), Su Shi (Dongpo Householder), Qin Guan (1049-1100, Huaihai Householder), Chen Shidao (1053-1101, Houshan Householder), Li Qingzhao (1084-1151, Yi'an Householder), Fan Chengda (1126-1193, Shihu Householder) and Zhang Xiaoxiang (1132-1169, Yuhu Householder). Not all of them believed in Buddhism, and it only indicated that it was a fashion for scholars to call themselves Householder then; they achieved a kind of elegance that was undoubtedly related to Buddhism. Some scholars in the Song treated Buddhism as a kind of learning. They became recluses, showed indifference to officialdom, called themselves Householder, and did what they liked.



Taoist Dongpo



'Collected Works of Dong Po (Dong Po Xiansheng Quanji)', Su Shi

Su Zhe (1039-1112) was Su Shi's younger brother and had intimate association with Buddhists. It can be seen in his *Yu Jia Ao Birthday Congratulations with Disciples* that it was in middle age that he started believing in Buddhism and was disillusioned with life. Huang Buzhi (1053-1110) described his boredom and was eager to return home in poverty after being relegated to Xinzhou in *Immortal at the River Xinzhou*, where his loneliness and solitude stood out against the background of few monks in the wild pagoda. There were also quite a few Buddhist poems in the Song; for example, Liao Yuan (1032-1098), Qing Shun (11<sup>th</sup> century), Ke Zun (11<sup>th</sup> century), De Hong (1071-1128), etc, all created some graceful lyrics. Hong De's Ci was more worldly, and it was difficult to identify from his lyrics that he was a Buddhist.

**Literary Theory** During this period there were quite a few articles and monographs commenting on poems and poetry. Yan Yu's (13<sup>th</sup> century) *Cang Lang's Notes on Poets and Poetry* exerted the strongest influence on later generations, and evoked debates for hundreds of years. This book laid emphasis on discussing characteristics of poetry forms and his aesthetic interest, and was compiled in five parts: *Argument, Form, Method, Commentary, and Textual Criticism*. One of its key characteristics was to use the Chan thought of Buddhism to comment on poetry. Yan Yu was strongly opposed to poems written in the Song period and praised highly those poems that were written before the Tang Dynasty. He objected to "creating poems through words, talents and discussion" and proposed to see the poem as a realm of imagination.

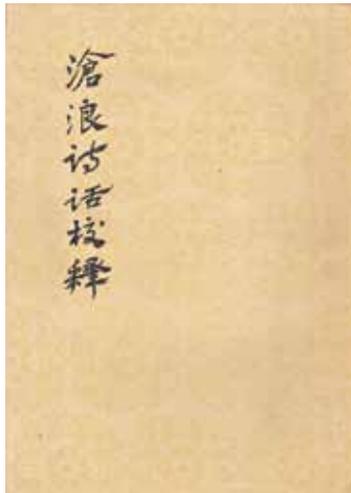
**Drama** During this period there were dedicated art performance places in Bianliang (the present Kaifeng, the capital of Northern Song Dynasty), and Lin'an (the present Hangzhou, the capital of Southern Song Dynasty) which are called "Washe" or "Wazi". China's early dramas were created in Washe, and the humorous dramas satirising current affairs in the Northern Song were the most prominent. Actors played roles in different identities and carried on dialogue and performance in a given context, but the scale was not large. A drama called "*Connecting Three Religions*" was a humorous dialogue between a Confucian, Daoist and Buddhist. In addition, a poetic drama named *Mulian Saves his Mother* was performed from days 7 to 15 of the seventh month (the lunar calendar). All the above indicate that there were relatively complete poetic dramas revolving around Buddhism in Washe and they were well-received. In the later Northern Song, the Jin Dynasty founded by the Jurchen in the north gradually grew bigger and finally occupied Bianjing, destroyed the Northern Song. The North was claimed by the Jin Dynasty

and the South was governed by the Southern Song. During this period, “Northern Poetic Drama” and “Southern Drama” came out in the North and South respectively. Until the Ming Dynasty, Chinese drama was divided into Southern and Northern systems. Some contents related to Buddhism can be found from dramas in the Southern Song and Jin: For example, *Tang Sanzang*, a story about a Tang Monk going on a pilgrimage for Buddhist scriptures. Moreover, there were some other dramas that were clearly linked to Buddhism.

13<sup>th</sup> -18<sup>th</sup> Century CE Poetry in the Yuan and Ming periods began to decline, and was replaced by other literary forms. The literature in the Yuan was



Performance of poetic drama, historical painting, Song Dynasty



Cang Lang's 'Notes on Poets and Poetry: Collated and Annotated (Canglang shihua jiao shi)', front cover

dominated by Yuan Verse, including poetic drama and verse. In the Ming, with the development of novels, poetry appeared ordinary without many works of high quality.

**Poetry** In spite of this, there were many examples that were influenced by Buddhism in the Yuan period poems. For example, Yuan Haowen's (1190-1257) *Shaolin*, Chen Fu's (1259-1309) *Evening Bell from a Mist-shrouded Temple*, and He Zhong's (1265-1332) *Nanju Temple*. The short lyric in the Yuan was called *Xiao Ling*. Liu Binzhong's (1216-1274) *Dried Lotus Leaf · No Title*, Guan Hanqing's (1220-about 1300) two poems of *Four Jades · Leisure* and Ma Zhiyuan's (end of 13<sup>th</sup> century - first half of 14<sup>th</sup> century) *Shouyang Qu · Evening Rings from the Misty Temple*, are all excellent short lyrics.

Many Ming poems were also influenced by Buddhism, for example, *Follow the Person* by Liu Ji (1311-1375), *Monk Returns to Japan* by Zhang Yu (second half of 14<sup>th</sup> century), *Writing Down Feelings to a Monk* by Shen Zhou (1427-1509), as well as other poems on touring Buddhist temples. Ming monks' poems were represented by Fan Qi (1296-1370),

Tong Run (14<sup>th</sup> century) and other poets. Tong Run's *Early Plum Blossom* was the most famous, which describes how the plum blossom came and went silently. There, its “colour”, “aroma” and “shade” have their own Buddhist meanings signifying that the birth and death of objects are from something to nothing and from nothing to something.

**Classical Chinese novels:** During this period, Buddhism was still strong. The rulers of the Yuan Dynasty were Mongolians who believed in Tibetan Buddhism. The rulers in the early Ming Dynasty also believed in Buddhism. Their attitude determined the influence of Buddhism on society. Such a situation was also true of novels.

The anonymous *New Reports from Lake and Sea: Sequel to the Records of the Listener* in the Yuan was divided into two episodes, 17 categories, and was a large collection of novels involving strange phenomena. Volume III in the first episode included *Release Trionyx Sinensis to Pay a Debt of Gratitude*, which were also included in Liu Yiqing's *Records of the Nether World*. It was obviously taken from volume III of the Buddhist scripture *Sutra of the Collection of the Practices of the Six Perfections*.

There were many classical Chinese novels in Ming Dynasty, represented by *New Stories Told while Trimming the Wick* by Qu You (1341-1427), *Stories Told While Trimming the Wick* by Li Changqi (1376-1451), and *Stories Told While Searching for the Wick* by Shao Jingzhan (16<sup>th</sup> century). The above-mentioned three stories were obviously influenced by Buddhism as seen in the commonly used Buddhist words and literary quotations. The Buddhist temple was always the location of story or hero or heroine; the Buddhist monks and nuns, believers and those against Buddhism were leading characters in stories, and the doctrine of Buddhism was the main idea of the novel.

There were many classical Chinese novels in the Qing period, as represented by *Strange Stories from a Chinese Studio* by Pu Songling (1630 or 1640-1715). The influence of Buddhism on it was basically the same as that in “*Three Stories*”.

**Vernacular Novels** During this period, China's vernacular novels emerged and reached their peak. Short vernacular novels were represented by "*Three Volumes of Words*" and "*Two Volumes of Slapping*". Full-length novels were represented by *Water Margin*, *Romance of the Three Kingdoms*, *Journey to the West*, and *A Dream of Red Mansions*, which were all deeply influenced by Buddhism. Among them were Wu Cheng'en's (about 1510-1582) *Journey to the West*, Xu Zhonglin's (1567-1620) *Investiture of the Gods* and Luo Maodeng's (16<sup>th</sup> century) *Western Record*, all three of which were called 'Supernatural Evil-spirit Novels' by Lu Xun.

*Journey to the West* was the masterpiece in Chinese god-evil novels. Against the backdrop of Xuanzang's pilgrimage to India for Buddhist scriptures, it told



Illustrated edition of the 'Journey to the West'  
 (Xiyouji tuce)

the story of how the Tang Monk, Sha Wujing, Pigsy and Sun Wukong experience numerous difficulties and dangers, combat various demons, and finally arrive in the Indian Gridhakuta and then meet Sakyamuni, the founder of Buddhism, and obtain the scripture. In language, structure, figures and plots, *Journey to the West* was indeed the product of the influence of Buddhism and also that of cultural communication between India and China. Because Xuanzang's journey to India and his pilgrimage were legendary, and have produced a great impact on later generations, the story of Xuanzang's journey to the West is found in many scholars' records and folklore since the 9<sup>th</sup> and 10<sup>th</sup> centuries. For example, *Tang Sanzang* in the 10<sup>th</sup> century (or 12<sup>th</sup> century) has turned Xuanzang's journey into myth. In the late 10<sup>th</sup> century or later, the drama of *Tang Sanzang* was performed among popular audiences. In the 14<sup>th</sup> century, the poetic drama *Journey to the West* compiled by Yang Jingxian (the

14<sup>th</sup> century) was performed, and another novel in the same name was circulated. All these indicate that Wu Cheng'en's *Journey to the West* was created by collecting, adapting and processing various kinds of folklore. Besides Wu Cheng'en's work, various versions of *Journey to the West* were handed down, as well as some in continuation, for example, *Continued Journey to the West*, *Added Journey to the West* and *Late Journey to the West*, suggesting that Xuanzang's stories were widely known, and Buddhism and India were interesting topics for Chinese people.

The *Investiture of the Gods* was another full-length god-evil novel only second to *Journey to the West* in terms of its status among Chinese novels, and its main line followed the story of Emperor Zhou Wu overthrowing the Shang Dynasty. Its author combined Buddhism and Taoism, and made up a Chan Religion (Illustration Education) representing justice, which was antagonistic to the Jie Religion representing evil. In the end, justice defeats evil. There, all characters were influenced by Indian Buddhism. For example, the prototype of Pagoda-Bearing Heavenly King Li was the northern Vaisrãmana among Caturmahãrãjakãyika, and the former Heavenly King Duo Wen was the God of Fortune (Kubera) in Hinduism. Prince Nezha (Nalakãbara) is the son of Vaisravana in Buddhist scriptures, while in the novel he was the son of Pagoda-Bearing Heavenly King Li, whose story "Prince Nezha's triumph against Dragon King" was handed down in folk. In addition, the Cundi Bodhisattva (Canóí-avalokitesvara), Samantabhadra Bodhisattva (Samantabhadra), Dipamkara Buddha and Manjusri became gods in Daoism.

The *Western Record*, whose full name is *Popular Historic Novel of Sanbao Eunuch's Journey to the West*, was a god-evil story against the backdrop of the historical event of Zheng He (1371-1433) travelling to the West in the early Ming. Zheng He came to the coastal areas of India while travelling to the west. The author refers to accounts such as *The Overall Survey of the Ocean Shores* and *Description of the Star Raft*, and makes the novel directly related to India. The author was familiar with Buddhism, and applies a large number of Buddhist words and anecdotes, and even explained the Buddhist doctrine in some places. There were many stories and plots related to Indian Buddhism.

**Poetic drama** During this period, China's drama witnessed rapid development, and many works were influenced by Buddhism. These were mainly divided as follows: first, those directly introducing Indian Buddhist figures, such as *Manjusri Sends the Lion*, *Shakyamuni Dies in Shuanglin*; secondly, those introducing Chinese Buddhist figures, for example, *Journey to the West*, *Tang Sanzang's Pilgrimage for Buddhist Scripture* thirdly, those introducing



'Northern Poetic Drama', Yuan Zaju Mural, Mingying Royal Shrine, Hongtong County, Shanxi Province

Buddhist stories, such as *Bao Dai Zhi Cleverly Investigates the Circle of Chalk*, *Story of Creel*, *Vigorous Nezha's Three Changes*; fourthly, those introducing Chinese Buddhists and Householders, such as *Tomb Stories*, *Buddhist Monk and Nun's Love*, *Monk Yuemin Paramitas Liucui*, *Baozi Monk Resumes Secular Life*, *Kindness Helps Turn Round*, *Zen Master Yus Dream in the Green Village*; fifthly, those promoting Buddhist thought, such as *Two Predestined Marriages with Lady Yuxiao*, *Householder Pang Lends Money for Free*, *Predestined Relationship after Rebirth*, *Revenge Before and After Death* and *Wrong Samsara*; sixthly, those related to magic Buddhist stories, such as *Ksitigarbha Judges East Window Event* and *Wild Ape Hears Sutras in Longji Mountain*; seventhly, those related to temples, such as *Sharing Shirts in Xiangguo Temple*, *Luo Dalang Causes Chaos in Xiangguo Temple*, etc.

Guan Hanqing was the most famous writer in the Yuan, and his *Snow in Midsummer* tells a story of a young widow named Dou E who was set up by an evil person, wrongly convicted, and finally was persecuted to death, promoting the idea of eternal cycle of birth and death in Buddhism.

The *Journey to the West* by Yang Jingxian (mid 14<sup>th</sup>-mid 15<sup>th</sup> century) has six books and 24 volumes in total, and was a great work of poetic drama. Although it was quite different from the later novel of the same name by Wu Cheng'en, both describe god-evil stories of Buddhism.

Another eye-catching drama was the immortal *Mulian Drama*. Mu Lian was the abbreviation of Mahāmaudgalyāyana, one of the 10 principal disciples of the Buddha, whose events are mainly recorded in *Ekottara Agama* and *Ullambana-sutra*. *Mulian Drama* is about Mulian who goes to hell to save his mother, and this was sourced from

*Ullambana-sutra*. *Mulian Drama* came out as early as in the Northern Song. It has been constantly adapted, renewed, expanded, and performed for over 700 years, and most modern dramas are also linked to it.

**First half of the 20<sup>th</sup> Century CE** The literary interaction between India and China began to revive over these 50 years. Since the beginning of the century, Chinese intellectuals started to pay attention to world literature, including Indian literature. As early as 1889, Liang Qichao (1873-1929) started to pay attention to Indian issues, and later was devoted to Buddhist studies and attached great importance to literary works in Buddhist classics. In 1907, Lu Xun (1881-1936) began to pay close attention to Indian literature, praising the "magnificence and grace" of the four Vedas. In addition, he also complimented the "wonder" of *Mahabharata* and *Ramayana*, and Kalidasa's amazing the world through his stories and lyrics. He praises Indian fables saying that they are rich like remote forests and deep springs, and the art and literature of other countries tend to be influenced by it", and contributed money to publish *The Hundred Parables Sutra*. In 1908, Su Manshu (1884-1918) published his translated novel by Indian writer Kusha. This may have been the herald of China's modern translation of Indian novels in new style. In the same year, he published the *Cause of Literature* in Tokyo that especially mentioned the grace of Indian Sanskrit literature, of the two epics and *Sakuntala*. In 1909, Su Manshu studied Sanskrit and read the *Mahabharata* in Tokyo. In 1911, he translated Kalidasa's poetic drama of *Sakuntala* and Indian poetess Taru Datt's poems.

After Rabindranath Tagore won the Nobel Prize in Literature in 1913, he immediately attracted Chinese scholars' attention and his works were repeatedly translated and popularised in China. During five to six years before and after his visit to China in 1924, some of his popular poems were translated into Chinese, and some of his dramas, novels, monographs, and works were also translated into Chinese, even in the 1930s and 1940s. Chinese writers such as Guo Moruo (1892-1978), Xie Bing Xin (1900-1999), Zheng Zhenduo (1898-1958), Wang Tongzhao (1897-1957) and Xu



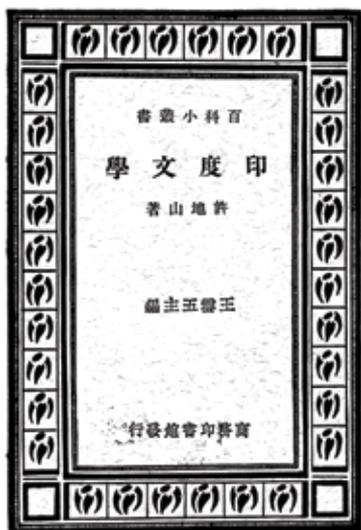
A stage photo of the drama 'Mulian Jiu Mu (Maudgalyāyana rescues his mother)'

Zhimo (1896-1931) were influenced by Tagore to different degrees.

While the “Tagore Wave” swept over China, many Chinese scholars during the 1920s-1940s were fully devoted to Indian literature that was translated and introduced to China. Xu Dishan (1893-1941), Zheng Zhenduo and Ji Xianlin (1911-2009) have made outstanding contributions to the translation and studies of Indian literature before 1950.

From 1917 to 1923, Xu Dishan, who once studied Buddhist scriptures and Sanskrit in Yenching University, studied the history of religions, Indian philosophy and Sanskrit at the University of Oxford, Banaras Hindu University, etc. From 1927 to 1934, he was a teacher in Yenching University, and taught courses such as Indian philosophy and literature in Peking University and Tsinghua University. He mainly had three translations: *Folk Tales of Bengal* (1928), *A Digit of the Moon* (1935) and *The Descendance of the Sun* (1935), all of which are collections of Indian folktales. His *Indian Literature* was published in 1930, which comprehensively and systematically surveyed Indian literature from the Vedas to Tagore.

From early on, Zheng Zhenduo was closely involved with Indian literature. He published his



*'Indian Literature (Yindu wenxue)', Xu Dishan, front cover*

translation of Tagore’s poems in *Novel Monthly* in 1921, the translation of Tagore’s *Stray Birds* in 1922, and the translation of *The Crescent Moon* in 1923. In the meantime, he also studied folk literature in India, and conducted comparative studies represented by his *History of Chinese Folk Literature* (1938).

In 1941, Ji Xianlin compiled *The Indian Fable*, which mainly drew materials from *Jataka Tales* and *Panchatantra*. From 1946 to 1949, he completed seven essays on the comparative studies of Indian and Chinese literature, such as *Sanskrit*

*Panchatantra: a Collection of Fables and Fairy Tales Conquering the World, View Fables and Fairy Tales from the Perspective of Comparative Literature, History of the Three Kingdoms, Eastern and Western Jin and Northern-Southern Dynasties and Indian Legends.*



*'Pomegranate Queen' (Shiliu Nuwang) in the Series of Folktales from Across the World, the Indian Folktales*

#### After 1950

During the first 10 years after the official establishment of diplomatic relations between the People’s Republic of China and the Republic of India, the two countries had unprecedentedly active interaction in literature, and delegations of writers from both countries visited many times to exchange ideas in person. Since Prime Minister Rajiv Gandhi visited China and signed the 1988-1990 three years’ cultural exchange execution plan in 1988, both parties’ delegations of writers began to exchange visits every other year, which gradually became a tradition and is still continued today.

During this period, innumerable Indian literary works were translated into Chinese, and great progress was achieved in studies of Indian literature. Over 100 Indian literary works were translated from 1950 to 1985, and 59 works in total were published in the 1950s, mainly involving the literature of five languages in India, namely, Sanskrit, English, Indian, Bengali and Urdu literatures.

Works translated from Sanskrit mainly include *Sakuntala* (1956), *Meghadutam (Cloud Messenger)* (1956), *Nagananda* (1956), *Little Clay Cart* (1957), and *Panchatantra* (1959). Works translated from Indian English are mainly Mulk Raj Anand’s *Collection of Mulk Raj Anand’s Short Stories* (1954), *Untouchable* (1954), *Two Leaves and a Bud* (1955), *Coolie* (1955), *Collection of Indian Fairy Tales* (1955), *Pomegranate Queen* (1955), etc.

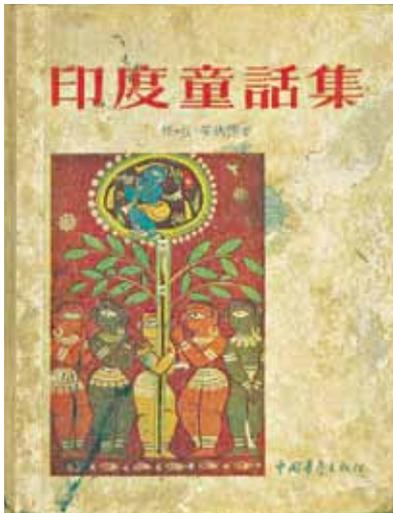
Premchand’s *Nirmala* (1959) is directly translated from Hindi, the collection of poetry—the *Devastation of Prison* from Urdu (1958), and Sarat Chandra Chatterjee’s *Unmarriageable Daughter* from Bengali (1956). During this period, a large number of

Tagore's works were translated, mostly from English and a few from Bengali and Urdu. In 1961, in order to celebrate the 100<sup>th</sup> anniversary of Tagore's birth, People's Literature Publishing House published 10 volumes of *Tagore's Collected Works* by several translators, which had a long-standing and broad influence among readers.

In addition, many Hindi and Urdu writers' works were indirectly translated from English and Russian, including Premchand's, Krishan Chandar's and K. A. Abbas' works.

Unfortunately, due to the negative impact of India-China border conflict and the later "Cultural Revolution" in China, China's translations and studies of Indian literature stagnated from 1962 to the end of the 1970s.

In the 1980s and 1990s, over 300 Indian literary works were published in China. The main difference from the work done in the 1950s were as follows. Firstly, not only huge works but also many single chapters were translated and introduced. Secondly, fewer works were indirectly translated from English and Russian, and more works directly translated from Sanskrit, Pali, Hindi, Urdu, Bengali and Tamil. Thirdly, not only poems, dramas, novels, etc., were translated, but also works of literary theory and on the history of literature. Fourthly, more writers' works were translated.



'A Collection of Indian Fairy Tales (Yindu Tonghua Ji)', translated by Bing Xin, front cover

During this period, works directly translated from Sanskrit mainly include the epic *Ramayana* (1980-1984), *Collection of Ancient Indian Literature and Art Theories* (1980), *Nala and Damayanti* (1982), the classical poem collection—*Bhartrhari's Śatakātaya* (1982), Bhasa's drama *Record of the Dream* (1983), *Collection of Ancient Indian Poems* (1984), *Collection of Mahabharata's Words* (1987), *Bhagavad Gita* (1989), *Mahabharata · First Chapter* (1993), *Mass Selection of*

*Stories* (2001), *Compilation of Sanskrit Poetic Works* (Volume I & II, 2008). *Collection of Jataka Stories* (1985) was directly translated from Pali. After over 10 years, Chinese Sanskrit writers finally published the complete Chinese translation of *Mahabharata* in 2005, which represented a milestone in the literary exchanges between India and China.

Works translated from English include Mulk Raj Anand's *Village* (1983), Tagore's prose works in epistolary style—*Glimpses of Bengal* (1985), along with his poetry - *Collection of Thatched Cottage* (1986) and *Collection of Tagore's Lyric Poetry* (1990), Krishan Chandar's *Love under Moonlight* (1992), and R. K. Narayan's *The Guide* (1993), etc.

Works translated from Hindi mainly include Premchand's novel *Stage* (1981), *Best Tree* (1983), *Newly Married* (1983), *Benevolent Abbey* (1983), *One String of Necklace* (1983), Yashpal's *Justice and Punishment* (1986), V L Varma's *Rani of Jhansi* (1987), Premchand's *Argument of Literature* (1987), *The Holy Lake of the Acts of Rāma* (1988), Renu's *Dirty Skirt* (1994), Yashpal's *False Fact* (2000), etc.

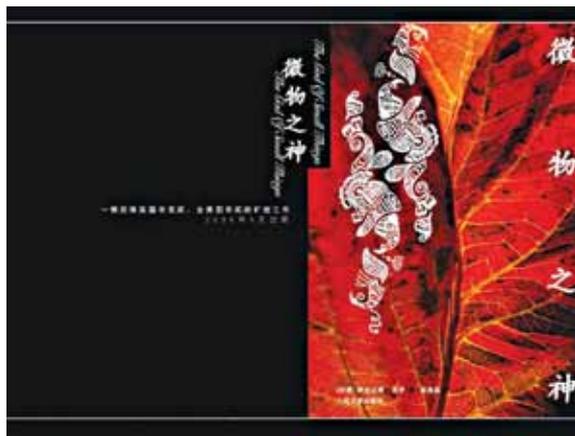
Works translated from Urdu mainly include Amen Mir Dehlavi's novel *Garden and Spring* (1982), Iqbal's *Secret of Ego* (1999), etc.

Works translated from Bengali mainly include Sarat Chandra Chatterjee's *Srikanta* (1981), *Collection of Manik's Short Stories* (1984); Tagore's *300 Poems and Songs of Tagore* (1987), full-length novel *The Home and the World* (1987), *Queen Market* (1988), *Ship Wreck* (1955); Bankim's *Poisonous Tree* (1988), Taraknath Ganogpadhyaya's *Gold Vine* (1997), etc. In 2000, Hebei Education Press published 24 volumes of *Complete Works of Tagore*, including some of the poet's main Bengali and English works, some of which were indirectly translated from Hindi.

Works translated from Tamil mainly include *Collection of Akilan's Short Stories* (1984), *Golden Flower* (1990), *Women* (1990), etc.

Since the end of the 20<sup>th</sup> century, English literary works in India that have won awards, have been translated into Chinese. When *The God of Small Things* (in 1997) by Arundhati Roy won the Man Booker Prize in 1998, its Chinese version was published in the same year. *The Inheritance of Loss* (in 2006) by Kiran Desai won the Man Booker Prize in the same year of its publication, and its Chinese version was published in 2008. Meanwhile, *The White Tiger* (in 2008) by Aravind Adiga won the Man Booker Prize in the same year, and its Chinese version soon came out in 2010. However, because translators are not always Indian experts, and the press has been driven by commercial profits, those translated works have some faults.

**Translation and studies of Chinese literature in India**



*The God of Small Things' (Wei wu zhi shen)*

It was in 1918 that Calcutta University first opened a Chinese language course, but it had to be cancelled due to a lack of students. After Tagore's visit to China in 1924, the traditional cultural relationship between the two countries resumed, and cultural exchanges were launched in India. In 1937, Tagore and Tan Yunshan founded Cheena Bhavan, Visva-Bharati (Chinese Academy, International University). This was the centre and talent base where modern India carried out Chinese language teaching and Chinese studies. However, before independence in 1947, India mainly knew about Chinese literature through English versions or overseas writers' English works.

After the founding of the People's Republic of China, the literature communication between the two nations began to develop and it soon became a crucial part to bilateral exchanges. Chinese literary works were introduced to China mainly through two basic channels: firstly, Indian sinologists translated Chinese works; secondly, Chinese foreign culture institutes translated some representative literary works and sent them to India. In January



*'A Record of the Travels across India (Yindu zhouyou ji)', Tan Yunshan, front cover*

1950, China founded the English magazine of the *People's Daily*, and then *Beijing Review*, *Chinese Literature*, *China Today*, *China Pictorial*, etc. *China Pictorial* had various Indian versions in Hindi, Urdu, and other languages, and was distributed in South Asia, including India. In addition, China's foreign language press translated and published many modern and ancient Chinese works, among which 47 works were in Hindi. Most of them were Chinese folklore, fables, fairy tales, some modern writers' novels and dramas. Moreover, English versions of modern Chinese writers' works are available to Indian readers all over the world. India published special issues of Chinese literature from time to time, and introduced modern Chinese litterateurs and their works. For instance, *Pahal*, the literary periodical in Bhopal, Madhya Pradesh, produced Issue 32 published in May, 1987 as a special issue on modern Chinese literature, which introduced Chinese poets such as Ai Ching, Yuan Kejia, Lei Shuyan, and other writers such as Zhou Libo, Qin Zhaoyang, Liu Shaotang, Zhang Jie and Feng Jicai.

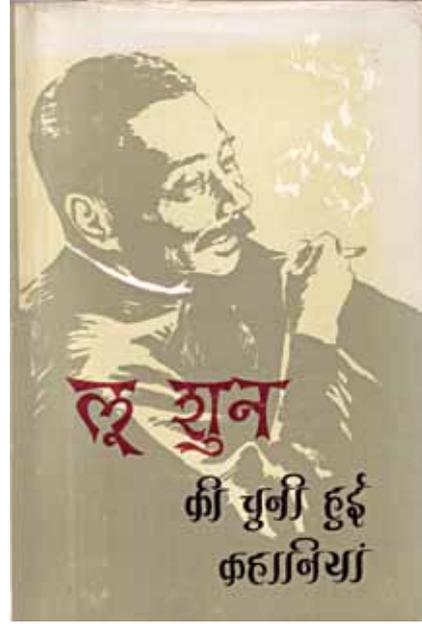
Tan Yun-shan and Tan Chung have made historic contributions to the propagation and studies of Chinese literature in India. They also cultivated many Indian Sinologists. In 1952, Tan Yun-shan published the *History of Chinese Language and Literature* to explain China's achievements in literary works of different styles to Indian readers. He introduced China's four classical fiction works and China's New Literature Movement in the early 20<sup>th</sup> century, so as to give Indian academic circles a general idea of the development of Chinese literature. Besides teaching, Tan Chung was also engaged in the study of Chinese history, and published theories on studies of Chinese literature.

In the early 1960s, in order to enhance the understanding of China, The School of International Studies (SIS) was founded in New Delhi and soon incorporated into Jawaharlal Nehru University. Afterwards, Delhi University established the centre for Chinese studies in 1964 and restructured it into the Department of Chinese and Japanese Studies in 1968, which was renamed the Department of East Asian Studies in 2003. They emphasised the study of Chinese language, literature and social sciences. It should be noted that after the explosion of border conflict in 1962, in Cheena Bhavan of Vishva-Bharati University, the tradition of focus on ancient Chinese language, Buddhist teaching and studies, represented by P C Bagchi, was terminated for a long time. During almost 40 years, this tradition was not continued, and the discipline had no appeal for students. At present, the situation has gradually improved. In terms of the teaching and studies of Chinese language, Jawaharlal Nehru University, and Banaras Hindu University can provide students

with specialised courses from undergraduate to doctorate level. After decades of development, Jawaharlal Nehru University has become a key institution where Indians learn Chinese and study Chinese literature. In addition, many institutions throughout India have opened short-term Chinese language courses. However, they mainly focus on the needs of business.

Since the 1980s, with the improvement of the bilateral relationship and the rapid economic and social development of India and China, Indian scholars show unprecedented enthusiasm for Chinese literature. The Indian novelist and poet Vikram Seth was attracted by poetry during overseas study in Britain and began to learn Chinese, and later studied ancient Chinese poetry in Nanjing University. In 1992, he published *Three Chinese Poets*, which includes 34 representative poems of Wang Wei, Li Bai, and Du Fu, such as *On the Mountain Holiday*, *Thinking of My Brothers in Shandong*, *Autumn Evening in the Mountains*, *Watching the Lu Mountain Falls*, *The Daunting Route into the Region of Shu*, *Dreaming of Li Bai*, *Soldiers' Song*, etc. The Sinologist Prof. B. R. Deepak in Jawaharlal Nehru University has not only published several works studying the India-China relationship, but also has been devoted to the translation of Chinese classical poetry. His *Chinese Poetry: from 1100 BCE to 1400 CE (Cheeni Kavita: Gyahrvin Shatavdi Isa Poorv se Chuahdvin Shatavdi Tak, Hindi text)* has selected 88 Chinese classical poems from *The Book of Songs* to Yuan verse, and introduced the development of Chinese ancient poetry in the preface. This work won the Special Book Prize of China in 2011. What is more, *The Selected Translation of the Book of Songs* by Sridharan Madhusudhanan, the former Indian diplomat in China, was launched at the Tamil Cultural Center in New Delhi on February 25, 2012. This is the first *Book of Songs* directly translated into Tamil from Chinese, and includes over 30 poems of different styles. Bai Juyi's poems also began to be translated into Kannada.

Among modern writers, Lu Xun is loved and respected and has had a long-term and wide influence on India, like Tagore's influence on China. Foreign Language Press once published English versions of *Selected Works of Lu Xun* (four volumes) and *Selected short Stories of Lu Xun*, and translated some of Lu Xun's works into Hindi, Urdu, Bengali, Tamil, which were popularised in India. On November 9, 1981, the Indian Colloquium Commemorating the 100<sup>th</sup> Anniversary of Lu Xun's Birth was convened in Jawaharlal Nehru University, New Delhi, which lasted for three days, and presented 40 essays, from which we can find that there are many scholars studying Lu Xun. Overseas students dispatched by India to China learned Lu Xun's works, and some



'Selected Short Stories of Lu Xun' (Lu Xun Duanpian Xiaoshuo Xuan), Hindi edition, front cover

students chose Lu Xun's works as the subject of their thesis. For example, Prof. Manik Bhattacharya in Jawaharlal Nehru University, a sinologist and expert in Lu Xun in India, did his doctoral thesis on *The Creative Process and Revolutionary Discourse in Lu Xun's Writings* (1997). He translated Lu Xun's short story Kong Yiji (1978) and essay *On Cultural Bias* (2004) into Bengali and English, and published papers on Lu Xun such as *Ah Q and the Question of National Identity* (1991), and *The Lofty Height of A Writer: My Evaluation of Lu Xun* (1998). He called Lu Xun's pathological fiction, and identified its role in analysing China's social problems. In addition, sinologist Priyadarsi Mukherji in India translated *Poems of Lu Xun* (1991) into Bengali, which includes 45 of Lu Xun's poems with annotations. Some scholars have also made studies of famous writers and poets of different schools in the New Literature Movement in China, such as Mao Dun, Ba Jin and Zang Kejia. For example in the Landmark Developments in Chinese Poetry (2004), Huang I-Shu, the Indian scholar of Chinese origin points that the once popular poet Zang Kejia's work has lost its charm nowadays, which marks the dilemma faced by modern Chinese poetry, and the unpopularity of slogan-type poetry among readers.

Contemporary Chinese literature has attracted Indian Sinologists' attention. Shu Ting's poetry, Chen Rong's medium-length novel *At Middle Age*, Chen Jianguo's *Phoenix Eye*, Ma Laqinfu's *Living Buddha* have been translated into Hindi or Bengali, and gained popularity among readers. Besides translating Lu Xun's poems, Priyadarsi Mukherji translated and published Contemporary Chinese

Poetry (Hindi, 1998), which includes 54 poems of 27 poets, and Poems and Fables of Ai Qing (Bengali, 2000), which includes 86 poems and four fables. The *Complete Poems of Mao Tse-tung and the Literary Analysis* (2012) published by Priyadarsi Mukherji recently included 95 of Mao Tse-tung's poems. It was the first time that Mao Tse-tung's poems have been fully translated into Bengali. While translating Chinese literary works, those Indian scholars also have conducted in-depth and broad studies, and played a vital role in circulating Chinese literature in India.

Prof. Sabaree Mitra in Jawaharlal Nehru University has also produced studies of contemporary Chinese literature. After the broad investigation of Chinese



Wu Xiaoling (standing) and Shi Zhen (sitting), *Visva-Bharati, Santiniketan, India, December 1981*



In December 2001, the Chinese Authors' Delegation visited India. Head of Chinese delegation writer Wang Meng with secretary of the Kendra Sahitya Academy K Sachithanandan.

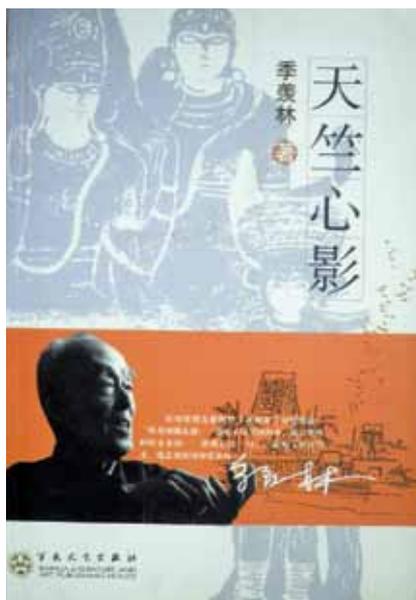


A six member delegation of Indian authors, headed by Vasdev Vensimal Sidhnani, during its China visit in August 2009.

literary development, various literary thoughts and representative writers in the new period, she published various essays such as *Literary Policy since the Third Plenum: A Decade of Change* (1997), *Comeback of Hundred Flowers in Chinese Literature: 1976-1989* (1998), *Activism of Chinese Women Writers during Reform and Globalization* (2007), etc. Her books on *Literature and Politics in 20<sup>th</sup> Century China: Issues and Themes* (2005) and *Chinese Women Writers and Gender Discourse 1976-1996* (2008) have on the one hand explored the literary trends of China in the period after 1976. On the other hand, these volumes have analysed some active prominent Chinese writers of this period such as Wang Meng, Zhang Jie, Wang Anyi, Lu Xinhua, Liu Xinwu, Dai Houying, Zhang Xinxin, Can Xue, Liu Suola, Mo Yan, Han Shaogong, etc., from an interdisciplinary perspective. In 2002, Sabaree Mitra also published *Purbadiganter Kabita: Samakaleen tin china kabir ek jhalak* (2002), a collection of contemporary Chinese poetry translated into Bengali, which included annotated translation of poems by Shu Ting, Gu Cheng and Bei Dao.

China actively translates and introduces its most prominent literary excellent works to China, and the most representative one is the publication of *Journey to the West*. At the end of the 1980s, China International Publishing Group organised and implemented the project. In 2009, this literary work was successfully translated, and was formally published by Foreign Language Press, which is the result of Chinese and Indian translators' cooperation and can be called a feast of literary communication between India and China. In addition, *An Indian Freedom Fighter in China: A Tribute to D. S. Kotnis* (1983) written by Sheng Xiangong and published by Foreign Language Press, produced a far-reaching influence on India and is a required book to know about D S Kotnis' experience in China.

Mutual visits by both countries' writers and translators have played an active role in promoting literary exchanges. After Tagore's visit to China in 1924, Chinese writers such as Xu Dishan paid a visit to India. Some young men such as Jin Kemu, Wu Xiaoling, Shi Zhen went to India to work or study, and finally became famous experts and scholars translating and studying literary works after returning from abroad. In the 1950s, famous writers and translators such as Xie Bing Xin, Ji Xianlin, Zhou Erfu, and Yang Shuo visited India, promoted exchanges between the two countries' literary circles, and their travel notes have improved the Chinese people's understanding of India. Indian writers such as Mulk Raj Anand and Khwaja Ahmed Abbas also visited China in groups during the same period, and published articles or papers recording their impressions after returning to India. In the late



'Impression of India (Tianzhu xin ying)', front cover

1970s, as the Cultural Revolution came to an end and both countries resumed the former relationship, visits by writers from both countries began to increase. In 1978, Ji Xianlin joined the Chinese People's Association for Friendship with Foreign Countries and visited India, and published the *Impression of India* the following year after returning home, which had a significant influence on China. In 1979, Hemango Biswas, the folk musician and song writer in Bengal visited China and communicated for a long time with Wu Xiaoling, Shi Zhen, the dramatist Wu Xue, etc., to try and understand the fate and the future development of the Chinese literary circles during the Cultural Revolution. In the 1980s, Mulk Raj Anand visited China again, met the Chinese writer Xiao Qian, and called on Wang Huaiting, the Chinese translator of his works. In 1986, Wang Huaiting visited India and was warmly received by Mulk Raj Anand. In 1992, he visited China for the third time at the advanced age of 87.

In December 2001, a Chinese writers' delegation led by Wang Meng paid a friendly visit to India. In March 2012, a delegation led by He Jianming visited Indian institutes such as the College of Arts. Indian writers' delegations also started to frequently visit China. In June 2002, September 2007 and August 2009, at least three Indian delegations visited China successively, and conducted wide exchanges with Chinese writers, scholars, and translators.

Literary communication between the two nations has produced many fruits, but there is still much potential to develop. Literary communication between India and China has a time-honoured tradition and enormous readership. Although there are still a lot of problems at present, for example, a lack of professional talent, poor organisation,

planning and coordination, there is good momentum in the literary communication between India and China and it is well established like the Yangtze River and Ganges River.

## LITERARY GENRE

### FICTIONAL NARRATIVES OF THE SUPERNATURAL WORLD

*Zhiguai Xiaoshuo* refers to fictional narratives of the supernatural world in classical Chinese and in particular, to those of gods and ghosts, heaven and hell, karma and other themes that were written in the Jin, Northern and Southern dynasties. According to Lu Xun, in the Jin, Northern and Southern dynasties, fiction was not a conscious production by Chinese literati. At that time, the so-called "novels" could be divided into two categories; one "Zhiren tales" which narrates real deeds and episodes of literati and officials and may make up the deficiency of official records and the other called "Zhiguai Xiaoshuo", which mainly includes various weird stories and are not considered literary production. The latter is usually called "Zhi", "Ji" or "Lu", since it is a truthful record of what is heard rather than a literary production such as *Lingui Zhi*, *Yuanhun Zhi*, *Soushen Ji*, *Shiyi Ji*, *Youming Lu*, *Jinyi Lu* etc.

Despite a combination of Buddhist and Daoist influence and a purpose to advocate thoughts of these two schools, these tales, in fact, have a greater tint of Buddhism. During this period, a great number of monks left from India and the Western Regions to go to China and Chinese monks also went to India to collect sutras and study Sanskrit and they collaborated and translated many classic Buddhist texts including Buddhist literary works. At that time Buddhism was popular among nobles, officials and literati in China and was widely disseminated among ordinary population. Men of letters, mentally and socially, were ready to write down such supernatural tales. Buddhist texts gave



'A Record of Spirits and Ghosts' (Ling gui zhi)

them a new outlook of time and space and aroused a kind of amazing imagination. For instance, *Zhi Guai* and *Youming Lu* all contained a tale about “kalpa-ash” and “kalpa” is a Sanskrit expression and a concept of time, borrowed from India. Another example, according to Book 10 of *Shiyi Ji*, Kunlun Mountain could be divided into nine layers and obviously, this three-dimensional portrait of the universe had the influence of Buddhism. Buddhist texts also brought a new outlook of life and morality and people thus became aware of this world, the afterworld and karma. Zhiguai Xiaoshuo call for “no killing” which, clearly, originated from Buddhism and their descriptions of hell, basically, also came from Buddhist texts. For this reason, Lu Xun called them “books of secondary education for Buddhism”.

Zhiguai Xiaoshuo in Jin, Southern and Northern Dynasties often copied stories from Buddhist scriptures or made a few alterations and then turned them into Chinese tales. “Parrot and Fire”, a tale in *Xuanyan Ji*, was directly taken from the *Old Miscellaneous Avadana*. Lingui Zhi contains a tale of a “foreign preacher” and Xu Qixie Ji has a story about “a scholar of Yangxian”. They are much the same, and all adapted from the tale of “Brahmin and Pot” in the *Old Miscellaneous Avadana*. Similar cases are many and can be used for comparative study of Chinese and Indian literature.

(Xue Keqiao)

## THE LEGEND OF THE TANG DYNASTY

*The Legend of the Tang Dynasty* is the classical Chinese novel consciously created by literati in Tang Dynasty in China. In Lu Xun’s opinion, Chinese novels before Tang Dynasty were basically not created consciously, and only from Tang Dynasty onwards, literati began to consciously create novels. Novels in this period not only inherited the tradition of anecdote novels and mystery novels in Wei, Jin, Northern and Southern dynasties but also were innovative and were strengthened in depiction and fiction, making the plots more complicated, characters more vivid, theme broader and the aspect more involved in social life, especially the works of those describing the love story between men and women were strong in romance.

*The Legend of the Tang Dynasty* are also deeply influenced by Indian Buddhist literature. Ji Xianlin believed that the form of *The Legend of the Tang Dynasty* are affected by Indian stories, for example, the structure of *The Record of Ancient Mirror* is similar to that of *Panchatantra* and *Six Paramitas Sutra*. In terms of content, the *Record within a Pillow (Pipe Dream)* and *The Governor of Nanke* describing the dream-like world, the *Record of the Detached Soul* describing the separation of soul from body,



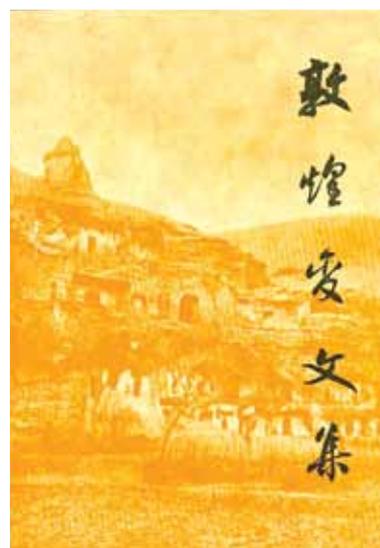
Painting of Nanke’s dream

and *Liu Yi’s Biography* describing the love and marriage between a common man and a dragon lady, are all related to Buddhist literature. At the same time, *The Legend of the Tang Dynasty* have also evolved from the Buddhist scriptures stories, for example, *Yuan Guai* (also known as *Yang Sou*) in the *Records of Xuanshi Palace* is clearly developed from the story of the crocodile wanting to eat the heart of the monkey, which is from *Jataka Tales*, and appears in many Chinese Buddhist scriptures.

(Xue Keqiao)

## TRANSFORMATIONAL TEXTS

Bianwen refers to a popular form of literary works which appeared among the people during the Tang Dynasty and it is believed to be the forerunner of Chinese vernacular novels. Bianwen was a new literary genre created under the influence of Buddhism, actually most of these works can be seen as vernacular novels. Initially, Bianwen came from the *Informal Speeches* of Buddhist temples. In order to preach doctrines to the common people, monks



'Dunhuang Collection of Bianwen' (front cover)

first created *Informal Speeches*, namely preaching Buddhism doctrines in everyday language through the medium of stories. This way the doctrines that were preached became more interesting. Later, Bianwen came to be classified into more and more categories and then was not only limited to telling stories from Buddhism scriptures nor were the speakers only limited to monks. So Chinese historical stories, folk legends and real-life events etc, became the source material for creating Bianwen.

There are many Bianwen based on material from Buddhism scriptures, such as *Vimalakirti Sutra Bianwen*, *Amitabha Sutra Bianwen*, *Saddharmapundarika Sutra Bianwen*, and *Mulian Rescuing His Mother Bianwen* (according to *Ullambana Sutra Preached by Buddha*), and *Prevailed against Devils Bianwen* (according to *Virtuous and Fatuous Sutra*). Bianwen based on material from Chinese legends and stories are: *Shunzi Bianwen*, *Han's General Wang Ling Bianwen*, *Wang Zhaojun Bianwen*, *Wu Zixu Bianwen*, *Lady Mengjiang Bianwen*, *Dong Yong Bianwen* and so on. And some works which are not called Bianwen, are also thought as Bianwen by academic circles, such as *Han Qinhu's Story*, *Ye Jingneng Poem*, *Swallow Poem*, and *Theory of Tea and Wine*. The latter two categories were all, more or less, influenced by Buddhism.

(Xue Keqiao)

## STORIES OF GODS AND DEMONS

Shenmo Xiaoshuo (Gods and demons fiction) refers to a genre of long novels that appeared in the late Yuan and early Ming Dynasty and revolves around deities and monsters. This concept was first coined by Lu Xun in 1923. According to Lu Xun, this genre has three masterpieces - *The Journey to the West* by Wu Cheng'en, *The Investiture of the Gods* by Xu Zhonglin and *Sanbao Taijian Xiyang Ji* by Luo Maodeng, and it begins with *Pingyao Zhuan (The Sorcerer's Revolt)* by Luo Guanzhong. Similar works include *Xiyou Ji*, *Hou Xiyouji*, *Xu Xiyouji*, *Xiyou Bu* and the like. He is of the opinion that this genre is preoccupied with describing the struggle between gods and demons, and between the righteous and evil. Gods are righteous and represent orthodox imperial power, and a combination of Confucianism, Buddhism and Daoism while demons are vicious and traitorous. This is the case for each and every fiction of this genre.

Gods and demons fiction appeared in late Yuan or early Ming Dynasty which flourished from the mid Ming Dynasty until late Ming and Qing dynasties. A great number of such tales constitutes a unique genre in the history of Chinese fiction. The influence of Buddhism is evident, but, more important, these fictions are all under the influence

of tantric Buddhism, which was popular in China in Yuan, Ming and Qing dynasties. This text has been influenced significantly by two main traditions, one is Chinese Buddhist Tantric tradition, while the other is the Tibetan Buddhist Tantric tradition. The effects of Tantric Buddhism on *Gods and Demons Fiction* is evident in three respects - first, tantric deities appear in these novels and represent the righteous side; second, tantric spells and mantras are frequently used; and third, tantric magic is a major means for the struggle between gods and demons.

(Xue Keqiao)

## MAUDGALYAYANA OPERA

*Mulian Play* is a drama composed on the basis of Buddhist stories. According to *Ullambana Sutra*, after Mulian (Maudgalyayana), one of Buddha's 10 disciples acquires magic powers. He grieves at seeing his mother in a hungry state in a lower realm. Buddha instructs him to liberate his mother by offering foods to the sangha on 15<sup>th</sup> day of the seventh month. Chinese like *Ullambana Sutra* because its topic is very close to that of Chinese filial piety and have established the Obon Festival on the 15<sup>th</sup> day of the seventh month. Zongmi (780-841 CE), a scholar-monk in Tang Dynasty, once wrote a commentary on *Ullambana Sutra* saying that Mulian was named Luobo and his mother was called Qingti. This suggestion was instantly accepted by the population and adopted in Bianwen (*Transformational Texts*) in Tang Dynasty; such as *Da Mulian Yuanqi*, *Da Mulian Bianwen*, *Da Mujianlian Minjian Jiumu Bianwen*. According to *Dongjing Meng Hua Lu (Dreams of Splendor of the Eastern Capital)*, in about 11<sup>th</sup> century CE, every year the drama of *Mulian Jiumu Zaju* would be performed in the Western Capital (present-day Kaifeng) from the seventh day to 15<sup>th</sup> day of the seventh month. Later, dozens of Mulian plays were created. In 12<sup>th</sup> century CE in northern China there



*Mahāmaudgalyāyana rescues his mother: a record of filial piety (Mulian jiumu daxiao ji)*



'Mahāmaudgalyāyana rescues his mother' (Mulian jiumu daxiao ji), a stage photo of Qi drama

was also a Mulian play, called *Da Qingti*. In 14<sup>th</sup> century CE, *Mulian Ruming*, *Xing Xiaodao Mulian Jiumu* and other zaju of this topic appeared but they are no longer available now.

In about 16<sup>th</sup> century CE, Zheng Zhizhen wrote *Mulian Jiumu Quanshan Xiwen* (called *Quanshan Ji* for short), which as the oldest and longest Mulian script ever found, consists of three books, 100 acts and more than 3,000 illustrations. *Mulian Jiumu Quanshan Xiwen* was printed in 1579. Names in the play were all Sinicised with Mulian being called Luobo and his mother, Qingti. Many other persons and deities were included, for example, his father Fu Xiang, his uncle Liu Jia, Buddha, Avalokitesvara, Sudhana, Little Dragon Maiden, Jade Emperor, Yama etc. In the first book, the family of Fuxiang is kind and generous, and his son Luobo is a Buddhist. After Fuxiang passes away, Luobo goes out for business. Qingti bewitched by her brother, abandons the Buddha hall, turns to kill livestock and eats meat, insults and drives away monks and nuns. With the help of Avalokitesvara, Luobo has a flourishing business and returns home three years later. In the second book, Luobo learns from his neighbours that his mother no longer believes in Buddha. Heaven discovers his mother's evil deeds and sends Yama to seize her. His mother dies. Avalokitesvara sends Sudhana and Little Dragon Maiden to tempt Luobo. The emperor learns of his filial piety and confers an official post on him. Saiying, a daughter of a rich family, wants to marry with Luobo, who declines the post and the marriage and walks toward the Eastern Heaven to pay respects to Buddha. Avalokitesvara sends a white ape to protect him. After numerous hardships, Luobo eventually jumps off a cliff and frees himself from mortal flesh and becomes a disciple of Buddha. Buddha gives him the name 'Da Mujianlian'. Mulian practises and cultivates himself under the instruction of Buddha. In the third book, Mulian wants to free his mother from the lower realm and Buddha gives him some magic items that can help him enter hell without

any obstacle. In hell, Mulian fails to find his mother and has to return to Heaven to see Buddha. He is told that he can only see his mother on the eighth day of the fourth month. On that day, Mulian sees his mother in a very wretched condition. His father in Heaven learns of this and reports this to the Jade Emperor, who says that to be liberated, his mother has to be reborn as a dog. Now there are many dogs in the secular world, and Mulian does not know which one is his mother. Avalokitesvara tells him that the dog is with a Zheng family. There Mulian finds this dog and brings him home. On the 15<sup>th</sup> day of the seventh month, the Obon Festival is held to offer foods to the sangha, and his mother is liberated. The Jade Emperor confers Mulian the title of Maha Bodhisatva, and he and his family are reunited in heaven.

After *Quanshan Ji*, Mulian plays were adapted and produced one after another, and they were performed at the imperial court of Qing Dynasty as well as on a public stage. They are included in major operas such as Kunqu Opera and Peking Opera as well as dozens of sorts of local operas, such as Hui Opera of Jiangxi, Shao Opera of Zhejiang, Xiang Opera of Hunan, Chuan Opera of Sichuan, Puxian Opera of Fujian, Han Opera of Hubei, Gui Opera of Guangxi and Wu Opera of Jiangxi. Mulian plays attract the attention of many scholars across the world and are deemed as "the living fossil of Chinese operas".

(Xue Keqiao)

## INDIAN MYTHOLOGY

Like other nations in the world, India too developed its mythology along with the birth of its primitive religious belief. People observed and contemplated on natural phenomena themselves, the mystery of



Fusion of Shiva and Vishnu; Vishnu on the left and Shiva on the right



Indra, king of Gods

which drove them to cultivate a concept of gods and from this course mythology gradually evolved. The Indian mythology grew together with its religion and had been enriched and systematised. In the epic period, Hindu idols changed significantly; Brahma, Vishnu and Shiva were the most prominent and some historical legends evolved into new myths and were attributed to these three Gods. In the *Puranas*, Vishnu and Shiva were two distinctive sects of Hinduism. Religious maturity and schism gave rise to systematic and rigorous myths which were attached to different sects.

The appearance of a new religion led to that of a new system of mythology. With the birth of Buddhism and Jainism, new myths arose in India and assimilated some Hindu myths. Together, the myths of these three religions constitute the entire ancient Indian mythology.



Agni, God of Fire

Myths acquire vitality by virtue of the religion to which they are attached and within which they are disseminated and continued. So, the truth whether a mythology is vigorous or not depends on the vigour of its religion. Growing Hinduism gave rise to vigorous Hindu myths and pious followers acted as living carriers to pass down these myths from generation to generation or transplant them to other areas, such as dancing, painting, sculpture and everyday life. In India, Buddhism disappeared in the early 13<sup>th</sup> century and myths associated with it were no longer told, and not revived until the return of Buddhism in modern times. Jain mythology, like Jainism, has been lukewarm for long.

### Hindu Mythology

In the system of Indian mythology, Hindu myths are richer, more complicated and occupy a dominant position. The formation of Hindu mythology, on the whole, can be divided into two periods which are the Vedic Period and the Period of Mahajanapadas. Actually, the so-called Hindu myths mainly come from three kinds of literature ie the *Vedas*, the two Hindu epics and the *Puranas*.

### Vedic Mythology

The Vedic period extended from 1500-600 BCE and Vedic mythology refers to myths produced during this period. Many deities were mentioned in *Vedas* such as the Sun, Moon, Stars, dawn, darkness, mountains and rivers, cloud and thunders, forests and trees etc and chief deities include Indra (the king of gods), Agni (god of fire), Surya (god of the Sun), Varuna (god of the water), Vayu (god of wind), Ashvins (divine twin horsemen) and Yama (god of death).

The *Rigveda* contains about 250 hymns in praise of Indra, king of gods. He is bearded, wields the vajra, uses a bow, and can change his form and ride and fight in his cart followed by a large retinue. He kills huge demons, cuts through mountains and brings forth water. He occupies many castles, kills many enemies and recovers the cattle from the hands of the enemies several times. He is divine in being able to summon wind, rain and thunder and is human in fighting bravely and liking to eat and drink, 'soma' in particular. Indra is the personification of the natural forces as well as an ideal and deified chief of the nomadic Aryan tribes. About 200 hymns in the *Rigveda* dedicated to the god of fire Agni, who is among the supreme deities and has some characteristics of fire. He brings light and eliminates illness and calamity. The deification of fire reflects the fire use and worshipping of ancient Indians. It also includes hymns on Surya, saying that he rides across the sky in a chariot and every day awakens people to work, he sweeps away darkness like a piece of animal hide, and gives off light for Gods and humans, and is like a red bird as well as a red gem.

He can remove pains and ills and bring longevity. As a god of the water, a lord of rivers and rain and a keeper of law and order, Varuna is responsible for punishing those that break the order. He has a snare and many spies which are often sent to watch every movement of men. Vayu, the god of wind, can blow around and cause dust. He can enter the human body to remove illness and bring longevity. Ashvins are often mentioned in the *Rigveda* and they are twin brothers, young, handsome, smart and strong and can cure illness and save life. Yama is a god of death and a keeper of law. After death, every man has to see him and he has two dogs guarding the road to his abode.

In the Vedic period, people often contemplated and tried to answer the question that how the world and human life were created and as a result, creation myths were produced. The *Rigveda*, one of the oldest sacred texts, has several kinds of creation myths. One kind was based on fertility cult. For instance, the hymns *Visvakarman* (10.82), *Ka* (10.121) and *Creation* (10.129) allude to sexual intercourse between man and woman, indicating that primitive people worshipped genitals as the source of life and thought the world, like man and



Statue of Brahma, god of creation in Hinduism

woman's intercourse, was formed from "takedam" and a golden egg (garbha) and in the course of this water was very important.

Another kind suggested that the world was created from limbs of a supernatural being. According to Hymn Purusa of the *Rigveda* (10.90), Purusa has 1,000 head, 1,000 eyes and 1,000 feet and is all that has been and all that is to be, and the lord of immortality. His mouth turned into the Brahman, his two arms the Kshatriya, his thighs the Vaisya and his feet the Sudra. The Moon was gendered from his breast, the Sun from his eyes, Indra and Agni from his mouth, and Vayu from his breath. The air was generated from his navel, the



Vishnu, surrounded by his 10 incarnations, (*Matsya, Kurma, Varaha, Narasimha, Vamana, Parashurama, Rama, Krishna, Buddha, and Kalki*)

sky from his head, the Earth and regions from his feet. These together formed the entire world. This explained the formation of the Sun, the Moon and other natural phenomena as well as human beings and from this sprouted the caste - a distinctive system in ancient India.

#### Puranic Mythology

In 6<sup>th</sup> century BCE, India went into the period of Mahajanapadas and there formed 16 major kingdoms and republics in the northern India. From then on until the 4<sup>th</sup> or 5<sup>th</sup> century CE, a number of sacred texts appeared in India and among them, the *Ramayana* and the *Mahabharata* are the most influential and widespread. In many versions, which vary more or less from each other, these two epics are masterpieces of Indian culture and collections of rich and polished ancient Indian myths. An epic could not be compiled by a single man and at a single time and place, and so, tales in it often vary from and even contradict with each other. The compilation of these two epics and the appearance of the *Puranas*



Birth of Brahmā, an Indian miniature painting



*Brahma riding the swan*

eventually contributed to the establishment of a complete system of Hindu mythology.

In the Hindu epics and *Puranas*, achievements of three chief devas stood out. Brahma, a god of creation, is said to be born from a golden egg (garbha) which he turned into halves with the power of will, with one half as Heaven and the other half as Earth. He then proceeded to create five elements (earth, water, wind, fire and empty) and all things in the world. In the Hindu epics, he was also called as “Creator” or “progenitor of all human beings”. His skin is red and he has four heads, eight hands holding four *Vedas*, a sceptre, a jug containing the water of the Ganges River, a spoon used in sacrifice, lotus, prayer beads, a bow etc. He often sits on a lotus throne or rides a swan or a cart carried by seven



*Birth of Buddha, Song period mural, Cave 75, Mogao grottoes, Dunhuang, Gansu Province, China*

swans. Though he is one of the triad and frequently appears in various texts, his feat is nothing unusual and he is often pushed aside by the other two chief devas. Vishnu is a guardian deva and also known as Narayana ie all-pervading. He has a deep-blue body, wears a yellow robe and has four arms holding a discus, a conch, a mace and a lotus flower. He rides on Garuda and his wife is Lakshmi. In the epic *Mahabharata*, Vishnu is described as lord of the world, and when the end of the world approaches he swallows it, and then rests on the back of a huge snake. When he wakes up, he again has a desire to re-create the world. So from his navel springs a lotus from which emerges Brahma to create the world as ordered by Vishnu. His most amazing tales are about his saving the world in various avatars. According to some *Puranas*, he has done this 24 times while some



*Buddha, National Museum, New Delhi, India*

say it is 10. He turns into a fish and saves mankind and various species from a great flood. He also turns into a dwarf to protect celestial and human realms from being occupied by Asuras. Besides, he saves the world many times in the avatar of a turtle, boar, lion etc. On tales of his avatars, the most revered are Rama and Krishna. The tales about Rama are mostly included in *Ramayana*, while tales about Krishna can be found in *Mahabharata*, *Bhagavata Purana* and *Vishnu Purana*. Shiva, one who creates and destroys the world, began to be worshipped as early as in the time of the Ganges civilisation. In the *Vedas*, he does not have a high status and is called Rudra. He combines functionally the characteristics of Aryan deities with those of indigenous Indian ones. He is a god of fertility, and Indians worshipped Linga - his symbol, which is a round-head pillar and looks like the male genital organ and represents Shiva's capacity of infinite reproduction and creation. He is also the lord of dance, and his dance can destroy the world. He once danced to conquer many hostile ascetics. He is also a god of ascetic practice, and

lives on the Mount Kailash (within Putian County, Tibet) down the ages. His followers consider him as the supreme god of the world, and other two chief devas are under his control and sometimes have to obey his commands. Shiva is powerful and violent, while sometimes he is very kind and benevolent as well. His skin is deep blue, with three eyes, sometimes four or five heads, four hands holding a trident, with a bow and arrows on the back, a small drum to the waist, a crescent on the head as an ornament, and a snake surrounding the neck. From his hair flows the Ganges, which is a celestial river and falls down from the heaven and sometimes may destroy the earth. So, he receives the water with the head at first and then causes it flow down. Shiva has a blue throat, since he drank the poison churned up from the Samudra Manthan to free other devas from pains. He is said to have been abstinent, and Kama, the god of love, attempts to seduce him, but is burned to ashes by his third eye. However, Shiva falls in love with Parvati, and they have two sons, one is Kumara (also called as Skanda), and the other is Ganesa. Tales of Shiva and members of his family can be found in the *Shiva Purana* and the epics and other *Puranas*.

For Hindus, Brahma, Vishnu and Shiva form a triad and represent the Creator, Preserver and the Destroyer respectively. In Hindu mythology, some chief deities in Vedic myths retire to a minor position, such as Indra, Varuna, Agni and Vayu who cannot be compared with the triad, though they are still powerful and frequently appear. However, they often suffer from setbacks and have to seek the assistance of the triad. They are often punished by the triad if they make any mistake.

#### **Buddhist Mythology**

Founded during the period of Mahajanapadas, Buddhism absorbed nutrition from ancient Vedic texts, inherited a part of their thoughts and legends and transformed and utilised them to produce its own mythology. Buddhist mythology consists of two parts, one is tales of the Buddha's life and the other is derived from Vedic and epic texts as well as folklore and centres around the Buddha with a variety of deities. The Buddha is presented as a form in the past, in the future, in three worlds and in three lives, and there are guardian devas such as Indra, Brahma, Mahesvara, four great kings, Aditya, Candra, Prithvi, Varuna, Skanda, Marichi, Yamaraja, Lakshmi, Sarasvati, Hariti and Guhyapada vajrah, and besides, there are also eight types of minor deities, including Naga, Yaksa, Gandharva, Asura, Garuda, Kimnara and Mahoraga. Buddhism also presents a three-dimensional view of the universe, with the heaven, the earth and the underworld each being divided into several layers, and such an imagination is splendid and amazing.



*Jain Tirthankara Mahavira*



*'Diagram of the Universe' in Jainism*

Of Buddhist mythology, tales about the Buddha's life are the most representative. According to Theravada texts, Kapilavastu was a kingdom located in the south of Himalayas, the king was Suddhodana and his queen Mayadevi. One day, Mayadevi dreamed of a white elephant entering into her belly from the right flank. Then she gave birth to a prince from the right flank under a sal tree in Lumbini Park. Nanda and Upananda came in due time and spat pure water to bathe the prince and Indra and Brahma came to say congratulations. The baby prince stood up and marched seven steps forward with one hand to the sky and the other to the earth, saying as loudly as a lion roars, "Heaven and Earth, I am the supreme! After this body, no more rebirth." The prince grew up and at the age of 29, he left the royal palace one night and from thence was called Sakyamuni. After six years of ascetic practice, he was still not enlightened. Once morning, he came to meditate under a banyan and was offered a bowl of milk by a maiden named Sujata. After finishing it, the prince was refreshed and avowed to achieve enlightenment the same day. He went to a Pippala and a grass seller gave him some grass, which turned into a 20-cubit-high seat of vajra. The prince sat toward the east and began to meditate. All the devas came to guard him and the demons

to interfered him with threats and temptations. The demons failed and the prince was unmoved, and became a Buddha. At this time, the earth shook, trees came into flower and showers of petals fell. Then he returned to his country and converted his brother Nanda and Nanda's son Rahula into sangha. What he sought is the ultimate liberation rather than magic power, which he attained naturally. He defeated the evil dragon for many times, moved the mad elephant and escaped many assassinations attempted by his enemies. At the age of 80, he died in Hain Salavana in Kusinagara, and his body cannot be burnt until Mahakasyapa led 500 disciples to prostrate themselves and pray. Like his birth, his death is mysterious as well. In this way, a figure of mythology was produced.

**Jain Mythology** Similar to Buddhism, Jainism also has a part of myths which interpreted the world and the life. Most of them were taken from ancient myths and legends, some from Vedic and epic texts, and some directly from folklore but with an inferior plot. The tales of Mahavira, the founder of Jainism, 23 Tirthankaras and 12 Cakravartis constitute the main body of Jain mythology.

As for tales prior to Mahavira, Jain texts point out: time is infinite and shapeless, and rotates ceaselessly one cycle after another, and each cycle is equal to  $10^{14} \times 20$  years and can be divided into 12 epochs. The first six epochs constitute the ascending and latter six the descending circle. The world is without bound and at its centre is the middle world (Madhya Loka). Below this are seven hells and above that are 16 heavens and 14 realms. Humans, animals, ghosts and some devas live in the middle world. At the apex of the universe is Siddhasila, the realms of the liberated souls. Men now are in the descending circle, in the first three epochs of which, people were in a state of happiness and entirely relied on nature for living. During this time, people could get what they need by just standing under the kalpa tree. There was no culture, no law, no rules and the like, and people lived freely and without struggle and war. At the end of the third epoch, people awoke from sound sleep and began to organise themselves into a number of clans and tribes. Some eminent chiefs were called 'kings' and they were also called Manu (lord of mankind). By the end of the third epoch there were 14 Manus, and in the fourth epoch, 63 major figures arose, including 24 Tirthankaras.

A great number of Jain myths are about Mahavira's life whose birth was miraculous. About 2,500 years ago in a kingdom that is now Bihar, the queen had a strange dream. She saw a series of propitious things including Lakshmi, full moon, sun, male lion, elephant, bull, golden cart, sacrificial fire, garland, throne and the like in her dream. Days later, she gave birth to Prince Mahavira, who upon birth

appeared very unusual, healthy and handsome, and never needed to be taught, since he had mastered all knowledge in a previous life.

#### **Influence on China**

Of the three ancient Indian mythologies, Buddhist mythology had the greatest influence on China, while Hindu mythology worked on ancient China through Buddhism and Jain mythology virtually had no effect on China.

(Xue Keqiao)

## **BUDDHIST LITERATURE IN INDIA**

Buddhist Literature in India (or Indian Buddhist Literature) refers to a literary phenomenon and works in ancient Indian Buddhist literature. When Sakyamuni founded Buddhism, he had to preach in an expressive way and often use metaphors, folk tales and real examples to make his followers understand and accept his teachings. Literature became a tool of his mission. After his death, his disciples collected his teachings to form the earliest Buddhist texts. In later generations, Indian Buddhists kept refining, enriching and enlarging them to an increasing number and complexity. Buddhist texts varied from area and time and have been written in Sanskrit, Pali, in proverbs etc. Texts compiled in later generations still made full use of literary tools, and included many literary pieces which are called "Buddhist literary works of India".

Classic Buddhist texts consist of three parts, that is, *Sutra Pitaka*, *Vinaya Pitaka* and *Abhidharma Pitaka*, collectively called as *Tripitaka*. Each part contains literary contents. A sutra contains direct teachings and sayings of the Buddha, but actually many later works are intermingled in it. Despite a purpose to preach Buddhist teachings, it still includes many literary tales. For example, the *Mahaparinibbana Sutta* contains many fables, tales, myths and legends. A vinaya describes the disciplines to be observed by Buddhists. It may be quite literary and contain beautiful tales, fables,



'Prince Mahasattva Jataka' (*Saduona taizi besheng*), the southern wall of cave 254, Mogao grottoes, Northern Wei Dynasty



*Mahaprajnaparamita Upadesha/ Great Treatise on the Perfection of Wisdom (Da zhi du lun), composed by Bodhisattva Nagarjuna and translated by Kumārajīva, printed by the imperial storehouse during the fifth regnal year of Ming Zhengtong, 1440*

myths and legends, so as to facilitate followers to understand, memorise and implement, such as *Dharmaguptavinaya*, *Hahisasakavinaya* and *Sarvastivadavinaya*. *Abhidharma Pitaka* also contains considerable literary contents. For example, the *Mahaprajnaparamita-sastra*, compiled by Nagarjuna and known as “the King of *Abhidharma Pitakas*”, tells many stories. India has a colossal number of Buddhist texts which contain an amazing amount of literary pieces. So, these Buddhist texts are a treasure of ancient Indian literature, world literature and human wisdom.

Buddhist literary works of India cover a variety of genres including fables, fairy tales, myths and stories as well as verses and dramas, such as Asvaghosa’s *Buddhacarita* and *Sariputra-prakarana*. Tales in Buddhist texts of India can be divided into several categories: 1. Tales of the Buddha, which are mainly about the life of Sakyamuni and his birth, growth, monkhood, enlightenment, preaching and nirvana. 2. *Jataka Tales* ie tales told in *Jataka* concerning the previous lives of the Buddha in human and animal forms. They are ancient Indian folk tales affixed with a Buddhist tag. 3. Myths and legends including ancient Indian myths and legends recorded, polished and adapted by Buddhists, especially Brahmanic ones. 4. Karma tales or apadanas, tales used in Buddhist sutras to explain or demonstrate an argument or vinaya. 5. Magic power tales recorded in Buddhist texts about the supernatural power of various Buddhas and their disciplines. These are new myths created by Buddhists.

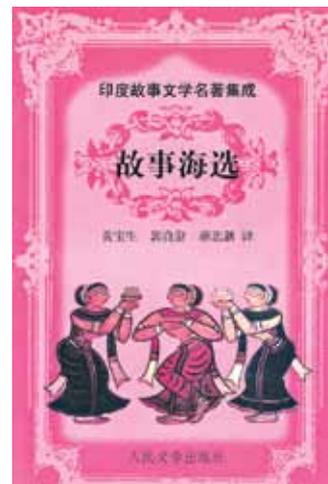
(Xue Keqiao)

## INDIAN FOLK LITERATURE

India is a nation with a marvelous imagination, a nation of excellent storytelling and has a time-

honoured tradition of folk literature. India is also a nation with a variety of ethnic groups, languages and religions, and is prolific in folk literature of regional dialects as well as religions.

**Tradition** The *Vedas*, among the oldest sacred texts, are a collection of ancient Indian folklore but have been mistakenly excluded as such by some people, since they were compiled very long ago and have been deified by Hindus. As a matter of fact, they are the beginning of Indian folk literature. Following them, the *Brahmanas* also contain a great number of folk tales, which, however, had been transformed and provided with more turns and twists. The two epics, *Ramayana* and *Mahabharata*, have a treasure of ancient Indian folk literature, and their framework of stories belong to folk literature and are inter-woven with many myths, fables and tales. Almost contemporaneous with these two epics, the *Puranas* arose and focused on ancient myths and legends. The *Jataka*, compiled several centuries before Christ, contains over 500 fables and some tales about the great sage. Like *Jataka*,



*'Selected stories from Kathasaritsagara' (Gushihai xuan), front cover*

the *Panchatantra* is also a collection of fables, the earliest text might have appeared in the 2<sup>nd</sup> or 3<sup>rd</sup> century, and the existing Sanskrit text was compiled in the 12<sup>th</sup> century. The *Hitopadesa* was written on the basis of the *Panchatantra* from about 10<sup>th</sup>-14<sup>th</sup> century and has been separately disseminated in east India. The *Brihatkatha* is a rich and splendid collection of tales written in everyday language, and someone even compare it to the two epics. Its date of creation is not known and may be very close to that of the *Panchatantra*. It was lost in the 11<sup>th</sup> century, and now there are three adapted versions in India and Nepal, with *Kathasaritsagara* being the most popular. It is a Sanskrit text adapted in Kashmir in the 11<sup>th</sup> century and only about 1/35 of the *Brihatkatha*. Popular Sanskrit tale collections also

include *Vetālapāñcaviṅśatika*, *Simhāsana Dvātriṃśikā* and *Sukasaptati*, which all put emphasis over moral teaching. Dravida in the south of India had its own folk literature long ago. For instance, there are “five major epics” and “five minor epics” written in Tamil and the ‘*Ramayana*’ has also been translated and adapted in Tamil. After the 13<sup>th</sup> century, local dialects rose and were used to translate and adapt Sanskrit works and to produce a prolific amount of their own works of folk literature. Besides, Muslims brought Arabian and Persian works into India and further enriched Indian folk literature.

**Classification:** From the perspective of folklore, Indian folk literature includes a full range of myths, epics, tales, ballads, riddles, proverbs, folk dramas and folk dances with rich contents for each category. By religion, Indian mythology can be divided into Hindu mythology which include Vedic mythology, epic mythology, Purana mythology and the likes; Buddhist mythology include legends of the Buddha’s life and tales recorded in Buddhist sutras; Jain mythology, which narrates the life of 63 major figures, including Mahavira and other 23 Tirthankaras, 12 Cakravartis, 9 Narayanas (or Vasudevas), 9 Pratinarayanans and 9 Baladevas; and, the Islamic mythology, including tales in the *Koran*, ballads, riddles, proverbs, folk dramas and folk dances mostly developed and spread after 13<sup>th</sup> century, and their collection, compilation and study did not begin until modern times.

**Influence:** Indian folk literature has a worldwide influence. In mid 19<sup>th</sup> century, a passion for Indian folk literature was aroused among western scholars. Through the study of Indian mythology, they promoted the birth and development of historical comparative linguistics and comparative literature. Someone even attempted to find the origin of the world’s folk tales in Indian folk literature, and think that most folk tales began in India and then moved to other parts of the world. For instance, some tales in *Jataka* and *Panchatantra*, are told in various parts of the world, especially in Asia, and tales in the *Ramayana* are also well told in Asia. Indian folk literature also has a considerable impact on China. With the entry of Buddhism, many Indian myths, legends and folk tales were brought into China and widely told in central China as well as in Tibet, Inner Mongolia, Yunnan and other places.

(Xue Keqiao)

## PERSONALITIES

### CHEN DUXIU

Chen Duxiu (or Ch’en Tu-hsiu, October 9, 1879 - May 27, 1942) is a leading figure in China’s New Culture Movement and one of the founders of the



Chen Duxiu

Communist Party of China. Originally named as Qingtong, he also called himself Zhongfu or Shi’an. He was born in Huaining (present-day Anqing), Anhui, and is the first Chinese scholar to translate Rabindranath Tagore’s works.

**Lifetime** Chen Duxiu’s father died when he was a child. He was smart and given a traditional Confucian education by his grandfather. He passed the county-level imperial examination in 1896 and in 1897, he went to study at Qiushi Academy in Hangzhou and learned about modern Western Thoughts and culture. From 1901, he went to Japan three times, and joined an English-medium school in Tokyo in 1907 and later transferred to Waseda University. In September 1915, he founded the *Youth Magazine* (renamed as *New Youth* in 1916) in Shanghai. He became the Dean of Peking University in 1917. As a leading figure in the New Culture Movement, he called for a literary revolution. After the May Fourth Movement in 1919, he began to propagate Marxism. In August 1920, he founded China’s first communist group in Shanghai and began to prepare for the founding of a communist party. In July 1921, the Communist Party of China (CPC) was founded, and Chen Duxiu was elected as the General Secretary. From then on to July 1927, he was a major leader of the CPC. In November 1929, he was expelled



‘Youth Magazine’, front cover

from the Party. He moved to Sichuan in 1938 and lived in poverty and poor health. He died in Jiangjin district of Chongqing. His major works are included in *Collected Works of Chen Duxiu*.

**Connection with A Sanskrit Grammar** When he studied in Japan in the early 20<sup>th</sup> century, Chen Duxiu came to know of revolutionary Zhang Taiyan, Liu Shipei, Su Manshu and the like. He went to Japan in the spring of 1907 and became a roommate of Su Manshu. Soon after, he founded 'Asia Friendship Society' together with Zhang Taiyan, Liu Shipei and Su Manshu with a purpose "to fight imperialism and regain independence for subjugated Asian nations." Each with a large store of knowledge, they learned from each other to broaden their horizon and make rapid academic progress. From Zhang Taiyan and Su Manshu, Chen Duxiu learned much about Buddhism and India. In the summer of the same year, Su Manshu finished *A Sanskrit Grammar*, with the original English version furnished by Chen Duxiu. This book was translated from Volume I of Max Müller's *A Sanskrit Grammar for Beginners* (1866). Su Manshu stated in the preface, "Henceforth, there will be communication between Chinese and Sanskrit." Chen Duxiu composed a poem to praise him, "Start a millennium-old learning from today, and strive best to benefit people. Excellent writing once existed, and Siddham's heavenly language disappeared. Living creatures are bound and black is hard to become white, and human nature is smeared with mud and horse does not neigh. I do not want to go with dreams, and see you deep in the snow mountain." Here, 'millennium-old learning' means Sanskrit study, and 'heavenly language' refers to Sanskrit.

**Translation and Comment on Tagore** As the first Chinese to attempt the translation of Rabindranath Tagore's works in "To the Youth" (*Youth Magazine*, Issue I, Vol. 1, September 15, 1915), he thought highly of Tagore and compared him to Leo Tolstoy. He selected Articles 1, 2, 25 and 35 from Tagore's *Gitanjali* (a collection of religious lyrics) and translated them into five-character Chinese poems, *Songs of Praise* which were published in *Youth Magazine* (Issue II, Vol. 1, October 15, 1915). If *Gitanjali* is a masterpiece of Tagore, then Article 35 is the best part of this masterpiece. An Indian scholar once said, even without any other poem, Article 35 of *Gitanjali* (Where the mind is without fear) alone would be enough to bring a lasting name to the poet. Chen Duxiu made an excellent translation, and below is a copy:

Where the mind is without fear and the head is held high

Where knowledge is free

Where the world has not been broken up into fragments

By narrow domestic walls

Where words come out from the depth of truth  
Where tireless striving stretches its arms towards perfection

Where the clear stream of reason has not lost its way

Into the dreary desert sand of dead habit

Where the mind is led forward by thee

Into ever-widening thought and action

Into that heaven of freedom, my Father, let my country awake.

From the choice and the translation, it is clear that Chen Duxiu has an unusual mastery of Chinese and poetry. He gave an explanatory note on Tagore: "A modern Indian poet and an advocate for oriental civilisation, and a winner of the Nobel Peace Prize (it should be Nobel Prize for Literature). He is reputed in Europe and revered by the Indian youth as a sage, and his poems are filled with religious and philosophical ideals. *Gitanjali* are composed to praise Brahma". In the translation, he made adept use of Buddhist terms, and this indicates that he had a good knowledge of Buddhism. His style of translation was similar to that of Su Manshu. It is a kind of recreation, though not necessarily in full agreement with, yet on the whole could reproduce the basic spirit of the original text.

However, Chen Duxiu soon became a Marxist and a revolutionist and began with vehement criticism of traditional Chinese culture, stopped the probe into the "millennium-old learning" and "Siddham's heavenly language", and his attitude towards Tagore also underwent a drastic change. When Tagore visited China in 1924, Chen Duxiu became a violent critic and attacker, and repulsed by Tagore's appreciation of Chinese culture and his ideas such as non-violence and universal love, he successively published more than 20 articles, for example, '*Tagore and Oriental Culture, On Tagore's Speeches in Hangzhou and Shanghai, What a Fraternal and Peace-loving Poet-Philosopher, Tagore and Money Worship, Is Tagore Something*', to constantly track and criticise the poet's lectures in China and even accuse him as 'a lobbyist for imperialism', and 'a politician rather than a poet'. Most of these articles are radical, unfounded and unscholarly. Besides, he also asked Mao Dun and others to write critical papers and even took actions to besiege and harass Tagore. When Tagore was making a speech, there would be someone to humiliate and harass him by shouting, throwing leaflets and rapid assembly. Tagore had to cancel some public lectures. In fact, Chen Duxiu may not know, Tagore was also a sure-footed social reformer. Tagore once aspired to socialism and expressed certain sympathy and hope with respect to the October Revolution in Russia. Tagore was a firm opponent of imperialism, colonialism and fascism, and he never changed and was a lasting friend of

the Chinese, as well as people across the world. But Chen Duxiu changed his attitude and took his friend for his foe and seriously hurt Tagore. However, apart from oral explanation, Tagore never reacted to the misunderstanding and attack he encountered in China. Ironically, his reputation in China rose rather than fell, and he is popular in one generation after another, while, now few would like to read those articles by Chen Duxiu.

(Liu Jian)

## LU XUN

Lu Xun (September 25, 1881 – October 19, 1936) is one of the most prominent and influential writers in 20th century China. Born as Zhou Zhangshou (later known as Zhou Shuren), Lu Xun is considered a founder of modern vernacular Chinese literature (白话baihua) and an outstanding personality of modern Chinese literature as well as a key player in the May Fourth Movement. In India, Lu Xun is probably the best known among all modern Chinese writers and his works have been translated, studied and performed widely.



Lu Xun

He was born into a scholarly family in Shaoxing of Zhejiang province in China. Until he was 11, Lu Xun studied in a private school run in his home town. His family went through various troubles and suffered a gradual financial decline while he was in his youth. The memories of this period became an important source material for his creative writing, and are vividly depicted in his later works such as *Call to Arms* (《呐喊》), *Wandering* (《彷徨》) and *Dawn Blossoms Plucked at Dusk* (《朝花夕拾》).

In 1898, 17-year old Lu Xun left home to study at the Jiangnan Naval Academy and in 1899, he shifted to Jiangnan School of Mines and Railways at Jiangnan Military Academy. It was there that he had his first contact with Western learning, especially the sciences. He studied some German and English, reading in translation Huxley's *Evolution and Ethics*, J. S. Mill's *On Liberty*, as well as novels like *Ivanhoe*



Lu Xun delivering a speech at the playground of Beijing Normal University, November 27, 1932

and *Uncle Tom's Cabin*. In 1902, Lu Xun went to Japan to learn Japanese but after two years, he joined the Sendai Medical Institute (later known as the Medical Department of Tokyo University) to study modern Western medicine. Later, he decided to abandon his studies because he felt that it was more important to cure the Chinese people of their spiritual diseases through literature and art. He returned to China in 1909.

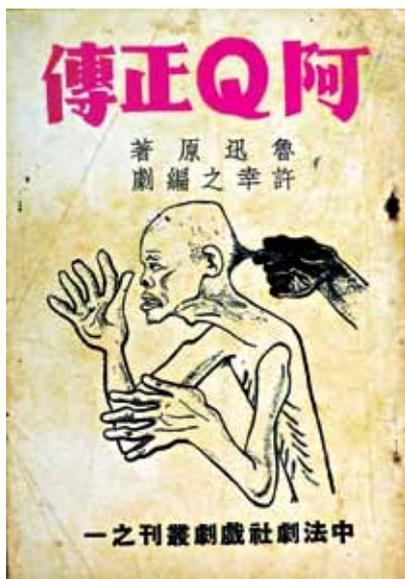
After returning home from Japan, Lu Xun taught in Hangzhou High School and Shaoxing High School. During this period, he went through a phase of extreme depression and mental turmoil. The Xinhai Revolution of 1911 gave his feelings a temporary sense of excitement but subsequent events made him realise that the Revolution had neither changed China's stagnating reality nor its social chaos. These events, compounded with national disasters and problems in his marriage, led Lu Xun to extreme depression. After the May Fourth Movement, his pent up thoughts and emotions burst forth like lava through the eruption of his literary writings. At this time he was working for the Ministry of Education and had moved to Beijing.

In October 1923, Lu Xun began to teach the history of Chinese fiction to the Beijing Women's Higher Normal University students. He later shifted to Sun Zhongshan University in Guangzhou. From October 1927, he began to formally live together with Xu Guangping.

Lu Xun also served at various levels in the Ministry of Education of the Republic of China. Amongst his many achievements, he worked for the standardisation of Chinese, helped to develop the phonetic alphabet, designed the national emblem of the Republic of China along with Qian Daosun and Xu Shoushang, and designed the then emblem of Peking University. But Lu Xun soon left the civil service after a legal wrangle with the Ministry and the government.

After the success of the 1917 Russian October Revolution, Lu Xun was highly inspired and together with many progressive intellectuals of the time such as Li Dazhao and Chen Duxiu, he wrote essays and established journals which marked the beginning of China's New Culture Movement. He was in the frontline of the anti-imperialist and anti-feudal struggle, actively advocating new culture, new ideas and new morals and severely criticising the old culture, old ideas and old moral values which had existed for thousands of years in China. In 1918, he published the novel *Diary of a Madman* (《狂人日记》), published in the magazine *New Youth* (新青年). This was the first vernacular novel in the history of modern Chinese literature. Partly inspired by a short story by Nikolai Gogol, it was a scathing criticism of outdated Chinese traditions and feudalism which was metaphorically 'gnawing' at the Chinese society, and daringly exposed the evils of feudal etiquette and the feudal patriarchal clan system. It immediately established him as one of the most influential writers of his day. After that, he never stopped writing, and wrote many novels, essays, satirical essays and commentaries. Another one of his well-known longer stories, *The True Story of Ah Q* (《阿Q正传》), was published in installments from 1921 to 1922, and came to be regarded as one of his finest works.

While teaching and writing, Lu Xun devoted himself to the revolutionary struggles of his times. From 1927 till his death in 1936, he lived in the more liberal city of Shanghai, where he co-founded the Chinese League of Left-Wing Writers and focussed his attention on revolutionary literary and artistic movements. Most of his essays date from this period. In 1930, Lu Xun's *A Concise History of Chinese Fiction* (《中国小说史略》) was published.



*True Story of Ah Q* (A Q Zhengzhuàn), front cover

Based on his lectures delivered at Peking University, this work is a comprehensive overview of the history of Chinese fiction until that time. It went on to become one of the landmark books of Chinese literary criticism in the 20<sup>th</sup> century.

His other important works include volumes of translations, notably from Russian, discursive writings like *Re Feng* (热风, Hot Wind), and many other works such as prose essays, which number around 20 volumes or more. He was the editor of several left-wing magazines such as *New Youth* (新青年), *Sprouts* (萌芽) and so on. His works exerted a very substantial influence on the Chinese literature produced after the May Fourth Movement. He was eulogised by the government of China after 1949; Mao Zedong himself was a lifelong admirer of Lu Xun's works. Though sympathetic to the ideals of the Left, Lu Xun never actually joined the Chinese Communist Party.

His importance to modern Chinese literature lies in the fact that he contributed significantly to almost every modern literary medium during his lifetime. He wrote in a clear lucid style which was to influence many generations. His translations were important in a time when Western literature was not widely read and his literary criticisms seem acute and persuasively argued even today.

The work of Lu Xun is world renowned. In India, there is a general consensus that despite cultural and geographical differences, his writings are extremely relevant to contemporary India. Moreover, his works are included in the syllabus of courses on Chinese Literature and History of Chinese Literature, taught in the university departments/centres of Chinese language, literature and culture. On the occasion of Lu Xun's birth centenary, a three-day seminar was organised in New Delhi in 1981. Indian scholars of Chinese Studies and academics from other institutions presented papers on him, his works, and, his social, cultural and political philosophy. The seminar was also attended by a number of well-known writers from all over India and was marked by a compilation of Lu Xun's works and commentaries on his works entitled '*Lu Xun ki Virasat (Legacy of Lu Xun)*' edited by Manager Pandey, et al.

The students of India's prestigious National School of Drama have produced a stage adaptation of the *The True Story of Ah Q*, set against the backdrop of the Naxalite Movement in Bihar, named *Chandan Singh urf Chamku*. It was directed by eminent Indian theatre personality Bhabu Bharti. A Marathi adaptation of *The True Story of Ah Q* was staged in early 2013, directed by Durvesh Arya and the production starred Girish Pardeshi in a 55-minute solo performance.

In 2008, at the initiative of Chinese residents of Kolkata, a bronze statue of Lu Xun was installed

in the town hall. The statue was unveiled by Qian Jianmin, the mayor of Shaoxing, the hometown of Lu Xun, and the mayor of Kolkata, Bikash Bhattacharya. Drawing parallels between him and Rabindranath Tagore, Jianmin said that both had left deep impressions in world literature. Pointing out that Lu Xun was popular in Kolkata, Bhattacharya said, "People of the city love him for his empathy for the poor and the marginalised."

To commemorate his 130<sup>th</sup> birth anniversary in 2012, an international conference on *Lu Xun and His Legacy* was organised in Delhi by the Institute of Chinese Studies, with many participants from India, China and other countries. On this occasion, an exhibition entitled *Life and Work of Lu Xun* was brought from China by the Beijing Lu Xun Museum and was on show in the Indian capital for a week. Students of the Centre for Chinese & South East Asian Studies of Jawaharlal Nehru University also staged a theatrical production based on Lu Xun's *The True Story of Ah Q* and a soliloquy on him.

(Sabaree Mitra)

## SU MANSHU

Su Manshu (1884~May 2, 1918) A Chinese writer, poet, painter and translator, whose original name was Jian and who later changed his name to Yuanying or Xuanying and styled himself as Zigu. After becoming a monk, he called himself Manshu. His ancestors were from Xianshang, Guangdong



Su Manshu

(now Zhongshan). He mastered many languages - Japanese, English and Sanskrit. He travelled to India, translated Indian tales and compiled Sanskrit grammar books. In modern China, he is the first to study Sanskrit and has made a special and indelible contribution to India-China cultural exchange.

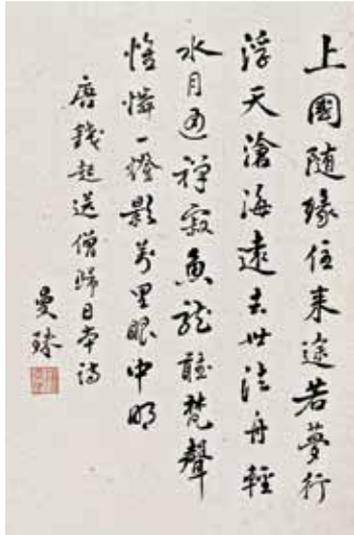
**Family and Life** Su Manshu's grandfather, Su Ruiwen made his fortune from international trade, and his father Su Jiasheng was a tea merchant who lived and worked in Yokohama for a British firm

and had one wife and three concubines, with his first concubine being a Japanese. Su Manshu was born in Yokohama, but his mother Wakako did not marry with his father and instead, was the younger sister of his father's first concubine. So, Su Manshu was an illegitimate and mixed-blood child. When he was a small child, he was taken back to Guangdong, separated from and since then never saw his mother, since his mother was not allowed to enter the door of Su's family. He was considered as an outcast and



'Complete works of Su Manshu' (Su Manshu Quanjī), front cover

mistreated by the family. At the age of nine, his father went bankrupt due to poor management, and the family never recovered from financial decline. At the age of 13, he went to Shanghai to live with his aunt. At the age of 14, he was disillusioned and went to Changshou Temple in Guangzhou to be tonsured by a Buddhist monk called Zanchu. However, one day he was caught stealing pigeon meat, and was expelled from the temple. In 1898, with money provided by his cousin Lin Ziyuan, he went to Japan for education, and in nearly six years, where he studied western arts, politics, military affairs etc at Yokohama Chinese School, at Waseda University and at the Seijo School. He lived in extreme poverty but thought nothing of it. To save oil, he never lit the lamp at night. In September 1903, since he was in favour of anti-Qing revolutions, Lin Ziyuan forced him to leave Japan. He returned to Shanghai, taught at Wuzhong Public School in Suzhou and was introduced to Chen Duxiu and Zhang Shizhao. In the meantime, he translated *Les Misérables* by Victor Hugo for *China National Gazette*. In the winter of the same year, *China National Gazette* was closed, he went to Hong Kong with a reference letter by Feng Ziyou, but was cold-shouldered by Chen Shaobai, who then took charge of *China Daily*,



Seeing the monk off to Japan (Song seng gui Riben), a poem by Qian Qi, Tang Dynasty, calligraphy by Su Manshu

the mouthpiece of Hsing Chung Hui (Society for China's Regeneration). Thus, he could not attend revolutionary activities, nor could earn a living. He had to go to Huizhou in Guangdong and became a monk again. Without a formal qualification, he stole a certificate from Bojing, an elder monk that already died, fled to Hong Kong, and there was actively involved in anti-Qing activities while wearing cassock, and used literature as a weapon to pay the way for the 1911 Revolution. After revolutionary victory, he was wild with joy, but still lived an unconventional life, and thought nothing of "mean or utilitarian matters" (said by Zhang Taiyan). He stayed away from dignitaries, and acted in his own way and refused to be bound by formalities. He drifted here and there as a monk or as a layman, teaching, writing or eating at a temple.

Su Manshu was known as "a lonely monk like floating cloud and flowing water". In his early years, he once learned English from a Spaniard. From 1904, he had been to Southeast Asia several times, and in Thailand, he met a famous monk and studied Sanskrit from him for two years. Then, he went to Sri Lanka and stayed at Bodhi Temple. In 1907, he became a lecturer for Sanskrit Society, made friends with patriotic Indians, gave away all his Sanskrit collections, talked with Gui Bohua, Chen Duxiu and Zhang Binglin about setting up a Sanskrit library, but this attempt failed, since no one responded. He published Collected Poems of Byron in 1907 and went to Singapore in 1908. In the late spring and early summer of 1909, Zhang Taiyan opened a Sanskrit class at Koishikawa, Tokyo, and recruited Mishira from India as the lecturer, and Su Manshu acted as an interpreter and worked with Mishira for two and a half hours every day. In

1910, he went to India and stayed at a temple in the central India, where he acquired a solid knowledge of Indian Buddhism, society, literature and customs. Throughout his life of adversity, he roamed around in a melancholic mood. In 1918, he became sick and was hospitalised at Guangci Hospital in Shanghai for several months, and died there. The last words he breathed were "Every being is sentient, and every sentient being is unimpeded". He suffered a destitute and troubled life, finally resulting in a weak and sickly disposition, and died at the age of 35 without consummating his potential. Wang Zhaoming arranged his funeral, and he was buried at Mountain Gushan near the West Lake in Hangzhou. Liu Yazhi, a member of Southern Society as well, considered his poems "to be sad and beautiful", and his novels and essays "to be nothing vulgar". His writing is grand and outstanding.

**Achievement and Inspiration** Su Manshu is a learned scholar of Indology. Back from Thailand, he went to Ling Yin Temple in Hangzhou and there wrote the eight-volume Sanskrit Code, plus a preface, and other relevant works include *A Basic Sanskrit Dictionary* (four volumes), *Fan Shu Moduo Ti Wen (Alphabets for Brahmanas)* and *Geographic Names and Itineraries for Faxian's Fo Guo Ji and Huisheng's Xi Yu Ji*, which, however, are little known of and even lost. From his extant poems, novels, essays and letters, his knowledge of India proves to be thorough and meticulous. In a poem "To Zhang Taiyan and Huang Kan from Java" (1910), he portrayed Indian landscape, "Jump and climb a mountain and look around to find no cliffs around. My horse is exhausted, while India is vast. The

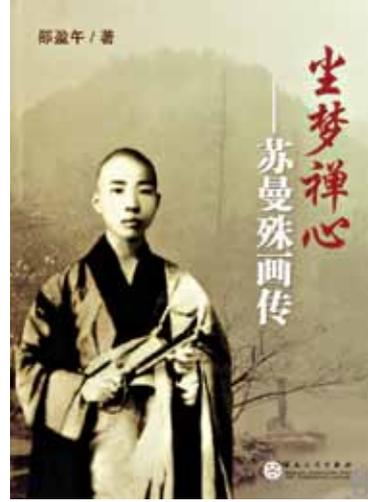


Qing gong tu, painted by Su Manshu

Ganges flows constantly, and a sad wind sweeps the forest”.

His “*Yanzikan Suibi*” consists of 63 essays, with more than 10 related to India. The 43rd essay says, “When I came to the central India, I went to a temple with two or three companions. In the forest there are many fruit trees, and for nearly a month, I picked 50-60 and ate every day. I was so happy doing this as to think I may not eat anything else in the future. However, this made me suffer first from constipation and then from dysentery.” In essay number 53, he praised the Indian epics *Ramayana* and *Mahabharata* as “grand and elegant”, and “a great treasure in the eyes of European literary figures, just like *Illiad* and *Odyssey* were to Greece. These two Indian epics have not been translated into Chinese, and only in the book “*Huayan Jingchao*” it states, “*Ramayana* and *Mahabharata* are names of books. They were translated into European language a long ago, and the best is the translation made by Ramesh Dutt, with an introduction provided by the British scholar Max Müller, but it is a partial rather than complete version.” And in essay number 54, he referred Kalidasa as “the poet-sage of India” and “Indian Shakespeare” in the eyes of British poets. Su Manshu became the first modern Chinese scholars to pay attention and comment on Kalidasa and his works. In essay number 59, he even noticed the difference between lotus in China and those in India. He remarked, “Lotus in China is only of red or white colour, while that in India may be golden, yellow, blue, purple and the like, and the pink-white one opens in the day and closes at night, with edible petals. It is fragrant and several times larger than that in China. It is what is called as ‘Pundarika’ in sutras.” In respect of Sanskrit literature, Su Manshu had precise comments, which have broadened the horizon of successive Chinese scholars.

Recognising Sanskrit’s position in the world and the great value of Sanskrit literature, Su Manshu compiled *Sanskrit Grammar*”, which was not anything out of his imagination, but was a translation of *A Sanskrit Grammar for Beginners* by Max Müller (1866). As he stated in the preface, “Henceforth, communication between Chinese and Sanskrit will commence”, he translated and compiled this book with a clear purpose to arouse the interest towards Sanskrit, restore India-China cultural links that had been interrupted for many years, and revive the rapidly sinking spirit of Buddhism and interest in Indian culture. He was of the opinion, “India is the origin of philosophy and culture, which is superior to Greece”, and he even believed that, “in terms of beauty and conciseness, Sanskrit is the best, and next to it is Chinese, and then after that are the European languages.” This shows how he admired classic Sanskrit literature. The translation



'Earthly Dreams and Meditative Mind:  
Collection of Su Manshu Paintings'  
(Chenmeng chanxin—Su Manshu huaji),  
Shao Yingwu

of *Sanskrit Grammar* was not difficult for him and became as important a scholarly text as Max Mueller’s original. The original English version was furnished by Chen Duxiu. When the first volume of the *Sanskrit Grammar* was completed, Zhang Taiyan and Liu Shipei separately wrote an introduction for him, while Chen Duxiu composed a poem to praise him, “start a millennium-old learning from today, and strive for the best to benefit the people. Excellent writing once existed, and then Siddham’s heavenly language disappeared. Here, “millennium-old learning” means Sanskrit study, and “heavenly language” refers to Sanskrit.

He translated *My Escape to the Sala Beach* in 1908, and this indicates his concerns for the fate of India and worries about the future of China. When this translation was published at *Min Bao*, it noted that “this was written by Chocha of South India, and translated by a traveller”. He stated in *Translator’s Introduction*, “This is a dairy of an Indian and translated from an English version. Through fairy tales the Indian expresses his grief at the subjugation of his nation. Those wearing red hats and carrying guns refer to the white people”. Since Su Manshu had added his imagination to the translation of *Les Misérables* by Victor Hugo, there are some who doubt that he could have written this on his own. So far, it is still not known who was the so-called Chocha, and it is hard to find the original text of *My Escape to the Sala Beach*. Fantastic, undulating and structurally complete, the novel portrays the courage with which the Indians resisted against the colonists, and Su Manshu uses this book with a purpose to warn Chinese of possible subjugation and to encourage Chinese to resist and rebel, and it also probes why India was subjugated, and expresses the translator’s deep sympathy with Indian people.

Su Manshu translated Goethe's *Epigram on the Sakuntala* into Chinese:

*Wouldst thou the young year's blossoms and the  
fruits of its decline*

*And all by which the soul is charmed, enraptured,  
feasted, fed,*

*Wouldst thou the earth and heaven itself in one sole  
name combine?*

*I name thee, O Sakuntala! and all at once is said.*

The translation is so excellent a literary piece that this poem and Kalidasa's *Shakuntala* became well-known in China.

In 1909, Su Manshu translated *Garden of Joy*, a short poem by Toru Dutt, a talented Indian girl-poet (March 4, 1856 - August 30, 1877). Dutt was a born linguist, and besides her mother language Bengali, she was also proficient in English, French and Sanskrit. The young girl once lived and studied at Cambridge, and could write in English and French, translate Sanskrit into English, and compose poems and essays. Sir Edmund Gosse praised her store of knowledge as simply miraculous. Su Manshu said in the preface, "Toru Dutt wrote this profound and meaningful poem to plead for his country. Alas! This talented girl lived such a short life! I translate it into a five-character poem and show it to my friends. I give a copy to her sister at her family garden". In *A Letter to Liu San*, he further said, "Now I send a poem of Toru Dutt for your comment. She is a talented girl in modern India, and her poems are well known across Europe and America. Last year, she was just 19 years old. She dies young, and I have translated this poem and sent a copy to her sister." Proficient in English, Su Manshu was well informed of the world's literary circles. He and Toru Dutt both had a talent for languages, and naturally, he appreciated her ability and took pity on her early death. Through introduction by Su Manshu, Toru Dutt soon became well-known in China, and even now, many people still know about her.

Su Manshu thoroughly understood the two great Indian Sanskrit epics, also had a deep understanding of the *Upanishads* and *Manusmṛti*, and had a strong desire to translate them. He had a particular interest in Kalidasa, and once avowed to translate *Shakuntala* and the long epic *Meghaduta*. He, Yan Fu and Lin Shu are considered to be three great translators in the late Qing and early Republic of China. Were it not for his early death, he must have become a Sanskrit master and earn greater achievements in translation. In respect of Sanskrit, his contemporaries and successors have greatly benefited from his studies. In the 1950s, less than 40 years after the death of Su Manshu, Ji Xianlin translated *Shakuntala*, and Jin Kemu translated *Meghaduta*. Now, the two great Sanskrit epics all have been translated into Chinese and Su Manshu's

wishes have been fulfilled one by one. China has a growing study and research of Sanskrit.

Su Manshu had an unusual and unrestrained talent, and his writing was neat and elegant and hard to be matched. He wrote love stories in classical Chinese, such as *Duanhonglingyan Ji* and *Jiangsha Ji*. These stories are delicate, touching and somewhat autobiographical. Most of his poems are sentimental, and often portray a scene of a lonely lamp midst wind and rain, "cassock and tears", worries and sadness. He benefited from Sanskrit and Buddhism studies and improved his writings accordingly. Zhang Taiyan praised him as "having a noble character and desisting secular gains". Zhou Zuoren admired his translations. *Collected Works of Su Manshu* and many other works are extant. He also left some valuable paintings.

(Liu Jian)

## GUO MORUO

Guo Moruo (1892-1978) was a well-known writer, poet, scholar, playwright, archaeologist, social activist and historian of the 20<sup>th</sup> century China who rose to the prominent position in the leadership hierarchy of the CPC in becoming the President of the Chinese Academic of Sciences in 1949 and continued to adorn this post till his death in 1978.

Guo Moruo, the eighth child of his parents, was born in a landlord family living in the small town of Sha-wan (located on the Dadu river) near the prefecture level city of Le Shan of Sichuan province in November 1892. In the early phase of his life he received a traditional education of acquiring mastery over the Chinese classics under the tutelage of Guo Huanzhang, a private tutor with an aim to appear in the imperial civil service examination. However, after the educational reform in China, he was quite fortunate to avail the opportunity of going through new subjects of contemporary relevance when he went to study in the provincial capital of Cheng-du in February 1910. After about four years of stay there in Cheng-du, he went to Japan



Guo Moruo



Guo Moruo, (first from the left), delivering a speech at the founding meeting of the Chinese Journalists' Association on March 20, 1938

in January 1914 and after a year of preparatory course in Tokyo, he entered the sixth Higher School in Okayama. In 1918, he joined the Medical School of Kyushu Imperial University of Fukuoka. But, he was hardly interested in medicine. His real interest lay in the studies of foreign language and literature, especially, the works of Spinoza, Goethe, Walt Whitman and the Indian poet, Rabindranath Tagore. In Japan, after thus being exposed to new forms of literature, he reached to the conclusion that western literature was superior to classical literature and folk tradition of China. Such conviction propelled him to translate lots of foreign literary works into Chinese, and published them in *New Journal on Current Affairs (Shi-shi Xinbao)*, so as to acquaint his countrymen with the developing trend of the new socio-political-literary thoughts of the modern world. It is during this period of his stay in Japan, Guo Moruo brought out an anthology of his poems titled 'the Goddesses' (nu-shen 女神) in 1921, that distinctly reflected his outlook of romanticism.

While in Japan, Guo Moruo came in contact with the Japanese Marxist Kawakami, and it may be said that both the doctrine of Marxism and the May Fourth new literature movement had a pronounced effect on his future course of thinking and action. From this time onwards, he changed himself from being a liberal democrat to a committed Marxist. In 1921, Guo Moruo, along with other patriotic writers like Yu Dafu and Cheng Fengwu formed the "Creation Society" with an avowed objective of promoting new vernacular literature in China. They brought out two periodicals, the "Creation Quarterly (Chuang-zao Ji-kan 创造季刊)" and the "Creation weekly" (chuang-zao zhoubao 创造周报), both of which initially aimed at propagating western romanticism and individualism to varying extent, while upholding the prime motto of "art for art sake" in their literary pursuits. However, after the May 30<sup>th</sup> Incident of Shanghai in 1925,

and the consequent nation-wide anti-imperialist agitation, the main focus and orientation of the magazines shifted towards the growth of proletarian revolutionary literature.

In 1923, Guo Moruo returned to China and joined the Kuo-min-tang (Nationalist Party) as political commissar while participating in the Northern Expedition of Jiang Jieshi. But when the rising peasant and workers movement in Jiang-xi and Anhui was crushed in March 1927, and the Communist Party members were subjected to severe persecution and suppression by Jiang Jieshi and his party, Guo Moruo felt disillusioned with the KMT policies. He left the KMT and joined the Chinese Communist Party. He actively participated in the Nan-chang uprising of August 1927, but after its dismal failure, Guo Moruo fled to Japan where he continued to prolong his stay for about 10 years, and devoted all his precious time in scholarly works till the outbreak of the anti-Japanese Resistance War of 1937, when again, he returned to China.

As a devoted scholar of exceptional talent and ability, Guo Moruo's academic output during this period of 10 years has proved to be excellent and extraordinarily fruitful. Among his most illustrious scholarly works of this period were - *Inscriptions on Oracle Bones and Bronze Vessels* and *Study of the Ancient Chinese Society* etc in which he tried to demonstrate the slave nature of the Chinese society. All his academic works have been compiled into *Guo Moruo Quanji (Collected Works of Guo Moruo)* in 38 volumes, which were found to have been divided into three parts such as literature, history and archaeology.

Guo Moruo was an ardent admirer and lover of Rabindranath Tagore's poems during the time when he was pursuing higher studies in Japan as a student. However, on the eve of Tagore's visit to China, in view of the changing socio-economic-political conditions and fierce ideological debate then raging in China; Guo Moruo without mincing words, is reported to have vividly showed his cynicism and scepticism about the message that the Indian poet was likely to convey to the Chinese people and youth when the latter would visit China. But, even then, Guo Moruo continued to have high regards and appreciation for Tagore's poems.

In 1966, Guo Moruo was attacked by the Red Guards during the Great Proletarian Cultural Revolution and severely humiliated. He passed away in 1978 due to old age.

(Artatrana Nayak)

## XU DISHAN

Xu Dishan (February 14, 1893-August 4, 1941) was a Chinese writer and scholar of Indology, and was known by another name of Zankun, and had

a courtesy name of Dishan, and pseudonym of Luohuasheng.

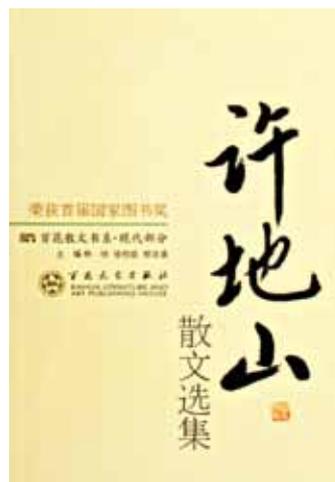
#### Lifetime

Dishan was originally from Fujian province, and was born in Taiwan. He moved to Fujian with his family in 1895, then to Guangdong in 1897. At first, he received education at home after which he went to school. He taught in Fujian Provincial Second Normal School in 1912 and in 1913, taught in the school for overseas Chinese in Yangon in Burma (Myanmar), where he began to be interested in Buddhism, finally, returned to China in 1915 to keep teaching in Fujian Provincial Normal School. He studied in the School of Liberal Arts of Yenching University from 1917 to 1920, receiving the Bachelor of Arts, and stayed at school to be the teaching assistant



Xu Dishan

of Zhou Zuoren (a famous Chinese writer). He also studied spiritual courses at the Seminary of Yenching University, and graduated in 1922, receiving the Bachelor of Theology. In the same year, he went to Columbia University in New York of the United States of America to learn history of religion and comparative religion, receiving the Master of Arts in 1924. Then, in the same year, he went to University of Oxford in Britain for learning history of religion, Indian philosophy, Sanskrit and Folklore, receiving the Bachelor of Arts of University of Oxford in 1926. In October of the same year, on the way back to China, he went to Banaras Hindu University in India to learn Sanskrit and Buddhist Studies. He taught in Yenching University from 1927 to 1935, holding the post of teaching assistant, associate professor (1928) and professor (1930), and he was also the part-time teacher of Peking University, Tsinghua University and Beijing Normal University. He again went to India to learn more about Indian religion, Indian literature and Sanskrit from June 1-6, 1934. Since

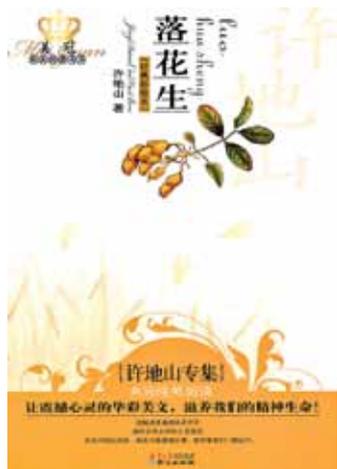


'Selected Prose of Xu Dishan' (Xu Dishan Sanwen xuanji), front cover

1936, he worked as the professor of Faculty of Arts of The University of Hong Kong, until he died of heart attack.

#### Literary creations

In 1919, he made the acquaintance of Zheng Zhenduo, Qu Qiubai, Geng Jizhi and Qu Shiying in Beijing while jointly editing the youth literature called *New Society*, which was a periodical published every 10 days, and began to be engaged in prose writing, with about 20 published works. In 1921, Xu Dishan, Mao Dun, Zheng Zhenduo, Wang Tongzhao and Ye Shaojun set up the Literary Research Association. In the same year, he published his first short story *Jivajivika Bird* in *Novel Monthly*, attracting a great deal of attention from the literary world. And then he consecutively published three short stories including *Businessman's Wife* in the same magazine. In 1922, he published a short story *Laboring Spider* in *Novel Monthly*. In 1923, Xie Bing Xin, Liang Shiqiu and Xu Dishan went to America for studies, and published the short story *Goddess Lakshmi* in *Novel Monthly*. In 1924, he published short poems like *Looking at Me*, *Love Letter* and *Mailbox*, short stories like *Withered Flower* in *Novel Monthly*. Later, he met Lao She (a famous Chinese writer). In January 1925 his first collection of short stories *Laboring Spider* was published and in June, the prose collection *Raining in the Mountain* was also published. Since then, he had less literary creation but more academic works. In 1927, he published the poetry *My Patients* in *Novel Monthly*, and *In the Living Room of Premier Fei* in 1928. In 1930, he wrote children stories like *Firefly Light* and *M'rtle*, and published them in 1941. In 1933, his second collection of short stories *Liberator* was published by Beiping (present-day Beijing) Xing Yun Tang Bookstore, and his short story *Heart of a Teenage Girl* was published in the monthly magazine *Literature*. In 1934, he published short stories *Pretended Person*



'Groundnut (*Luo hua sheng*)', front cover

and *A Woman for Two* in the magazine *Literature*. In 1938, he published one-act play *Heroine* in *Ta Kung Pao* mobilising Chinese people for Anti-Japanese War. In 1939, he published novella *Wang Guan* in 10-day periodical *Wind*. In 1940, the play-script *Murderer* was published in *Cosmic Wind* but the play-script *Mulan* was not published. In February 1941, he published the short story *Fish Gill* in the *Wind*, in the same year. Yu Dafu reprinted it in *Overseas Chinese Weekly* of Singapore.

One of the outstanding features of Xu Dishan's literary creation is that his works were deeply influenced by Indian literature. Especially, in his early prose and short stories, he uses a lot of Buddhist vocabulary, and expresses the thought of Buddhism. In his first novel *The Jivajivika Bird* he quotes from the allusion in a Buddhist story. In 1923, he had not yet been to India but he had introduced the Hindu mythology 'Samudra manthan' in his story *Goddess Lakshmi*. It relates the story of Lakshmi (lucky lady) who rises from the sea made of cream and milk, and she is the wife of Visnu, who protects the world.

#### Study and translation of Indology

Xu Dishan began to focus on Buddhism during his boyhood, and studied the Buddhist scriptures when he grew up, which gave him a strong Indian complex. As early as May in 1920, he published his translation of Rabindranath Tagore's philosophical article *True Feelings of Beauty* on the supplement to *Morning Paper* and his novel *On the Way to Calcutta* in *Novel Monthly* in 1921. He was one of the earliest writers to translate Tagore's philosophy articles and novels. In 1921, he held a special symposium and invited Xu Zhimo to introduce Tagore's achievements and literary creations. In the same year he began to study Sanskrit by himself. He studied the comparative religion in America in 1923, the Sanskrit and Indian philosophy in Britain in 1924. In 1925, he published *Influence*

on *Chinese Literature from Indian Yilan Literature in Novel Monthly*, and it is the earliest works on the comparison of Chinese and Indian literatures in modern China. In 1926, he went to India to study Sanskrit and Buddhist studies. At the same time, he also made a special trip to Visva-Bharati University to visit the great poet Tagore. In 1927, he wrote three books of *Index of Subtitle of Buddhist Scriptures*, which was published in Sinological Index Series of Yenching Institute, and wrote *Style of Indian Drama and its Manifestation on Chinese Drama*, which was published in *Novel Monthly*. He began to teach Indian philosophy in Peking University in 1928, and was one of the earliest scholars who taught Indian philosophy in modern China. His part-time translation of *Folk Tales of Bengal* was published by the Commercial Press in 1929. In 1930, he wrote *Dinnaga's Hetuvidya of Madhyamaka and Yoga and Humble Opinion on Stone Inscription Era* which were published in *Yenching Journal of Chinese Studies*. In the same year his book *Indian Literature* was published by Commercial Press, and it is China's first works which makes a comprehensive and systematic introduction of Indian literature. In 1934, he went to India to study for six months at his own expense, and then began to translate Indian folk tales such as *Questions asked in 20 Nights* and *The Setting of the Sun* after returning to China. In the same year, the *Origin of Worshipping Avalokitesvara* was published in *Ta Kung Pao* in Tianjin. In 1935, *Questions asked in 20 Nights* was published in the magazine *Literature*, and came out as a book in 1955 from the Writers Publishing House from which *The Setting of the Sun* was also published in 1956. In 1939, he used his spare time to compile Sanskrit dictionary, with more than 80,000 cards having been made, however, the dictionary was not completed due to his sudden death. Within his short life he has with great enthusiasm, made a pioneering contribution to the research and translation of Indology in China.

(Xue Keqiao)

#### LIN YUTANG

Lin Yutang (林语堂, October 10, 1895 – March 26, 1976) was a Chinese writer, translator and linguist. He was the author of well-known work *The Wisdom of China and India*. He was born in Zhangzhou, Fujian Province. He had his university education abroad receiving his Master's degree in Comparative Literature from Harvard University and PhD in Linguistics from University of Leipzig, Germany. Subsequently, Lin Yutang returned to China and taught at Peking University, Beijing Normal University, Xiamen University and Shanghai Dongwu University. In 1936, he went to the United States of America and settled there for a while. From this point on he mainly wrote in English. In 1966 he



Lin Yutang

settled down in Taiwan. In 1967, he was employed as a research professor at the Chinese University of Hong Kong and then in 1975, he served as Vice President of International PEN. In 1976 he passed away in Hong Kong and was later buried at Yangmingshan, Taipei.

Lin Yutang was also an internationally acclaimed Chinese humorist. He used humour as a tool to



*The Wisdom of China and India (Zhongguo Yindu zhi zhihui)*, front cover

express his compassionate feeling for mankind, bemoan the state of the universe and pity the fate of mankind. He was well-versed in English and Chinese which contributed to his being one of the most influential writers and translators of his time. He compiled and translated several Chinese classics into English language. He was one of the prominent modern Chinese writers who accepted ideas from Western thought and civilisation and was also the first to introduce Chinese thought and culture to Western readers through his translated works. *Moment in Peking* (《京华烟云》), *The Vermillion*

*Gates* (《朱门》) and *A Leaf in the Storm* (《风声鹤唳》) were his representative works that introduced Chinese Daoist, Confucian and Buddhist culture to the Western world.

Lin Yutang was highly impressed by Indian literature, by the country's ideological and social thought and the cultural essence and ideas which he believed had shaped the entire Indian nation. He tried to study and analyse the spirit and essence of Indian thought and culture, and to realise the experience of Indian values and the richness of Indian thought. In one of his famous works, *The Wisdom of China and India* (1942), he interpreted Indian classical writings. The book focussed on the essence of Indian and Chinese culture. It explored these two ancient civilisations and their people, and analysed their national psychology, literary imagination and everyday lives. It includes excerpts and passages from Indian texts such as *Rigveda*, *Upanishads*, *Ramayana*, *Panchatantra*, *Dharmapadas* while at the same time explaining the teachings of the Chinese masters to foreign readers.

(Sabaree Mitra)

## MAO DUN

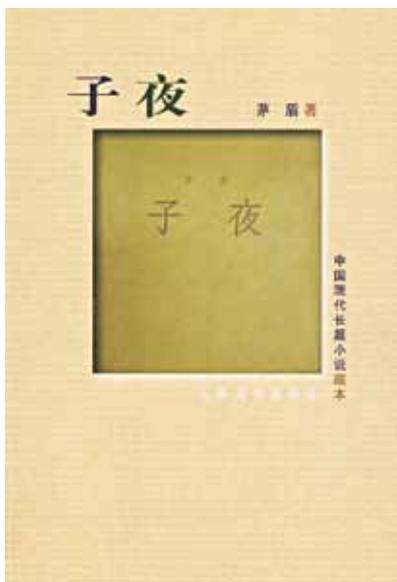
Mao Dun 茅盾 (pen name of Shen Yanbing 沈雁冰, July 04, 1896 – March 27, 1981) was an outstanding Chinese writer, translator, literary critic and social activist. He is considered to be one of Republican China's greatest realist writers. In India, his works are included in the syllabus of courses on Chinese Literature and History of Chinese Literature, and taught in university departments and centres of Chinese language, literature and culture. He translated into Chinese the short story *Skeleton* (*Kankal*) by Rabindranath Tagore.

Mao Dun was born in an elite family in the town of Tongxiang in Zhejiang Province, and received a good education in his early years. But his college education was brought to an abrupt end because of their poverty-stricken situation. Therefore, he began to make a living by joining Shanghai



Mao Dun

Commercial Press in 1916. From the time of the May Fourth Movement, he played a leading role in China's literary circles. He served as Chief Editor of *The Short Story Magazine* (《小说月报》), and established *The Society for Literary Studies* (《文学研究会》) and *Translation Magazine* (《译文》). After the establishment of the People's Republic of China, he was appointed Culture Secretary. A literary career



*Midnight (Ziye)*, front cover

spanning over half a century created in him a mature man of letters who shouldered responsibilities of high office and displayed great patriotism. After his death in 1981, the Mao Dun Literature Award was set up with Mao Dun's own savings to reward excellence in novel-writing in China.

His major works include the novels *Three people walking* (《三人行》), *The Shop of the Lin Family* (《林家铺子》), *Spring Silkworms* (《春蚕》), *Autumn Harvest* (《秋收》), *Rainbow* (《虹》), *Midnight* (《子夜》). His literature of realism focussed especially on the factors that influenced him most in the course of his life: Foreign authors and ideologies, Chinese tradition and politics, class struggle and the emergence of feminism in China.

In his lifetime, Mao Dun also translated more than 240 pieces of literary works involving over 150 writers from 30 countries, covering diverse literary subjects and literary genres such as science fiction, drama, poetry, prose, social criticism and literary theory. Apart from the hugely successful translation ventures that he undertook, he put forward a number of insightful ideas on translation theory and practice, including theories of "artistic and creative translation" and "systemic translation" which had a great impact on the development of translation practice in China during the first half of the 20<sup>th</sup> century.

Through his work Mao Dun greatly influenced the development of China's New Literature Movement in the early 20<sup>th</sup> century. Simultaneously, he made a great contribution to the development of scientific, revolutionary and democratic thought in China.

(Sabaree Mitra)

## XU ZHIMO

Xu Zhimo (January 15, 1897 - November 19, 1931) was one of the most renowned romantic Chinese poets of early 20<sup>th</sup> century who was born in Haining city of Zhejiang province. During his childhood days he was named Zhangxu but later on when he went to United States for higher studies he changed his name to Zhimo, according to his father's wishes.



Xu Zhimo

Xu Zhimo completed his schooling in Hangzhou High School between 1910-1915 and in 1915 he married Zhang Youyi. But since this was an arranged marriage it did not last long. In the following year (in 1916), he moved to Peiyang University present-day Tianjin University to study law. In 1917, he shifted to Peking University as the law department of Peiyang University merged with the former. In 1918, after studying at Peking University for about a year, he travelled to the United States of America to study history in Clark University. Shortly afterwards, he transferred to Columbia University in New York to study economics and politics in 1919. Finding the place "intolerable", he left in 1921 to study at King's College, Cambridge in England, where he fell in love with English romantic poetry like that of Keats and Shelley, and was also influenced by the French romantic and symbolist poets, some of whose works he translated into Chinese. Another important and noteworthy event of his life during this time was



Tomb of Xu Zhimo, Haining, Zhejiang Province, China

that it is in London he fell in love with Lin Huiyin and divorced his first wife Zhang. Inspired by his new life and love, Xu wrote many poems during that time. But as Lin was promised by her father to marry someone else, Lin and Xu Zhimo had to finally break up. Finally he married Lu Xiaomen in 1926 and settled with her till the end.

In 1922, he went back to China and became a leader of the modern poetry movement. In 1923, he founded the Crescent Moon Society and served as an editor of the literary supplement of the *Chenbao* (Morning Post), the most important literary supplement in Beijing at that time. When Bengali poet Rabindranath Tagore visited China in 1924, Xu Zhimo played the part of oral interpreter.

Xu Zhimo was also renowned for his use of the vernacular language. He was one of the first Chinese writers to successfully naturalise Western romantic forms into modern Chinese poetry. In 1927, he helped organise the Xinyue Shudian (Crescent Moon Book Company). The following year he began editing *Xinyue* ("Crescent Moon"), a literary monthly featuring liberal ideas and Western literature. He also served as professor of literature and law at various universities and schools before dying in a plane crash on November 19, 1931 near Tai'an, Shandong while flying from Nanjing to Beijing. He left behind four collections of verse and several volumes of translations from various languages.

(*Artatrana Nayak*)

## ZHENG ZHENDUO

Zheng Zhenduo (December 19, 1898-October 17, 1958) is a Chinese writer and scholar, with pseudonym of Xi Di (C.T.), or Guo Yuanxin, etc.

### Lifetime

He was originally from Fujian province, and was born in Yongjia County (present-day Wenzhou) of Zhejiang province. He went to primary school and middle school in Yongjia County from 1905-1916. In 1917, he was admitted in the Beijing Railway Administration School (present-day Beijing

Jiaotong University). In 1919, Qu Qiubai, Xu Dishan and Zheng Zhenduo founded 10-day periodical *New Society*, and wrote the first poem *I am a Teenager*. In 1921, 12 people including Shen Yanbing (Mao Dun), Xu Dishan and he set up the Literary Research Association and established the 10-day periodical *Literature*, with him being chief editor. After graduation, he returned to Shanghai and served as editor of Commercial Press. In 1923, he succeeded Shen Yanbing as chief editor of *Novel Monthly*. From 1925-1926, he wrote various literary works, such as novel, poetry, prose and literary criticism. He went to Europe in 1927, and returned to China in 1928. From 1931-1934, he served as the professor of



Zheng Zhenduo

Yenching University in Beijing (present-day Beijing) and kept writing besides teaching. He also got acquainted with Lu Xun and many other celebrities in cultural circle. He came back to Shanghai in 1935, and served as dean of College of Liberal Arts of Jinan University. After the outbreak of the Anti-Japanese War in 1937, he wrote commentations etc and actively joined in the propaganda of the Anti-Japanese War. Meanwhile, he worked on literary studies, and published *Greek mythology* (1935), *History of Chinese Literature* (1938) and other works. From 1942-1945, he lived in seclusion at home and was engaged in literary study. In 1949, he went to Beijing to participate in the founding ceremony of People's Republic of China. He served as the director of the Institute of Archaeology of Chinese Academy of Social Science in 1950, the director of the Institute of World Literature of Peking University in 1953, the vice-minister of the Ministry of Culture of the People's Republic of China in 1954. He died in an aircraft accident in 1958.

**Predestined relationship with India:** The predestined relationship of Zheng Zhenduo with India is mainly manifested in three points. First, he met Rabindranath Tagore. Since 1921, he translated Rabindranath Tagore's poetry on *Novel Monthly*.



Group photo taken on the occasion of the founding of the Literary Research Association. Front row from right: Yi Jiayue, Qu Shiyong, Wang Tongzhao, Huang Ying, Yang Weiye, Guo Mengliang. Middle row from right: Jiang Baili, Zhu Xizu, Fan Yongyu, Xu Guangdi, Bai Yong, Jiang Xiaojian. Back row from right: Sun Fuyuan, Geng Jizhi, Su Zongwu, Li Yajin, Xu Dishan, Song Jie, Zheng Zhenduo, Wang Xinghan

His translation of Tagore's poetry *Stray Birds* was published by Commercial Press in 1922. It was the first of Tagore's poetry to be introduced in China, producing great influence upon many Chinese educated youths, among them, Xie Bing Xin was the most prominent. In 1923, his translation of Tagore's poetry *The Crescent Moon* was published by Commercial Press, and *Novel Monthly* with him as



Collected Works of Zheng Zhenduo (Zheng Zhenduo wenji), front cover

chief editor also published in two consecutive issues of Tagore's poetry in September and October. Shen Yanbing, Xu Zhimo, Wang Tongzhao, Hu Yuzhi and he, published all articles and translations in a bid to invite Tagore to visit to China. On April 12, 1924, Tagore arrived in Shanghai, received a warm welcome from the literary and academic circle in Shanghai with Zheng Zhenduo representing the Literary Research Association that went on to greet Tagore in the wharf. During Tagore's visit to Beijing, Zheng Zhenduo also went to Beijing to participate in

Tagore's farewell party hosted by Mei Lanfang and others. Among the modern Chinese writers, Zheng Zhenduo was the one who was the most influenced by Tagore. Second, he visited India twice. He first visited India as a member of the delegation of Chinese culture and art in 1951. In 1952, he served as the director of China-India Friendship Association, and published the article *Congratulations on "Asian Week" Held around India in People's Daily*. In 1953, he published *China-India Cultural Exchanges in Journal of Literature and Art*. In 1954, 67 people of Chinese cultural delegation, with him as the head, visited India for 41 days. In 1955, he published the article *Everlasting Artistic Creation of Indian People in Xinhua Monthly* to talk about and praise Ajanta Caves art. Third, he carried on the comparative study on Indian and Chinese literature. He wrote many articles such as *Coincidences and Variations of Folk Tales in Different Cultures*, *Milkmaid*, *Adaptation of the Fable of the Zhongshan Wolf* to compare Chinese stories with Indian ones. He once said, "there are many funny and foolish jokes in *Twenty-five Stories of Demon (Vetālapahcavimsatika)*, *Seventy-two Stories of Parrot (Sukasaptati)* and *Five Buddhist Scriptures (Panchatantra)* of India's huge stories collection *Kathasaritsagar*". In his works, he also talked about how Indian literature has influenced Chinese literature through Buddhism. He said that, "The origin of *Bianwen* cannot not be credited to India", and that "Our important folk literatures, such as *Tanci*, *Buddha song* and *Guci*, are also created under the influence from India." His researches have provided a model for the subsequent researchers of comparative literature in China.

(Xue Keqiao)

## BING XIN

Bing Xin (October 5, 1900 - February 28, 1999) was a Chinese writer, poet and translator. Originally her name was Xie Wanying. Her ancestors were from Changle, Fujian and she was born in Fuzhou,



Bingxin

Fujian. Her father was a naval officer during the Qing Dynasty, and had served as deputy captain, the naval school's chancellor etc. After the 1911 Revolution, he resigned and returned to Fuzhou. Bing Xin visited India twice, and made a great



Ba Jin and Bingxin, 1980

contribution to India-China cultural exchange by translating Rabindranath Tagore's poems and short novels.

#### Life

At the age of 11, Bing Xin went to Fuzhou Women's Normal School for preparatory courses, and in 1913, she moved to Beijing with her father, who became the Head of Military Education under the Ministry of Navy of the Republic of China. In 1914, she went to study at Bridgeman Girls' School, and in 1918, she took preparatory courses at Union College for Women and intended to study medicine. After the May Fourth Movement broke out in 1919, she began to publish articles and was transferred to Department of Literature. The then, Union College for Women was incorporated into Yenching University. Through the introduction given by Xu Dishan and Qu Shiyong, she joined the Literature Study Society, and subsequently published *Superman*, a collection of short novels. In 1923, she published *Many a Star* and *Spring Water*, and graduated from Yenching University with a Bachelor's degree. She then received a scholarship and went to the United States of America to study English Literature at Wellesley College. From July 25, 1923 to August 31, 1926, she wrote a prose called *To Little Readers* for a special column of children's world in *Chenbao Fujuan*. Then as an outstanding personality of the New Literature Movement, she was gaining literary fame and a great number of readers. She received a Master's degree in Literature in 1926 in the US, and then returned to China to teach at Yenching University, Tsinghua University and Beiping Women's College of Humanities and Sciences.

#### Influence of Tagore

Like many of her contemporaries, it is under the direct influence of Tagore that Bing Xin began to

write. When she read Tagore's short novels, "she found out that a novel could be philosophical," and this aroused in her an interest for writing novels. At that time, she did not know much about modern poetry and was doubtful, and thus, did not want to try writing poems in the modern style. As she said in the 'Foreword' of *Many a Star*, she began to write poems by imitating Tagore's *Stray Birds* to express her "fragmented thoughts." Many of her short poems have a philosophical meaning. Although these poems do not have much significance now, nevertheless, these poems are considered to be a beneficial try and a good beginning. Her new-style



'Gitanjali (Ji tan jia li)', Rabindranath Tagore, Chinese edition, front cover

poems not only won her praises, but inspired a kind of passion for writing "small poems" in early stages of vernacular poetry writing.

Bing Xin is mostly known for her prose. *To Little Readers*, a prose collection, has a poetic portrait of childlike innocence, maternal love and beauty of the Nature, and spiritually has something in common with Tagore, under whose influence she had cultivated an elegant, lyrical, fresh and flowing style of language. Like Tagore, Bing Xin had a heart which was magnanimous and merciful as well intolerant towards all evil. In 1920, shortly after her literary debut, she wrote a prose "To Tagore from Afar", to express her admiration and agreement with his "beautiful poetry" and "sublime philosophy." Actually, in her heart, she already took Tagore as a mentor and maintained a lifelong affection for him.

#### Visit to India

Bing Xin and her husband Wu Wenzao after living in Japan for a short period (1946-1951) returned to China after the founding of the People's Republic of China, and Bing Xin again became preoccupied with writing, translating Indian and other foreign literary works and attending social activities. From November 27, 1953 to January 2, 1954, she went to India with a delegation of

China-India Friendship Association and visited many cities, villages as well as scenic and historical sites, including New Delhi, Bombay (present-day Mumbai), Madras (present-day Chennai), Calcutta (present-day Kolkata) and Visva-Bharati University (founded by Tagore). During the visit, she met with Mulk Raj Anand and other famous writers. Anand presented her with his *'Fairy Tales of India'*, and asked her to translate them for the young reader of China. Back to China, she wrote 'My Trip to India' and published this essay on the *New Observation* (Issue 11 and 12, 1954) under the Chinese Writers Association. On April 2, 1955, she went to India to attend a conference of Asian countries and returned to China on April 22. Soon after, she wrote the essay *India Revisited*. In 'My Trip to India', Bing Xin narrated how she was treated in India, how she was deeply impressed and praised the deep traditional friendship between the Chinese and Indians. After seeing India's sceneries, buildings, sculptures, music, dances and arts, she had a visual understanding of the backdrop of rich cultural and artistic soil for Tagore's literary production, and obviously, this would have helped her future understanding and translation of Tagore's works.

#### Translation of Tagore's Works

Her important contribution to India-China cultural exchange is the translation of Indian literature in general, and Tagore's works in particular. In January 1955, China Youth Publishing House published her translation of Mulk Raj Anand's *Fairy Tales of India*. In April 1955, People's Literature Publishing House published her translation of Tagore's *Gitanjali*, and thanks to her elegant and concise translation, this lyric collection soon became popular in China, and its Article 35 (Where the mind is without fear) was included into Chinese textbooks for middle school. For more than half a century, at least more than one million copies of this collection of poems have been printed, attracting tens of millions of readers. In May 1958, People's Literature Publishing House published *Collected Poems of Tagore* translated by Bing Xin and Shi Zhen, which included her new translation of *Poems by Tagore* (1942). She pointed out in 'Translator's Postscript', compared with the bright scenery in *Gitanjali*, some pieces in *Poems* revealed a severe aspect of Tagore's personality. From September 1956 to June 1959, in addition to poems, Bing Xin had also translated Tagore's *'Kabuliwala'*, *'Subha'*, *'Tyag'*, *'Nisithe'* and *'Manbhanjan'* (short novels), *'The Gardener'* (a collection of poems), *'Chitra'* and *'The King of the Dark Chamber'* (dramas) and some essays. On May 15 the same year, she attended Tagore's 100<sup>th</sup> birthday celebration held by China Federation of

Literary and Art Circles (CFLAC) and other groups. She finished the translation of *My Reminiscences* (Tagore's memoir) before the Cultural Revolution. But the final part was lost among the chaos of that period, and this translation was not published until April 1988. She also translated works of other Indian people such as Sarojini Naidu etc.

At India's request, Bing Xin wrote an article in English to celebrate Tagore's 100<sup>th</sup> birthday, titled *Let's Commemorate Tagore in Unity and Friendship*, which was included in *Rabindranath Tagore, A Centenary Volume*, published by the Sahitya Akademi in New Delhi in 1961. In this article she said, that when in her childhood, she found Tagore's *Gitanjali*, *The Crescent Moon* and other poems on the library shelves. She felt they were fresh, rhythmic and full of oriental charm. She was impressed by the poet's sympathy with women and affection for children, and Tagore became the most revered foreign poet in her youth.

In the past century, hundreds of persons, including great masters, have translated Tagore's works from English, Bengali, Hindi or other foreign languages, however, so far as *Gitanjali* is concerned, no one has surpassed Bing Xin. *Gitanjali* is a masterpiece translation for Bing Xin that is hard to be attained by others, since she is in spiritual harmony with Tagore, and enjoys an unusual talent for language. Tagore has had a strong influence on her life and her early literary production, while Bing Xin, through excellent writing, has facilitated Tagore's works to be well-read and understood by Chinese.

(Liu Jian)

#### BA JIN

Ba Jin (November 25, 1904 - October 17, 2005), original name Li Yaotong, is one of China's most well-known writers and translators in the 20<sup>th</sup> century. He is especially famous for his contributions to the New Literature Movement and is known as one of the pillars of modern Chinese literature. His association with India can be linked with his visit to India in 1955 when he participated in and addressed



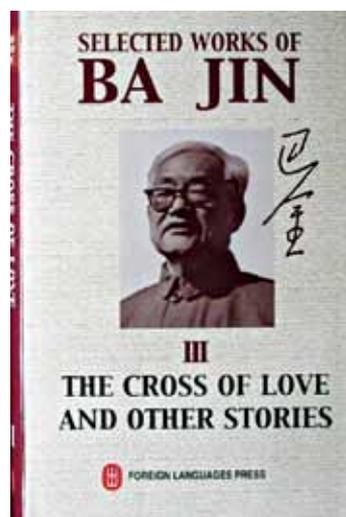
Bajin



Manuscript of *Family* (Jia)

a conference during the Asian Writers Conference held in New Delhi. In recent years, Indian scholars of Chinese literature have done research on socio-cultural aspects of Ba Jin's works and some of his works have been translated. The late Rajam Ranade of Delhi University translated his most famous novel, *Family*, into Malayalam. His works are also included in the syllabus of courses on Chinese Literature and on the History of Chinese Literature, taught in university departments and centres of Chinese language, literature and culture.

Ba Jin was born in Chengdu in Sichuan Province into a bureaucratic landlord family that was originally from Zhejiang Province. During the May Fourth Literary Movement, he was heavily influenced by Western concepts such as democracy. At this time he was actively involved in the publication of the progressive journal called *Crescent Moon*, and in an anti-government anarchist organisation called "Equality Society". In 1923, Ba Jin moved to Shanghai and enrolled in Dongnan University in Nanjing to escape the oppressive control of his feudalistic family. After graduating in the summer of 1925 he published papers,



'Selected Works of Ba Jin', the English edition (front cover)

distributed anarchist propaganda materials and participated in Leftist strikes. He went to France in 1927 and the following year completed his first novella *Destruction* (《灭亡》), which aroused strong reactions from its readers and won Ba Jin many admirers. Ba Jin returned to China in 1928 and lived in Shanghai, writing many iconic works; his major works include *The Dead Sun* (《死去的太阳》), *New Life* (《新生》), *Miners* (《砂丁》), *The Germination* (《萌芽》) and his famous *Love Trilogy* (《爱情的三部曲》) (1931-1935) consisting of *Fog* (《雾》), *Rain* (《雨》) and *'Lightning'* (《电》). His novel *'The Family'*, part of the *'Torrents Trilogy'* "激流三部曲", is considered to be his masterpiece and one of the most representative works of modern Chinese literature.

During the War of Resistance against Japan, Ba Jin worked in various cities such as Shanghai, Guangzhou, Guilin and Chongqing serving as the publisher and chief editor of the magazine called *'Outcry'* (《呐喊》), later named *'Beacon'* (《烽火》). He was also appointed the Director of the "All China Federation of Literary and Art Circles' Resistance against the Enemy Association". He published his novels *'Spring'* (《春》) and *'Autumn'* (《秋》) in 1938 and 1940, respectively. Thus completing his *'Torrent Trilogy'* "激流三部曲"; from 1940-1945 he wrote *'Fire'* (《火》), one of the works of his *'War Trilogy'* "抗战三部曲". Towards the end of the war he wrote two novellas called *'A Garden of Repose'* (《憩园》) and *'Ward No. 4'* (《第四病室》) and completed his novel *'Cold Nights'* (《寒夜》) in 1946 along with his two famous short stories *'Gods'* (《神》) and *'Ghosts'* (《鬼》). After the war, Ba Jin did not write any fiction and was mainly engaged in translation work, editing and publishing. In 1949, Ba Jin was elected to the standing committee of the "All China Federation of Literary and Art Circles" and in 1950 he was appointed as the Vice Chairman of the "Shanghai Federation of Literary and Art Circles". In 1960, he was appointed the Vice President of the "All China Federation of Literary and Art Circles" (China Federation of Literary Journalists' Association) and the Vice Chairman of the "Chinese Writer's Association". Ba Jin was brutally persecuted as a counter-revolutionary during the Cultural Revolution but afterwards he was reinstated to his earlier posts such as the Chairman of the Chinese Writers' Association. His most significant piece of writing after the Cultural Revolution was his discursive writing called *'Random Thoughts'* (《随想录》, five volumes) where he reflected and wrote about this painful period of his life.

All of Ba Jin's novels hold an extremely important position in the history of modern Chinese novel writing. He is well known for many beautiful pieces of prose which evocatively expressed his love for his motherland and his love for life. His writing

style is characterised by simplicity as he avoided difficult and complex words, thus making him one of the most popular writers of modern China. He also devoted a lot of time to translating works by foreign writers. His death in 2005 marked the end of an era for Chinese literature as he was one of the last major writers who had participated in the New Literature Movement.

(Sabaree Mitra)

## AI QING

Ai Qing (艾青, March 27, 1910 - May 05, 1996) is the pen name of Jiang Haicheng (蒋海澄). One of the prominent figures of the new wave of modern Chinese poetry, Ai Qing had a significant impact on the development of Modern Chinese Poetry. He published more than 20 volumes of poetry and also wrote essays and translated poetry. His works have been translated into more than 10 languages and have been published abroad. In India, his poems are included in the syllabus of courses on Chinese Literature and on the History of Chinese Literature,



Ai Qing

taught in university departments and centres of Chinese language, literature and culture. Indian scholar Priyadarsi Mukherji's translations of his poems have been included in *Ai Ch'ing-er kabyo o kahini* (Poems and Fables of Ai Ch'ing) (in Bengali, 2000) and *Cross-Cultural Impressions Ai Ch'ing, Pablo Neruda and Nicolas Guillen* (2004).

Ai Qing was born in Jinhua of Zhejiang province in China. In 1928, Ai Qing entered the Hangzhou National West Lake School of Art where the great artist Lin Fengmian impacted his life greatly. Under Lin's encouragement, he went to France the following year to study painting, where he became interested in modern European poetry. Ai Qing returned to China in early 1932 and joined the China Leftist Artists' Federation (中国左翼美术家联盟) in Shanghai. He engaged himself in various revolutionary and cultural activities there and was soon arrested for opposing Chiang Kai-shek. When in prison he wrote several poems, among



'New Edition of Ai Qing's literary works (Ai Qing zuopin xinbian)'; front cover

them "Da Yanhe – My Wet-nurse" (《大堰河——我的保姆》). This poem caused a sensation and he became famous.

In 1935, Ai Qing was released from prison and the following year he published his first collection of poems, entitled *Da Yanhe* (《大堰河》). After the outbreak of the War of Resistance against Japan, he initiated various anti-Japanese national salvation movements at Hankou, and played the role of a poet-soldier and advocate of national progress.

In 1941, Ai Qing became Chief Editor of *Poetry* (《诗刊》) in Yan'an. He was deeply affected by the atrocities of the anti-Japanese war in China and his anguish and resentment were reflected in his poetry. During this period he published nine volumes of poetry. After the anti-Japanese War, he took charge as the Vice-President of the Art College at North China University.

Following the establishment of the People's Republic of China in 1949, Ai Qing became the Deputy Editor of *People's Literature* (《人民文学》) and a member of the China Federation of Literary and Art Circles. The Chilean poet Pablo Neruda once described him as "the charming Ai Qing, old communist and prince of Chinese poets". In 1957, however, he was labeled a 'rightist' and was sent to Heilongjiang and Xinjiang to do manual labour. This created a disruption of 20 years in his life and career, although he continued to write poetry through this period.

In 1979, after his rehabilitation, Ai Qing took charge as the Vice-President of the All China Writers' Association and the Vice-Chairman of the Chinese PEN Centre. In 1985, he was awarded the highest French award for literature and arts, being the first Chinese poet to receive such a prestigious foreign literary award. In 1996, Ai Qing passed away at the age of 86.

Ai Qing had a painter's intuition and a poet's aesthetic sensibility combined with a revolutionary spirit, which gave richness and deep meaning to his

poems. Ai Qing's poetry thus had a complex and singular identity. Scholars have interpreted his pen-name in different ways; the word "ai" suggests beautiful or good as in the expression "少艾" (for a young beauty) and the word "qing" suggests youth and freshness as in the expression "年青" (for young people). The name Ai Qing, therefore, has a certain buoyant sound and implies the poet's unabashed romanticism. He always loved and glorified life, and influenced many younger poets.

(Sabaree Mitra)

## YANG SHUO

Yang Shuo (April 28, 1913 - August 3, 1968) was a Chinese writer. He was from Penglai, Shandong, formerly known as Yang Yujin, with the courtesy name of Yingshu. In 1937, he began to work on literary creation. Since 1956, he had been engaged in foreign affairs and had even served as the Chairman



Yang Shuo

of Foreign Literature Committee of China Writers Association and Secretary of the Secretariat of Asian-African People's Unity Council. He has written many prose works such as *Asian Sunrise*, *Mirage*, *Flowers under Spring Breeze* and many novels. He visited India in the summer of 1956, and travelled through Delhi, Zhebao (present-day Jaipur), Madras (present-day Chennai), Aurangabad, Ajanta Caves and Ellora Caves. In 1957, he published the prose *Endless Love for India* in which he described the local customs and practices, cultural relics and historic sites in India, as well as the religious beliefs and ideals of Indians, being full of poetic and artistic concepts. He thought that "poetic flavour, philosophy, myths were all over India." He said that he was "fully absorbed in its beauty," and showed his appreciation for the "beauty created by life" of Indian ancestors, especially those "beautiful murals" and the "unique" art carvings. Because many of his works are compiled into the teaching material of language for a long time, his proses have a wide influence in China.

(Liu Jian)

## WU XIAOLING

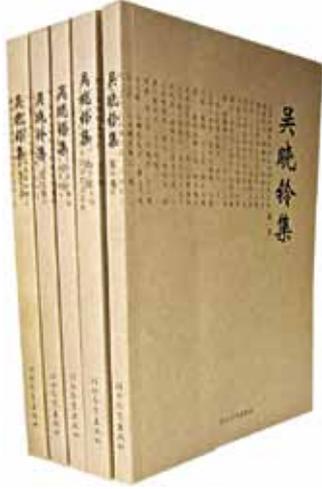
Wu Xiaoling (March 9, 1914 - February 7, 1995) was an expert on classical Chinese literature and Sanskrit. His ancestors were Manchus and lived in Suizhong, Liaoning. In childhood, he moved to Beijing with his father. In the 1930s at first, he went to Yanjing University and studied bibliography for novels and dramas from Zheng Zhenduo. He then later went to Peking University and studied at Department of Chinese Language under the supervision of Hu Shi, Luo Changpei and Wei Jiangong, and laid a solid foundation in respect of phonology, exegetics, collation and textology, and became a famous expert on the study of Chinese classical dramas and novels. While at Peking University, he took up a Sanskrit course offered by the German scholar Walter Liebenthal (1886-1982) in the Department of Chinese and Department of Philosophy. After graduation in 1937, he taught at Peking University, Beijing Seminary, Yenching University and Southwest United University in Kunming. In 1942, he accepted the invitation and went to India and became a Professor at the Cheena Bhavana of Visva-Bharati University in Santiniketan. He returned to China in 1946. From 1947, he served as Director of Beijing Chinese Center of University in Paris, and a Professor for Peking University, Tsinghua University, Fu Jen University and Central Academy of Drama. In 1950, he became a researcher at Language Institute of CAS, and from 1956, he was a researcher at Literature Institute of CAS (present-day Literature Institute of CASS). In the meantime, he also worked for China Society for the Study of Folk Literature and Art, Chinese Ballad Singers Association and National Advisory Committee of Cultural Relics. He had a keen interest in classical dramas and Indian culture. In the 1980s, he taught at University of Toronto as a visiting professor, and offered courses such as 'classical Chinese novels' and 'study of *Jin Ping Mei*'. He received an honorary Doctoral degree of Philosophy from University of Paris and



Shi Zhen (left) and Wu Xiaoling paying respects to their teacher, India, December 1981

an honorary Doctor degree of Letters from Visva-Bharati University. He died in Beijing on February 7, 1997 at the age of 81.

In the 1950s, Wu Xiaoling translated *Nagananda* and *Mricchakatika* (two Sanskrit plays) into Chinese, and published them in 1956 and in 1957 through People's Literature Publishing House. *Nagananda* was a five-act play composed by Siladitya in the 7<sup>th</sup>



'Collected Works of Wu Xiaoling' (Wu Xiaoling ji)

century on the basis of Buddhist text *Vidyadhara Pitaka*. In the foreword, the translator introduced the author's life and origin of the story and believed that this play, which aimed to propagate altruism and sacrifice, had a special value in the history of classical Indian dramas. In 1995, its Chinese translation was included into *Famous Translations of Buddhist Works* and published in Taiwan by Taiwan Huayu Publishing House. *Mricchakatika* is a 10-act play written by Sudraka in about the 3<sup>rd</sup> century. Wu Xiaoling also wrote some articles with respect to India-China cultural exchange, including among others, *Journey to the West* and *Ramayana, Another Perspective of Indian Culture, Dr. Walter Liebenthal: My First Sanskrit Teacher, and Postscript to Meditation' Painted by Nandalal Bose*. Nandalal Bose was a famous painter in modern India, who once accompanied Rabindranath Tagore to visit China.

From December 17, 1981 to January 29, 1982, Wu Xiaoling and his wife Shi Zhen visited India to attend the 60<sup>th</sup> anniversary celebration of Visva-Bharati University. He presented academic papers at Visva-Bharati University, Delhi University, Jawaharlal Nehru University, International Center of Culture and National School of Drama. The couple held conversations with India's President, Neelam Sanjiva Reddy and Prime Minister Indira Gandhi at India's Independence Day ceremony and the reception held at the Rashtrapati Bhawan. Gandhi asked about their life and work and called them old friends.

From October 8 - October 22, 1984, Wu Xiaoling went to India with Ren Jiyu and Wu Baihui to attend the first international conference on Buddhism and national culture. On the opening ceremony held on October 10, Indira Gandhi came to Vigyan Bhawan to grace the event, and was the first to meet these three people during the break. On October 12, at the dinner party held by the Deputy Director of ICCR, Indira Gandhi again held cordial talks with Xu Xiaoling.

Wu Xiaoling with his wife Shi Zhen, also received visiting Indian friends at home, such as the famous Bengali folk singer Hemanga Biswas.

Wu Xiaoling's major works also include *Collation and Annotation of Xixiang Ji*, *Revision of liushi Zhong Qu*, *Edit and Revision of Guan Hanqing Xiqu Ji*, *Huaben Xuan* (co-authored), *Xidi Tiba*, *Ma Lianliang Yanchu Juben Xuan*, etc. The five-volume 'Collected Works of Wu Xiaoling' was published in 2006.

(Liu Jian)

## SHI ZHEN

Shi Zhen (February 5, 1918 - November 4, 2009) was a Chinese translator and an expert on Bengali language. She was a native of Yanshi, Henan, and Shi Zhen was her pen name, while her real name was Shi Suzhen. In 1936, she graduated from Department of Chinese, Women's School of Liberal Arts, Beijing University. In 1941, she taught in the middle school affiliated to Southwest United University in Kunming. In 1942, she went with her husband Wu Xiaoling to Visva-Bharati University in Shantiniketan, West Bengal. Wu Xiaoling taught at the Cheena Bhavana, during which period Shi Zhen had a chance to study and master Bengali. Later, she became a graduate student at Rabindra Bhavan and obtained a fair knowledge of Rabindranath Tagore's works and Bengali literature. She returned to China in 1946, and taught as a lecturer at Department of Oriental Languages, Peking University, worked



On 19 September 1990, Indian Embassy in China held a ceremony to confer the Visva- Bharati University Honorary D.Litt to Wu Xiaoling. Indian ambassador to China. C.V. Ranganathan is seen delivering a speech and Shi Zhen is sitting second from the right.



'Srikant (Si li gan te)', front cover of the Chinese edition

under the India Section of Ministry of Foreign Affairs, and later went to CASS, Institute of Foreign Literature to translate and study Bengali literature. She is the first Chinese to translate Tagore's works from Bengali. She joined China Writers Association in 1958, and was a council member of Translators Association of China. She died in the afternoon of November 4, 2009, at the age of 91.

In 1956, Shi Zhen translated *Do Bigha Zamin*, an epic by Tagore, and published it in a monthly journal, 'Yiwen' (Issue 2, 1956). The translation reproduced the strong poetic flavour and peasants' attachment to the soil in the original text, and this text was soon included in Chinese textbooks. In 1957, she translated Tagore's *Katha*, which in the next year, was combined with 'Poems' translated by Bingxin from English, and published by People's Literature Publishing House, and was well received and sold. 'Katha' is an important collection of Tagore's narrative poems, and Shi Zhen's translation is a masterpiece of Chinese translation. In 1958, she published Tagore's play 'Muktadhara', with a Chinese title half transliterated and half paraphrased. In 1961, she translated 'Chaturanga', a novella by Tagore, which was included into Volume 5 of 'Collected Works of Tagore'. She also published the translated poems by Tagore in some journals and newspapers. In her late years, she translated three of Tagore's poem collections written in English and combined and published them as 'Fruit-gathering', 'Lover's Gift', 'Crossing', with detailed notes on the time and source of each poem. Some poems were provided with her translation from Bengali for readers' comparison, and understanding of how Tagore translated his own poems. She also wrote an introduction for the Chinese translation of 'Gora', a masterpiece novel by Tagore. She also wrote for the Foreign Literature Volume of 'Encyclopedia of China' to introduce Bengali writers.

Shi Zhen also translated other Bengali writers, including *Arakshanya* (1956) and volume 1 of *Srikanta* (1981) by Sarat Chandra Chatterjee (1876-1938), *Collected Short Novels* (1984) by Manik Banerjee (1908-1956) and *Bishabriksha* (1988) by Bankim Chandra Chatterjee (1838-1894)

From December 17, 1981 to January 29, 1982, Shi Zhen and her husband Wu Xiaoling visited India to attend the 60<sup>th</sup> anniversary celebration of Visva-Bharati University. She lectured on 'Tagore in China' at Visva-Bharati University, Delhi University and International Center of Culture, and attended a radio talk at the invitation of the Calcutta branch of All India Radio. She spoke with Indian President Sanjiva Reddy and Prime Minister Indira Gandhi at India's Independence Day ceremony and reception. At the dinner party held by ICCR, she again met Indira Gandhi and presented her with some of her translated works from Bengali done by her and her daughter Wu Hua.

Shi Zhen also received and treated some visiting Indian friends at her home such as the famous Bengali folk singer Hemanga Biswas.

Poems translated by Shi Zhen are rhythmical and readable, and similar to the original text in spirit as well in form. She also made an excellent translation of novels. Her articles and translations have made an indelible contribution to learn and know Tagore and Bengali literature for Chinese.

(Liu Jian)

## MU DAN

Mu Dan (April 5, 1918 - February 26, 1977), was a writer of modern Chinese poetry and an expert in literary translation; he was originally named Zha Liangzheng. He also used Mu Dan (the Mu is different Chinese character from the former) or Liang Zhen as another pen name. His family originally was from Haining, Zhejiang Province.

Mu Dan was born in Tianjin. He was admitted to Tianjin Nankai Middle School and learned how to



Mu Dan



'Collection of Mu Dan's Poetry (Mu Dan shi wen ji)', front cover

write poetry when he was 11. In 1935, he joined Tsinghua University. In 1940, he graduated from the Foreign Language Department of Southwest Associated University and remained at the school as a teaching assistant. During his stay in the university, he published many works including 'Praise' and 'Eight Poems'. In February 1942, he joined the China Expeditionary Force and went to Myanmar as an army translator. In May of the same year, he followed the forces to retreat into the Bumpha Bum Mountains after the defeat. After five months of trek, he arrived in India. He recuperated in Calcutta that winter and returned to China in January 1943. In 1947, he participated in the creative activities of the 'Nine Leaves School'. In 1949, he went to the United States of America to study British, American and Russian literature in the University of Chicago's Graduate School. In 1952, he obtained the Master's Degree of literature. In early 1953, he returned home and began to serve as an Associate Professor of the Foreign Language Department of Tianjin Nankai University. He translated many works, including Eugene Onegin (1957) and Don Juan (1980). He died of an illness on February 26, 1977.

In 1945, he published eight poems Mohandas Karamchand Gandhi to praise Gandhi's ideology. In 1948, after he learned of the assassination of Gandhi, he wrote two poems 'Death of Mohandas Karamchand Gandhi'.

(Zhang Shujian)

## ASVAGHOSA

Asvaghosa (about 80-150 CE) was an Indian poet, dramatist and philosopher, and the greatest poet prior to Kalidasa and the first Sanskrit dramatist. He is also known as a poet-philosopher and has a profound influence on Chinese Buddhist and literary circles.

## Life and Legend

Though legendary, *The Biography of Bodhisattva Asvaghosa*, translated into Chinese in the early 5<sup>th</sup> century CE by the reputed Kumarajiva, still contains some information about the life of Asvaghosa. Generally, he is believed to be born in a Brahmin family in Saketa in northern India, have a profound literary learning and live from about late 1<sup>st</sup> century CE to early 2<sup>nd</sup> century CE. Originally, he was a follower of Brahmanism, but after debate with Parsva, he was convinced, and he converted to Buddhism and became a monk. He belonged to Sarvastivada and Theravada, but also entertained burgeoning Mahayana thoughts. He was smart, eloquent and good at debate, and was a treasure of the nation. Later, Kusana (a kingdom founded by a sect of Xiao Yuezhi, a sect of Da Yuezhi) came to besiege the central kingdom and demanded the Buddha's begging bowl and Asvaghosa, who was well versed in sutras and travelled to preach and persuade the people. His preaching was eloquent and edifying, and those hearing it all felt enlightened.



Asvaghosa (Ma Ming)

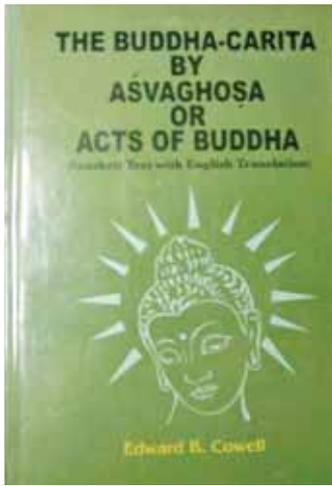
It is said, Kanishka ordered that seven horses be starved for six days, then he made an assembly and had Asvaghosa preach the Dharma. Ignoring the grass placed in front of them, the horses were attracted by his preaching, neighing with tears and seeming to have understood the meaning. For this, he got the name Aśvaghōṣa, which means 'neigh of the horse'. Kanishka was finally convinced and converted to Buddhism, together with his courtiers and people, and treated Asvaghosa with great regard and respect. Several scholars across the world generally think Asvaghosa was born in Ayodhya in northern India.

## Major Works and Influence in China

Asvaghosa was a poet of classical style, and displayed an extraordinary talent for poetry. He wrote two long poems, 'Buddhacarita' and 'Saundarananda' to propagate Dharma. The remaining chapters of his three plays (corrected

and published in 1911) were unearthed in Xinjiang in the early 20<sup>th</sup> century, including among others 'Sariputraprakarana'. Of Chinese and Tibetan sutras, many works of philosophy and Buddhist stories also have been ascribed to him.

'Buddhacarita' is a masterpiece by Asvaghosa. It describes the life and teachings of Buddha in an elegant and eloquent manner. It is a classical text of Indian Buddhist literature and had been well spread in ancient India. As Yijing mentioned in volume 4 of *Account of Buddhism Sent from the South Seas*, *Buddhacarita* "was extensively read in all the five parts of India and in the countries of the South Sea (Sumātra, Jāva and neighbouring islands). He clothed manifold notions and ideas



'Buddhacarita (Fo suo xing zan)', front cover of the Sanskrit-English version

in a few words which so delighted the heart of his reader that he never wearied of perusing the poem." For this reason, it was translated into Chinese in the early 5<sup>th</sup> century by Dharmakṣema, who was an Indian monk versed in Chinese and translated many Buddhist texts for Juqu Mengxun, the Duke of Zhangye in the Northern Liang Dynasty. His translation of ancient Indian poems into classical Chinese is a much-told story in the history of India-China cultural exchange. A different translation was made by Baoyun (Liu Song Period in the Southern dynasties, 420-479) which includes seven books and 31 chapters, is longer than 'Buddhacarita' and with different details and intermingles five-character with four-character or seven-character. There was also Tibetan translation in Tang Dynasty which is the same as the one in Chinese. Only the first half of the original Sanskrit text is left while Chinese and Tibetan translations are complete, and to some extent, compensate for the lack of the original texts.

*Buddhacarita* is a biography of Buddha, and its Chinese translation contains five books, 28 chapters and about 9,300 lines and more than

46,000 words. The poet told in great details the life of Gautama Buddha from his birth until his attainment of Nirvana. The first 14 chapters are about his family, his marriage, his travels, ascetic practices, and meditation, and the remaining 14 chapters are about his first teaching, disciples and preaches. Lengthy and homiletic, yet, overall, this epic achieves a unity between form and contents. Then, it was also the first long poem in history of Chinese literature, and from then on, blank verse entered and expanded in China.

Confined by the style the Chinese translation is in five-character form and without rhythm and thus could not totally be in agreement with the original text. However on the whole, it has reproduced the original contents. Due to aesthetic standards then prevailing in China, some erotic phrases about women were deleted, while in other places, some addition was made. The poem's meaning and style are sinicised.

*Saundarananda* with 18 chapters, relates the story of Gautama Buddha returning to Kapilavastu to preach and convert his half-brother Nanda. Nanda had a nice wife and thus, he was reluctant to leave. Buddha took him to roam the heavens and there Nanda, captivated by prettier nymphs, wished to stay and live there. Buddha told him that only ascetic practices could do that. Nanda therefore converted and was prepared to return to the heavens. Through instructions from Ananda, a disciple of Buddha, he finally realised that nymphs should not be desired and joys in heaven were uncertain as well. Liberation only arises from faithful conversion. As a result, he retreated to the forest and practiced four Jhanas and eventually turned into an Arhat. Literarily inferior to *Buddhacarita*, this poem has not been translated into Chinese but the basic story could be found in Chinese sutras, for example, Article 96 ('Brother Nanda Converted by the Buddha') of 'Za Bao Zang Jing' translated by Kinkara and Tan Yao in the Northern Wei Dynasty.

His three plays unearthed in Turfan, Xinjiang in the early 20<sup>th</sup> century CE, are the earliest extant ones in Sanskrit. The nine-act '*Sariputraprakaran*' describes the conversion of Buddha's two disciples, Sariputta and Maudgalyayana. Though incomplete, it is yet a standard and mature Sanskrit drama in terms of characters, language and structure.

Also ascribed to 'Asvaghosa are '*Jianzhui Fanzan*' transliterated in the Song Dynasty and '*Dazhuangyan Lunjing*' translated by Kumarajiva. The former consists of 29 stanzas, and the latter includes 14 books and 89 Dharma-preaching stories.

In his *Literary Translation and Buddhist Texts* (1920), Liang Qichao, a modern Chinese scholar, pointed out, "In modern China, pure literature, such as novel and song is closely related to



*Buddhacarita (Fo suo xing zan), Yongle Nanzang edition, Ming Dynasty*

translated Buddhist texts.” He said, when reading Asvaghosa’s ‘*Buddhacarita*’, he felt “it is similar to Yuefu poetry, such as *Peacock Flies Southeast*.” He was of the opinion that, Chinese epics, such as ‘*Peacock Flies Southeast*’ and ‘*Mulan Ballad*’ might have been composed under the influence of ‘*Buddhacarita*’. Lu Kanru held a similar opinion, while Hu Shi thought that ‘*Peacock Flies Southeast*’ had a different origin rather than having anything to do with Buddhist texts.

Liang Qichao also thought, Asvaghosa’s ‘*Dazhuangyan Lunjing*’ was a novel like ‘*Scholars*’ in China. Early Chinese novels since ‘*Soushen Ji*’ in the Jin Dynasty, all had something do with ‘*Dazhuangyan Lunjing*’, while *Buddhavatamsaka-mahavaipulya-sutra* and *Mahaparinirvana-sutra* have much influence on modern Chinese novels, such as *Water Margin* and *Dream of the Red Chamber*. In the Song, Yuan and Ming dynasties, Zaju, Chuanqi, Tanci and other forms also drew something indirectly from ‘*Buddhacarita*’.

In modern China, Jin Kemu, in *A History of Sanskrit Literature*, and his female student Guo Liangyun, in *A history of Ancient Indian Literature*, each gave a separate chapter to discuss the contents and the value of Asvaghosa’s major works as well as merits and demerits of their Chinese translations.

(Liu Jian)

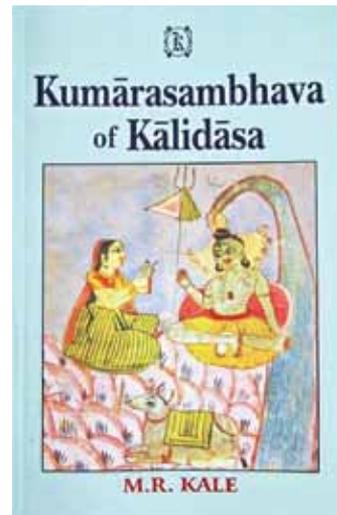
## KALIDASA

Kalidasa (lived about the second half of the 4<sup>th</sup> century CE to the first half of the 5<sup>th</sup> century CE) was an Indian poet, dramatist and greatest representative of classical Sanskrit literature, famous not only in India but across the world. His poetry and plays in Sanskrit reached great literary heights and he is known as the greatest master in the history of ancient Indian literature. Rabindranath Tagore, a literary giant in modern India, considered Kalidasa as an exemplary model and once wrote poems to express his admiration of this great ancient master.

Both Kalidasa and Tagore are regarded as great cultural and literary figures in the history of India, with unparalleled degree of fame, achievement and influence. In 1956, the World Peace Council included Kalidasa as one of the world’s literary figures to be commemorated in that year.

### Life

Since 18<sup>th</sup> century CE, a number of Sanskrit scholars in India and across the world have studied and speculated about the life of Kalidasa, and quite a common opinion is that, he lived from about the latter half of 4<sup>th</sup> century CE to the first half of 5<sup>th</sup> century CE. This period coincides with Eastern Jin Dynasty and Southern and Northern dynasties in China. D D Kosambi, a well-known Indian historian, held such an opinion in his masterpiece



*'Kumarasambhava (Jiumoluo chushi)', front cover of Sanskrit-English version*

of history, the *Culture and Civilization of Ancient India in Historical Outline*. In this period, China and India had both enormous and varied cultural achievements and it was natural for India to have so great a poet as Kalidasa. A common belief was that Kalidasa was born in the holy city of Ujjayini, present-day Ujjain in Madhya Pradesh in central India. Ujjayini was one of important political, economic, scientific and cultural centres in ancient India. From his works, Kalidasa seemed to be quite familiar with this city, and this indicates that he might have lived there for long. He is said to be one of nine court treasures of Vikramaditya, who was probably also known as Candra Gupta II of Gupta Dynasty. So, Kalidasa might have lived during the reign of both Candra Gupta II and his son Kumara Gupta I (380-455 CE). Although little is known about his life, but there are many legendary stories about him. Based on works of Kalidasa, A L Basham believed this poet to be open and elegant, sympathetic to others’ suffering and to the feelings



'Meghaduta (Yun shi)', front cover of the Chinese edition

of women and children, and also fond of plants, birds and animals.

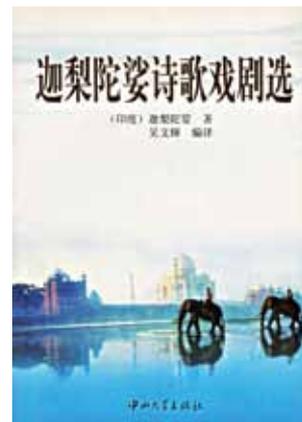
### Works

Though many have been attributed to him, Kalidasa only wrote four works including *Meghaduta* (a long lyric poem), *Ritusamhara* (a lyric collection), and two epic poems *Raghubamsa* and *Kumarasambhava*. *Meghaduta* is his most influential and important works, and even if he had not written anything else, this long poem alone is enough to entitle him to a permanent position in the world's literary history.

In India, *Meghaduta* has been translated into various local languages, and the earliest version in a foreign language was a Tibetan translation jointly written by an Indian called Sumanaśri and Tibetan translators Byang chub rtse mo and Nam mkha' bzang po. Later a Mongolian version was translated from the Tibetan version. In 1813, the poem was first translated into English by Horace Hayman Wilson. Since then, it has been translated into German, French and other European languages. After reading Wilson's translation, the great German poet Goethe highly praised *Meghaduta*. The understanding of this epic by the Chinese people is inseparable from Goethe's praise.

*Meghaduta* consists of 115 stanzas, each stanza has four lines, and the entire poem is divided into two parts ie Former Cloud (*Purvamegh*) and Latter Cloud (*Uttaramegh*). It describes a yaksa who hailed from the south longing for his wife in the north. Kalidasa has given a passionate, sentimental and touching description, and achieved perfect unity and harmony between contents and form. Besides, his perspective is original and imaginative, and under his pen, cloud is enlivened and can serve as a messenger. Ancient Chinese believed that fish and wild goose could help send a letter, while making the cloud a messenger is indeed a very romantic and daring idea. This yaksa, an attendant on Kubera, the god of wealth, used to live at Alaka in the Himalaya

Mountains, but was exiled for a year to the forest in central India (present-day Madhya Pradesh) for neglecting his duties, and experienced the pain of being separated from his wife. When the rainy season approached, he saw a rain cloud passing by towards the mountains in the north, and since he missed his wife so much, he decided to convince the cloud to take news of his well-being to his wife. The poet, through this yaksa, pointed the path toward Alaka, and gave an elegant portrayal of the lands, rivers and cities along the path to Alaka. The yaksa then told the cloud not to miss the prosperous heavenly city of Ujjayini, and described the wonderful climate, prosperous life there. He also described the location of his home and his pining wife at Alaka. He asked the cloud to tell his wife of his everlasting love for her and his longing wish that they could soon be together. With refined emotion, graceful language,



'Selected Verse Dramas of Kalidasa (Jialituosuo shige xiju xuan)', front cover of the Chinese edition

innovative metaphor and harmonious rhythm, plus a variety of rhetoric skills, this lyrical poem represents the highest achievement of Sanskrit poetry. Upon publication *Meghaduta* became popular across India. Later Sanskrit and folk poets tried very hard to emulate the same style but all failed to match up with Kalidasa.

*Ritusamhara* is an earliest work of Kalidasa, and has six cantos for six Indian seasons – summer, monsoon, autumn, fall winter, winter and spring, as well as the reaction of lovers to the changing seasonal landscapes. The epic *Raghubamsa* might be a later work of the poet. It is based on Indian epics and *Puranas* and consists of 19 cantos and 1,579 stanzas. Raghu is the great-grandfather of Rama – the hero in the epic *Ramayana*. Though centering on the life of Rama, *Raghubamsa* adds the stories of Rama's ancestors and descendants. The poem narrates the stories from Rama's great-great-grandfather to the 21 kings after him. Rama's story accounts for seven cantos, clearly shorter

than the *Ramayana*. The poet intended to express his political aspirations through genealogy. With many charming paragraphs, this long poem is also an excellent model for classic Indian poetry. *Kumarasambhava*, composed on the basis of *Puranas* and other ancient Hindu tales, has 17 cantos, and generally, Kalidasa is believed to have written



'*Vikramorvasiyam (Youliposhi)*', front cover of the Chinese edition

only the first eight cantos, with the remaining nine cantos being added by later generations. The poem describes the marriage of Lord Shiva (destroyer of the world) to Uma (goddess Parvati). Shiva at that time abstained from all desires and was conducting penance at the snow mountain, however, since the Tarakasura caused turmoil in the heaven and on the earth. Brahma suggested to the Gods to promote the marriage of Shiva to Uma, so that their son Kumara born out of this union could lead deities to destroy Tarakasura. Kumara was successful in defeating him in a single battle. Though *Vikramorvasiya* is a religious poem about divine characters, however, the poet has created a strong atmosphere of secular life, for example, the portrait of the Himalaya landscape and the divine marriage that has almost the same process as a secular marriage. It also incorporates the poet's political opinion.

Kalidasa is not only the greatest poet in classic Sanskrit literature but also the greatest dramatist ever in the entire history of Sanskrit literature. His position in the Indian dramatic literature is no inferior to that of Shakespeare in British dramatic literature. It is still not clear how many plays he wrote but in terms of long epic poems, he was a diligent and prolific poet. In terms of his love and talent for dramas as well as keeping in mind the respect and demand that society had for these, he could have written a considerable number of plays, however, now there are only three plays that can be attributed to him, including *Malavikagnimitra*, *Vikramorvasiya* and *Sakuntala*, and the rest are already lost. His plays, which account for no more

than one tenth of Shakespeare's, are enough to demonstrate that his talent was not inferior to the latter.

*Malavikagnimitra* is a five-act court comedy in a backdrop of Sunga Dynasty of Magadha in 2<sup>nd</sup> century BCE. The story occurs in Pataliputra, a historical city in India. Malavika is a pretty princess, and due to war and the ensuing chaos, becomes a slave at the court of King Agnimitra. When the queen discovers her husband's love for Malavika, she resolves not to let them meet. One day, in the garden, Agimitra meets Malavika by chance and could not help but reveal his passion for her. Learning of this, the queen has Malavika imprisoned. However, after finding out her identity that she is actually a princess, the queen agrees that Malavika and the King get married. Being a royal love story, this play has some things similar with Bhasa's *Svapnavasavadatta*, but spiritually, it has not surpassed its predecessors. The play is dramatic and contains many concise and profound statements. Differing greatly from the other two plays, this play's authorship has been questioned by some scholars, but it might have been an experiment by Kalidasa, that is it was his earliest play.

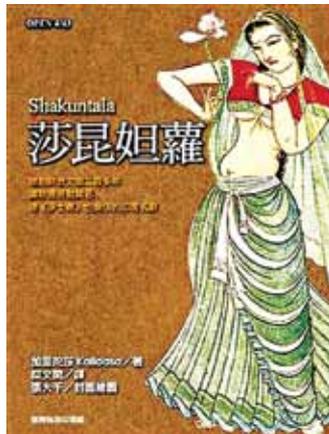
*Vikramorvasiya* (ull name is *Urvashi Won by Valor*) is a five-act mythical and romantic play and



'*Shakuntala (Shagongdaluo)*', front cover of the Chinese edition

a mature writing of Kalidasa. It is based on a very famous legend in ancient India, which is recorded in many documents from *Rigveda* to *Kathsaritsara*. As the play narrates, the valiant King Pururavas saves Urvashi, a beautiful nymph who was kidnapped by the devil, and falls in love with her. After he returns back to his palace, the King could not forget her, and neither can Urvashi after returning to the heaven. Both suffer from love sickness. Urvashi secretly comes down to the earth to meet the King in his garden. Just at that moment, a messenger

comes to ask Urvashi to return to the heaven and perform a celestial play. These two lovers feel sad and reluctant to part. Urvashi distracted, makes a mistake during the performance and is banished from heaven. Sympathetic to her plight, Indra allows Urvashi to return to the King and see her son and then return to heaven. Urvashi and the King thus become wife and husband. However, she turns into a vine for forgetting a prohibition, and the King is heartbroken and goes about looking for her. With the help of a magical ruby, Urvashi returns to her



'Shakuntala (Shakundaluo)',  
front cover of the Chinese edition,  
translated by Mi Wenkai and painted  
by Zhang Daqian

original form. Then one day, her son who is being brought up by someone else, is sent back because of violating rules. Seeing her son, she feels a mixture of grief and joy and is overwhelmed by the separation that is to come. At this time, a messenger brings an order, and Indra allows the pair to live together forever. Under Kalidasa's pen, an old tale acquires a kind of originality: a nymph throws away celestial fetters to seek for love and thus becomes the incarnation of bravery. She is similar to the girl-weaver in the Chinese legend of the Cowherd and Girl-weaver. *Vikramorvasiya* not only has an attractive, tortuous and dramatic plot but also is filled with poetic beauty and artistic appeal.

*Sakuntala* (or *Shakuntala*, full name: the *Recognition of Shakuntala*) is a seven-act love story, a masterpiece of Kalidasa and the greatest classic of Sanskrit dramas. It is Kalidasa's longest drama, and is written when he was at the height of his literary production. He has devoted all passion and talent to this play, and a normal length no doubt could not satisfy his needs. The play contains nearly 40 characters and 200 verses. This passionate play is a truly poetic drama. It is about a legendary story in ancient India, already told in the epic *Mahabharata* and further refined in the *Padma-purana*. With Kalidasa's innovation, this story turns to be far more amazing.

In Act I, King Dushyanta while hunting and chasing after a small deer to comes upon a scenic hermitage. He wants to visit the sage Kanva, but by chance meets his adopted daughter Shakuntala, who is a beautiful young girl. The King is captivated with her beauty, and Shakuntala also falls in love with the gallant Dushyanta. In Act II, the King falls in love with Shakuntala and no longer wants to hunt, and he stays back under the pretext of protecting the hermitage, while in fact, he wants to court Shakuntala. In Act III, sad and unhappy, Shakuntala leans on a stone sprayed with flowers, telling her secret love for Dushyanta to two of her companions: she loves the King but is afraid of being rejected by him. Hearing this, the King, who was in hiding closeby, steps before her to confess his affection. The two companions find an excuse and leave the two lovers alone. In Act IV, the King marries Shakuntala in a traditional way and then leaves for the capital city. Before leaving, he gives her a ring imprinted with his name to Shakuntala, and promises to send for her later on. After the King leaves, Shakuntala is lovelorn and is distracted and fails to receive a visiting sage with proper courtesy, and the latter in anger casts a curse on Shakuntala that she will be totally forgotten by her lover until he sees the token he has given her. As expected, a long time elapses but the King still does not sent for Shakuntala. At this time, Kanva decides to send the pregnant Shakuntala to the royal palace. Act V has the climax, Shakuntala goes to the capital city to see her husband, but the King has forgotten her all together. Shakuntala remembers the token the King has given to her, but finds that she has lost the ring. Hearing this the King rejects Shakuntala and accuses her to be a liar. Abandoned by the King, Shakuntala is taken by her birth mother to a celestial palace. In Act VI, a fisherman of Dushyanta's kingdom is arrested when he is selling a ring with the King's name inscribed on it. The fisherman claims that he found this ring in the belly of a fish. On seeing this



Group photo of Wu Xiaoling (first from the left) with the cast and crew of the play *Shakuntala* performed by the China Youth Arts Theatre, 1957



Group photo of Wu Xiaoling (fourth from the left) with the cast and crew of the play *Shakuntala* performed by the China Youth Art Theatre, 1982

ring, the King's memory is restored and he is filled with remorse for his behaviour towards Shakuntala. In Act VII, the King helps fight with demons and returns to the earth after victory, but on the way back to earth he meets Bharata, who is actually his son with Shakuntala. The family is reunited joyfully. The play, has a strict structure, distinctive characters, fresh and graceful language, embodies the aesthetic taste of traditional Indian poetry.

*Shakuntala* has been translated into a number of modern Indian dialects. In 1789, it was first translated into English by the British scholar William Jones, and in 1791, from the English version it was translated into German. Soon after, this Indian play caused a sensation in vulture western countries, and won high praise from the German philosopher Johann Gottfried von Herder and the great poet Friedrich Schiller.

#### **Influence in China**

Lu Xun wrote *On the Power of Satanic School of Poetry* in 1907, and mentioned Kalidasa in this long article with great admiration. He said, "Ancient India had four *vedas*, which are fascinating and profound; *Mahabharata* and *Ramayana* are two epics with charming beauty. Later, the poet Kalidasa appeared and was known for legends and lyrics, and praised as a greatest master by eminent German poet W. von Goethe".

Su Manshu wrote *Yanzikan Suibi* in 1913, and in No. 54 essay, he referred Kalidasa as "the poet-sage of India" and "Indian Shakespeare" in the eyes of British poets. Su Manshu became the first modern Chinese scholars to pay attention and comment on Kalidasa and his works. He translated Goethe's *Epigram on the Shakuntala* into Chinese: "Wouldst thou the young year's blossoms and the fruits of its decline. And all by which the soul is charmed, enraptured, feasted, fed, Wouldst thou the earth and heaven itself in one sole name combine? I name thee, O Sakuntala! and all at once is said." He also wished to translate *Shakuntala* and *Meghaduta* into Chinese. In "A Letter

to Liu San", he said, "I spend two hours and a half everyday to learn Sanskrit from an interpreter called Mishra, who was also a learned Sanskrit scholar, and who has been here for two months, and I have met with and learned much from him. I wish to translate *Meghaduta*, a long epic written in Sanskrit by the great master Kalidasa and equivalent to Chinese *Lisao*. However, I am now preoccupied, and may have to do this in the future". Evidently, Su Manshu had an idea of working with Indian Sanskrit scholars to translate *Meghaduta*.

Due to the praises by Goethe, Lu Xun and Su Manshu, the Chinese people began to know about Kalidasa. His works have aroused the interest and passion of many translators. In 1925, Jiao Juyin translated Act IV and Act V of *Shakuntala* from its English version, titled it as "The Lost Ring" and published it at "Literature Weekly" of *Peking Gazette*. Wang Zhewu serialised *Shakuntala* in volume 6 of "National News Weekly" from the French version. In 1933, Wang Weike translated the complete *Shakuntala* from its French version. In 1936, Zhu Mingqu published, in Shantou of Guangdong, a translation of *Shakuntala* that was written on the basis of Esperanto. In 1945, Lu Qian, a Chinese historian of drama published *Peacock Lady*, translated from an English version. Wang Yankong published a translation through Zhiyong Middle School Press, Guangzhou in 1947, which was reprinted in 1950. Mei Wenkai translated *Shakuntala* on the basis of an English version and first published it through Tongyou Publishing House of Taiwan in 1950, with cover painting by the reputed painter Zhang Daqian who was familiar with Indian arts.

Lu Qian's translation has an elegant language and was reprinted in 1954, after his death. Wang Weike's translation is rhythmic and characterised by dramatic language, and was also reprinted in 1954 through the People's Literature Publishing House. When the Premier Zhou Enlai visited India in the 1950s, he sent as a gift Wang Weike's silk hardcover



Stage photo of the play *Shakuntala*

to his Indian friends. Mei Wenkai's translation, has had considerable influence in both Taiwan and China, has also been reprinted many times.

In the late 1950s, nearly 40 years after the death of Su Manshu, Chinese began to translate Kalidasa's original Sanskrit works. In 1956, the People's Literature Publishing House published *Shakuntala* translated by Ji Xianlin and *Meghaduta* translated by Jin Kemu. Then, to commemorate Kalidasa's 1500<sup>th</sup> anniversary, the People's Literature Publishing House published a special collection of a plays translated by Ji Xianlin and a poem translated by Jin Kemu, organised by the World Peace Council. Ji Xianlin's translation of *Shakuntala* was reprinted in 1959, and his translation of *Vikramorvasiya* was published in 1962. In 1980, he revised his translation of *Shakuntala*, which was included into a collection of foreign literary masterpieces and reprinted. Ji Xianlin and Jin Kemu's translations, so far, are the most widespread and influential Chinese versions.

Meanwhile, there is another Chinese version of *Meghaduta* that is important but less known. In 1957, a Chinese expert on Sanskrit named Xu Fancheng published a Chinese translation of *Meghaduta* in Pondicherry (now Puducherry). He adopted an original style by "composing his own poems on the basis of original meanings and adding or deleting something", while he used a traditional Chinese five-character or seven-character form.

Along with translation, Chinese started and expanded the study of Kalidasa and his works. Some important academic opinions are recorded in the preface and postscript of various translations and relevant history of literature, for instance, "About *Vikramorvasiya*" written by Ji Xianlin and attached to his translation, which was published in 1962, and "An Introduction to the Translation" attached to his *Shakuntala* translation published in 1980. In "A History of Sanskrit Literature" published in 1964, Jin Kemu used a whole chapter to give a thorough account of Kalidasa's outstanding achievements. Huang Baosheng wrote some chapters for the *History of Ancient Indian Literature*, where he discussed Kalidasa's poems and plays. Wu Wenhui published two articles on *Malavikagnimitra*.

*Shakuntala* has been staged twice in China. In the spring of 1957, based on Ji Xianlin's translation, Wu Xue, a director of China Youth Arts Theatre, presented a dramatic performance of *Shakuntala* for the first time. This was greatly appreciated by the audience, and was a great event in the history of India-China cultural exchange. On May 19, the Indian ambassador to China, Ratan Kumar Nehru held a cocktail party to celebrate the 5<sup>th</sup> anniversary of the establishment of China-India Friendship Association and the successful performance of *Shakuntala* by China Youth Arts Theatre, which was

attended by Premier Zhou Enlai. In 1982, China Youth Arts Theatre performed *Shakuntala* for the second time in Beijing, receiving a wave of praises.

There are new translations of Kalidasa's works. In 2005, Wu Wenhui translated and edited "A Selected Collection of Kalidasa's Poems and Plays", which is published by Sun Yat-sen University Press and contains Chapter 1-7 of *Kumarasambhava*, Chapter 10-15 of *Raghubamsa* and the complete *Malavikagnimitra*. In 2010, China Tibetan Study Press published "Chinese-Tibetan Translation, Annotation and Study of Kalidasa's *Ritusamhara*", with Chinese translation and annotation by Luo Hong, a young scholar who is proficient in Sanskrit and Tibetan, and Tibetan translation and annotation by La Xianjia, a Tibetan scholar. This is a combination of the complete Chinese and Tibetan versions of *Ritusamhara*. In 2011, Luo Hong re-translated *Meghaduta*, which is published by Peking University Press. This new translation is a combination of Chinese version and Sanskrit one, providing readers with a more accurate and detailed annotated version, and thus is a good source of reference and academic value. In 2012, Yu Huaijin, a young scholar, obtained a doctorate degree of Peking University through a dissertation on *Kumarasambhava*. She also translated the entire Sanskrit poem and attached it to the dissertation.

There are two lines in Act III of *Shakuntala*, "You will not leave my heart no matter how far you are away/ the shadow of a tree will not leave the root no matter how long it is before dark". Many Chinese know and quote them, and this is enough to show the great influence of Kalidasa's works in China.

(Liu Jian)

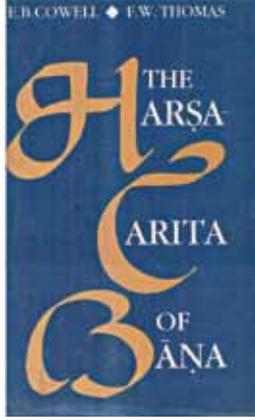
## BANA

Bāṇabhaṭṭa (Bāṇa in short, 7<sup>th</sup> century CE), is an eminent Sanskrit writer in the history of Indian literature, his main works include biographical novel *Harṣacarita* and legendary novel *Kādambarī*.

### Life

The representative works of Bāṇa include the biographical novel *Harṣacarita* and legendary novel *Kādambarī*. In the first three chapters of *Harṣacarita*, Bāṇa told the history and legend of Vātsyāyana and stories of his own life. Bāṇa's ancestor once made friends with the son of Sarasvati and then acquired her knowledge and power. After a passage of time, Bāṇa was born in a Brahman family on the bank of the river Sone, in Kanyākubja. His mother died when he was very young and later when he was 14, his father passed away too. Although he inherited the legacy of his family and had a very good learning environment, he idled around all the day making friends of all sorts, which include linguists, philosophers, folk singers, storytellers,

bards, doctors, goldsmiths, jewellers, calligraphers, painters, sculptors, drummers, singers, musicians, dancers, actors, magicians, hair washers, gamblers, monks, nuns and Saivism ascetics. He also visited some holy places, royal palaces and learning centres to enrich his experience and knowledge. Later, he experienced the luxury of the royal palace and realised the importance of wisdom, and decided to return to his hometown. Shortly after that, he



*'The Harshcharita of Bana  
(Bana de Jieri Wang Zhuang)',  
front cover of the Sanskrit-  
English edition*

received a message from Kṛṣṇa, Siladitya's half-brother inviting him to come and meet Siladitya. He hesitated about the invitation in the beginning, but soon he made up his mind and started off to the palace. Siladitya was extremely arrogant to him at the beginning. He called Bana a libertine and even told him to go away immediately. But Bāṇa successfully changed Siladitya's opinions about him in one visit by telling stories about his family and showing his knowledge, capability and good moral characters and thus was invited again into the palace. Later, he returned to his hometown and created Harṣacarita at the request of his relatives and friends who were all eager to listen to the stories of Siladitya. Bāṇa's later life still remains a secret to us today, and he died even before he could finish the novel Kādambarī which was eventually completed by his son Bhūṣaṇa.

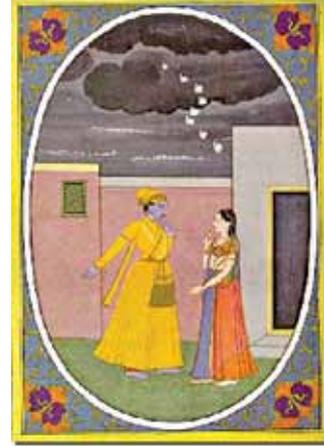
Apart from Harṣacarita and Kādambarī, there is a collection of prayer poems called as Chorales of Maha Cundi Goddess, which is commonly recognised as a book created by Bāṇa. A legend is closely associated with the book: Poet Mayura was Bāṇa's father-in-law. One day, he went to see Bāṇa, and happened to see that he was comforting his angry wife. The sudden arrival of Mayura irritated Bāṇa's wife who cursed Mayura to be tortured by leprosy. Hereafter, Mayura got the favour of the Sun God by creating Chorales of Sun God and fully recovered from his illness, and from then on, he became very

famous as an excellent poet. Bāṇa was very jealous of Mayura's success, so he cut off his hands and feet and created Chorales of Maha Cundi Goddess (Lord Shiva's spouse). He then got the favour of Maha Cundi Goddess (Lord Shiva's spouse), and regained his hands and feet.

From the hints and clues that can be found in Harṣacarita and Kādambarī, it can be said that Bāṇa was a firm believer in Lord Shiva, and he also admired Brahma and Vishnu. He was a typical Brahman but also had respect for Buddhism and Buddha and regarded Buddha as the god of Hinduism. Bāṇa was an expert in classics, philosophers, the two great epics and various legends and myths, and was very familiar with folk stories and works created by ancient Sanskrit authors Bhāsa and Kalidasa. All in all, Bāṇa was a great author with an open mind, profound knowledge and rich experience.

#### Personality

Bāṇa's evaluation on himself was: highbred, talented, and never pleasing or flattering wealthy and influential persons. Bāṇa claimed himself as a very typical Brahman and acquired the wisdom and knowledge of Sarasvatī, so he did not long for the luxury of palace.



*Kadambari (Jiadanpoli)*

The Sarasvatī legend has no historical value. Bāṇa's superficial self-confidence and arrogance probably originated from his self-abasement-so he needed Sarasvatī to prove his talent and authority in literature and art in order to gain widespread recognition and acceptance of the royal family. On one hand, Bāṇa maintained an arrogant and virtuous attitude to show his indifference to royalty while on the other hand he was very proud and pleased that he won over the trust and wealth of Siladitya. The relationship between Bāṇa and royalty was just like Siladitya's attitude to royalty-ashamed to admit but hankered after it incessantly. In the beginning of the Chapter two, Bāṇa described himself as a person who

wanted to get water (longing for visiting Siladitya), described Siladitya as a deep well that you could not see its bottom, and likened the referee (Kṛṣṇa, Siladitya's half-brother) as a water pot with a rope tied on it. This can be viewed as a humble metaphor which is mixed with author's arrogance.

So based on his self-evaluation, our understanding about Bāṇa goes like this: He had a noble family background but which cannot be proven. Highly talented, he was eager to chase wealthy and influential persons, self-abased but longed to be accepted.

Bāṇa's personality has so many contradictions. He looked very arrogant and confident but in his heart, there was always a kind of inferiority feeling; he proclaimed himself as a person despising royalty but in the meanwhile he kept a very close relationship with the royal palace and longed for the recognition of the emperor. Harṣacarita was his greatest product of blandishment. However, although he was living in the royal palace, he still paid special attention to the life of ordinary people; although he depended on the salary provided by emperor, he was reluctant to speak for the royalty; he showed great respect to Siladitya on the surface but in effect relentlessly criticised his reign and actions. The word that could best summarise Bāṇa's personality as "contradiction".

"Bāṇa always seemed energetic, real and brave when he touched the truth of life", commented by Shanka Geyou. In his works, he described the Heavenly Goddess as sacred and inaccessible, the holiness of royalty seemed ridiculous and absurd, and his descriptions of princes, beggars, soldiers and hermits were all vivid and natural. He was expertly skilled at camouflage with numerous subtle metaphors and words or phrases with double meanings and owned a surprisingly excellent ability to reveal though weakly but genuinely the unpleasant truth among a large bunch of complimentary remarks and those are what current historians need to pay attention to when referring to his works as evidence". If a reader fails to see through those camouflages to figure out the truth, it will be his own fault. The art of disguise found in Bāṇa's works can be viewed as tool which he used to tell the truth.

Bāṇa, though he tried his best to disguise was still unable to hide his great disapproval of Siladitya. In front of Siladitya, Bāṇa's pride was depressed by self-abasement, so flattery became inevitable. He understood people's misery and suffering, and this aroused a sense of mission in his heart as a literati. And it was probably because of these reasons that Bāṇa began to hate Siladitya and seized every single opportunity to criticise Siladitya and his reign in an extreme and relentless way. Bāṇa's compliment

and praise to Siladitya meant nothing. So each time some specific contents were involved, Bāṇa would make good use of his sharp writing technique to strike home, unexpectedly and fiercely. Though the description might have nothing to do with the truth, Bāṇa successfully wrote the truth about Siladitya and his reign in his book. Siladitya usurped the throne and was made about being king with strong military power. He was also cruel and relentless to his people. During the time he stayed with Siladitya, Bana might not have received noble status, but his excellent literary attainments had allowed him to reach and stay on the top of the Sanskrit literature world. Bāṇa and Siladitya established reputations for each other.

#### Creation

Harṣacarita has eight chapters in total, and before the main content, there are 21 prologues mainly praising Lord Shiva and the literary works of writers before his time. The first chapter on *Vastyayana Family* starts from a legend about his ancestor and Sarasvatī and tells the stories of his family. The second chapter, *First Visit to Siladitya* presents a vivid description about how he received Kṛṣṇa's letter and met Siladitya. The third chapter, *Ancestors of Siladitya* sets Puṣpabhūti as main character telling the story that Puṣpabhūti who bravely fought against basilisk and the predictions of the Heavenly Goddess. The fourth chapter, *The Birth of King* describes the birth of Rājyavarddhana, Harṣavardhana and Rājyaśrī. The first part centres around the birth of Harṣavardhana, while the following part gives detailed description for the wedding of Rājyaśrī. In the fifth chapter, *Death of Emperor Prabhākaravarddhana*, Emperor Prabhākaravarddhana was seriously ill and how Empress Yaśomatī burns herself to death. The sixth chapter, *Harṣavardhana's Pledge* includes the stories of Emperor Grahavarman's death and Rājyavarddhana's disappearance. The seventh chapter *Receiving the Gift of Baldachin* writes about how Harṣavardhana inherited throne and conquered the whole world. The eighth chapter has no title and can be viewed as the end of the book telling the stories that Harṣavardhana saved Rājyaśrī and returned to military camp.

Harṣacarita is not only a historical record but is a literary biography. Bāṇa made good use of India epic poetry and classic narrative poems in Sanskrit. He copied the myths and legends to establish a literary style with over-elaboration as its characteristics by a combination of partial tones, words or phrases with double meaning, metaphor, exaggeration and symbolic means, lengthy compound words and adjectives. Under the circumstance that there is a serious lack of historical works about the ancient India, Harṣacarita has a very high historical value. The basic historical facts about Siladitya that it offers have been proved by *Records of the*

*Western Regions of the Great Tang* and some other inscriptions. The book *Records of the Western Regions of the Great Tang* mainly introduces the late period of Siladitya's reign, while *Harṣacarita* tells us stories about the Siladitya's early life. Both books can be said as complementary to each other.

### **Kādambarī**

*Kādambarī* is a novel full of romance and magical imagination. It tells the story of two lovers based on reincarnation, with fantastic plots, twists and turns.

In the beginning of the novel, there are 20 prologues praising gods and teachers, and also explaining explicitly the author's literary views. The main body of the novel is not divided into different chapters but makes good use of the narrative structure that one story is implied in another. *Kādambarī* has complicated and puzzling plots and finely sculptured literary form with a massive use of lengthy compound words as well as the combination of partial tones, words or phrases with double meaning, metaphor, exaggeration and symbolic means, and lengthy compound words and adjectives. It is a huge literary masterpiece that is difficult to understand.

The story goes like this: Mahashveta and Pundarika fell into love. Pundarika dies of lovesickness, and curses the moon who killed him. However, moon also lays a curse upon him, saying that both Pundarika and his lover would encounter the same misery and unhappiness. The moon was reincarnated into Chandrapeeda and fell into love with *Kādambarī*. After Chandrapeeda was dead, he was reincarnated into emperor Shudraka. Pundarika is reincarnated into Vaishampayana, but then was cursed by Mahashveta and became a parrot. The whole story was just told by the parrot to Emperor Shudraka. Mahashveta and *Kādambarī* were both waiting for their lovers to come back to life. At last, the gods held a worship ceremony and removed the curse, and Chandrapeeda and *Kādambarī*, Pundarika and Mahashveta were finally married and led a very happy life.

*Kādambarī* draws materials from *Brhatkatha* by Gunadhya. The author not only fully absorbs the essence of folk literature but makes good use of his imagination and writing techniques of classic Sanskrit narrative poems to a maximum extent, thus presenting us an unprecedented masterpiece of ancient India Sanskrit literature full of complicated and twisting plots, thrilling stories and vivid characters and environment description.

(Zhang Yuan)

## **RABINDRANATH TAGORE**

Rabindranath Tagore (May 7, 1861 – August 7, 1941) is regarded as an iconic figure in many respects – as a creative genius, spiritual thinker,

social reformer, and a multilingual author in Bengali and English who had not only reshaped literature of the language he knew best (Bengali or Bangla) but had also suitably reoriented the music of his region (undivided Bengal then, now split into West Bengal in India and Bangladesh) and experimented with both theatrical and dance performances. Tagore had left behind a legacy that is expected to continue across times and cultures. He was not only an extraordinarily prolific writer in the history of Indian literature, but occupied a significant place in the history of world literature. With time, his works continued to tread on the path of excellence with brighter ideas, showing the art of timeless charm. His works have been translated into many languages and is widely popular around the world. Many of his works was also incorporated into the textbooks to be taught in schools and universities all over the world, which had a great impact on people of so many countries. In India, Tagore and Mahatma Gandhi are known as the two most prominent figures of the 20<sup>th</sup> century. In 60 years of his writing career, Tagore remained an author with



Rabindranath Tagore

extraordinary interest in exploration of newer vistas, and with a unique creative energy in numerous fields - poetry, fiction, drama, essays, travelogue and belle letters who had made outstanding achievements in each of these domains, leaving an amazing number and variety of artistic treasures for the future generations. Creative remnants of his life include 50 books of poems, a dozen novels, over 90 short stories, dozens of plays, besides a significant number of prose works and other miscellaneous texts. These works were mainly compiled in a multi-volume "Collected Works of Tagore". He also wrote above 2,000 songs. He was the first non-European to have been awarded the Nobel Prize in Literature in 1913 for the collection of poems titled *Gitanjali*. His works and the award had a significant impact on the Chinese youth, intellectuals and poets, as did



Rabindranath Tagore during his student days in England, 1880s



Tagore with his wife, 1880s



Young Tagore in the role of Valmiki while performing his play Valmiki Pratibha

his efforts to revive civilisational affinity between India and China. Tagore was knighted by the ruling British Government in 1915 but in the aftermath of the Jallianwala Bagh massacre by the British police in 1919, he returned the honour as a mark of strong protest.

#### Life and Times

Tagore was born in Calcutta (present-day Kolkata) in the state of West Bengal, India on May 7, 1861. Calcutta was then the capital of British India, and was also India's cultural centre. At that time, India was in the midst of a surging tide of the socio-religious reform movement, literary reform movement and the nationalist movement with Calcutta as the centre. These three major movements ushered in a major reform movement, which came to be known as the Bengal Renaissance. It was a period of gradual awakening of India's national sentiments under the rule of the British colonialists, and was thus an important historical turning point from a traditional society to a modern society. Tagore's grandfather - Prince Dwarakanath Tagore (1794-1846), a friend and staunch supporter of Raja Rammohan Roy, not only gave his wealth generously and wisely, but also supported important social reform and progressive movements of the day. His father Debendranath Tagore was a leader of the Brahmo Samaj, a new religious sect in 19<sup>th</sup> century CE Bengal that believed in the ultimate monistic basis of Hinduism as laid down in the *Upanishads*.

Tagore's family was one of the distinguished families in West Bengal, owning large tracts of land in the countryside, and had a luxurious hall in the city. Although his family belonged to the highest social strata - the Brahmin caste in India, Tagore's grandfather, was not a believer of the hierarchical caste system. The religious philosophy

of Tagore's father and the philosophy of mysticism had a subtle influence on Tagore.

Rabindranath Tagore was the 14<sup>th</sup> child in the family. He had 13 elder brothers and sisters. Most of them had very versatile personalities with extraordinary literary talent and rich artistic skills. They all had a significant impact on Tagore. The poet in his old age, recalling his childhood exclaimed that, his "mind is growing up in the atmosphere of freedom."

A famous drop-out who briefly enrolled in different schools in Calcutta, and a champion of the concept of de-schooling, Tagore was primarily educated at home during his early years. Although he was sent to England for formal schooling, he did not complete any prescribed curriculum. He started writing poetry at the age of eight and at the age of 17, he published his first collection of poems titled '*Kavi-kahini*' (1878), followed by a series of books of poems in the next five years, including *Banaphul* (1880), *Bhagnahriday* (1881), *Sandhyasangit* (1882) and *Prabhatsangit* (1883), until he brought out an absolutely mesmerising collection of songs composed in the medieval style under the pseudonym Bhanusingha in 1884. By 1881, he had composed a dance-drama - *Balmiki-Pratibha* as well as a verse-play - *Rudrachanda*. Though Tagore created all genres of literature including novels and essays, his creative genius is largely enshrined in poetry, short stories and music. While he rejected rigid classical forms and linguistic strictures, he enriched the Bengali language by introducing new prose and verse forms and by use of colloquial language. His works are acclaimed for their lyricism, universalism and naturalism; *Gitanjali* (*Song Offerings*), and the novels *Gora* (*Fair-Faced*) and *Ghare-Baire* (*The Home and The World*) are some

of his best-known works. Two of his compositions have been chosen as national anthems of two nations, namely, Bangladesh and India. He has also left behind a very large body of paintings, sketches and doodles created quite late in life.

Translation of Tagore's works and its impact on China's new literary movement. In China, Tagore and his writings has been subject of immense interest and inquiry since the time he was awarded the Nobel Prize for Literature in 1913, becoming the first Asian to be awarded so. Soon after he was awarded the Nobel Prize, Tagore's works were translated into Chinese. Chen Duxiu, one of the founders of the Communist Party of China was his first translator; in 1915 Chen had published translations of four poems from *Gitanjali* in the second issue of the influential journal *Xin Qingnian* (New Youth). Subsequently, other poets and scholars such as Zheng Zhenduo, Zhao Jingshen, Wang Duqing, Xu Dishan, Bai Xiang, Qu Shiyong, Shen Yanbing (Mao Dun) etc, translated Tagore's works extensively, while Xie Bingxin translated the English *Gitanjali*. Many of the translators, such as Guo Moruo, Hu Shi and Xu Zhimo, who read Tagore in English when they were abroad, and many others at home who could read English, were deeply influenced by *Crescent Moon* and *Gitanjali*.

Tagore's popularity throughout the world had a tremendous impact on the Chinese new literary movement. Guo Moruo read Tagore's poems during his travel to Japan, and this ignited in him a strong desire to become a poet. At first, he imitated Tagore and wrote several blank verses. In his first collection of poems, *Goddess*, one can easily see the traces of the profound impact that Tagore's poems left on him. *Crescent Moon* has been the title for his poetry more than once. In his poem, he greeted Tagore good morning, and wished him a long life. Guo Moruo

accepted Tagore as his idol; he wrote a poem in which he incorporated a few lines taken from a poem in *Gitanjali*. He said that in his literary carrier, the poems he wrote during this period were in Tagore's style. Later, he became the first poet in the history of modern Chinese literature and was inseparable from Tagore's influence and image. Other than Tagore, Guo Moruo also drew enlightenment from other foreign poets like Whitman and Goethe. However, as his first literary mentor, Tagore played a great role for his road to success.

Famous female writer Xie Bingxin is another important literary figure who was deeply influenced by Tagore during the New Culture Movement. In 1920, when she was still a student, she wrote an essay *Farewell to the Indian poet Rabindranath Tagore*, which meant sending a tribute to the poet. In fact, this essay expressed the emotion which was the general feeling of the Chinese literary youth towards Tagore. Many years later, she wrote the preface to Chinese translated volume of *Selected Poems of Tagore*, and said that Tagore was by far the most admired foreign poets of her youth. In 1961 on the occasion of the birth centenary of Tagore, she wrote a memorial article in English, which was published in New Delhi that year in the volume titled, *Tagore Centenary Collection*. In that article she wrote about her childhood, when she discovered Tagore's *Gitanjali*, *Crescent Moon* and other poetry collections in the school library shelves, and felt that his poetry was fresh and smooth, and full of oriental charm. She enjoyed it to her heart's content, as if strolling along a mountain road and discovering a cluster of orchids. She also read Tagore's short stories and other prose works. As a poet, she had deep sympathy and love for children and women. Like Guo Moruo, Xie Bingxin also led a new genre of poetry having been inspired by Tagore. Her two collection of poems, *A*



Tagore with his eldest daughter and son, 1889



Tagore as president of the first meeting of Bengali Literary Academy, 1890s



Tagore and Puyi at the Four Shrines, Imperial Garden, 1924



Group photo at the house of Sir Reginald F Johnston, Jingshan, Beijing. Front row from left: Rabindranath Tagore and Yan Huiqing. Second row from left: Isabel Ingram and Lin Huiyin. Middle row from left: Xu Zhimo, Kalidas Nag, Leonard Elmhirst, Kshiti Mohan Sen, Runqi and Nandalal Bose. Back row: Reginald F Johnston.

*Cluster of Stars and Spring Waters*, included many small poems with a philosophical significance, and bore quite a lot of similarities with Tagore's *Stray Birds*. However, Xie Bingxin is known primarily for her prose. Her artistic style, delicate and lyrical strokes and fresh flowing language featured as her poetic speciality, which was intensely influenced by Tagore. Xie Bingxin bore in her heart a lifelong love for Rabindranath Tagore, and she made a great contribution towards the translation and interpretation of Tagore's works. Her translation of the *Gitanjali* and other works have become Chinese translation treasure trove of classic literature.

Tagore's influence on modern Chinese poets and writers was not limited to the two above. Zheng Zhenduo, Liu Bannong, Xu Zhimo and Lin Huiyin, have also translated Tagore's works, or have served as interpreters at the time when Tagore visited China, and later all of them became famous writers or poets. On July 6, 1923, in an article titled *Tagore's China visit*, Xu Zhimo mentioned that, in Chinese poetry community, "Among the first 10 works of poetry at least eight or nine were directly or indirectly influenced by Tagore." Since then, appreciation of Tagore's literary works had reached a new height in China. To the extent that the Chinese scholars, young and old, have built up a substantial body of original research and translation work on Tagore through the 20<sup>th</sup> century CE and especially in the last few decades.

The influence of Tagore on the Chinese intellectuals resulted into the rise of a new school within the New Cultural Movement, namely the *Xinyuepai (Crescent Moon School)*. *Crescent Moon School* was actually a stream of literary trend that was represented by a group of young Chinese poets who had imbibed some definite influence of Tagore, and came to be known by the name of a Tagore's anthology. The driving force of the *Crescent Moon School*, was Xu Zhimo who acted as a host and

interpreter to Tagore during the latter's visit to China in 1924. Xu's career as a great poetic talent was cut short by a tragic accident. It is said that if Xu Zhimo had lived longer Tagore's influence on China's new poetry would have been more pronounced than has been documented so far.

#### Visit to China

In 1924, on the invitation of Liang Qichao, Tagore visited China. In the entourage there were also other people like Kshiti Mohan Sen, Professor of Sanskrit at Visva-Bharati University, Nandalal Bose, the Principal of Kala Bhavana, Leonard K. Elmhirst – the Director of the Institute for Rural Reconstruction at Sriniketan, and Dr Kalidasa Nag from Calcutta University. Tagore and this group of five left Calcutta for China on March 21, 1924. Having heard about their visit, Sun Yat-sen came in advance to meet Tagore at Guangzhou. However, due to political instability in the south at that time, and also because Tagore was reluctant to postpone his Beijing visit, they did not proceed to Guangzhou. However, Tagore and his entourage stayed in Hong Kong for a while. Meanwhile, Sun Yat-sen sent a personal representative to see the poet, wished Tagore and his group a very meaningful trip in China starting from Beijing. He himself wanted to go to Beijing for a day and meet the poet. It was regretful that Sun Yat-sen died of liver cancer in the following year, thus the two great people from China and India did not get an opportunity to meet up.

It is well-known that Tagore's visit to China in 1924 was accorded a mixed response by the Chinese intellectuals. From 1923-1924, in order to welcome Tagore in China, Zheng Zhenduo with some well-known writers collectively brought out a volume on *Novel Monthly* with a special issue on Tagore. It published a few translated volumes of his short stories, plays and poetry, it also included some review articles on his ideas and artistry. All major newspapers in China rallied to follow this example, because of which translation and research on Tagore kept on being unfolded. The Tagore fever swept across the country very soon, as the poet's visit created a rich atmosphere in China. This was a rare phenomenon in the history of modern Chinese literature.

There were, however, people like Lu Xun who initially did not agree with Tagore. As early as in 1907, he expressed how in the modern times, the tendency to decline and sink in order to become a British colony, India had already become a "shadow state" in an article titled *Forces of Poetry*. He argued that it was a failed state, no longer able to produce enough for "exotic circulation" of its great writers and their works. However, Lu Xun's misunderstanding of Tagore, may be a result of the lack of information, or it could also be the

influence of Japanese newspapers. Tagore on his part had criticised the Japanese nationalism and militarism about which the Japanese were uncomfortable. Later, Lu Xun's attitude towards Tagore underwent change.

Rabindranath Tagore and his entourage arrived at Shanghai on April 12, 1924. They received a grand welcome from various organisations and the masses. Subsequently, till May 30 before departure, the poet stayed in China for a period of 49 days. During this time, the poet took a tour of Hangzhou, Nanjing, Jinan, Beijing, Taiyuan and Hankou - all beautiful or historic cities. At a stretch, he participated in many activities, met various people from all sections of life, including the well-known scholars, writers, professors, actors, students as well as some politicians. Wherever he went, Tagore invariably received enthusiastic welcome from the leaders and the masses. Reports and articles about his activities were frequently published in all major newspapers and magazines across China.

Tagore delivered a series of lectures under the aegis of *Jiangxueshe* (Beijing Lecture Association). But debates among the Chinese intellectuals of different schools of thought about relevance of Tagore to Chinese vision of progress and modernity had already started in 1923. During his visit Tagore travelled to Nanjing, Hangzhou, Beijing, Qufu, and included visits to several educational institutions and Buddhist organisations. He delivered many lectures and almost in every lecture he emphasised that he was a poet whose mission was to revive the ancient spiritual relationship between India and China. It was these lectures that were compiled together and published as *Talks in China* in 1925. During his visit, Tagore met many established and emerging writers and artists of his time. Mei Lanfang, the renowned Beijing Opera artist, was one such person with whom Tagore had a very significant meeting. Tagore inscribed one of his poems in original Bengali on a fan for Mei Lanfang as his appreciation of Mei's outstanding artistic skill.

During Tagore's visit to China, his Beijing visit was considered as the high tide. He arrived on April



*The Complete Works of Tagore, 24 volumes*

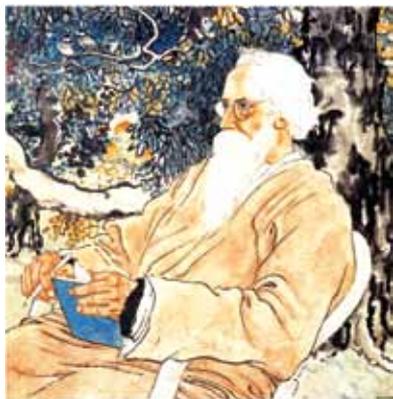
23 and left on the May 20, thus staying there for almost 30 days. He delivered six speeches in Beijing. On May 8, 1924, the poet's birthday celebration was held in Beijing. Professor Liang Qichao generously gifted him with a pair of precious stone with a sealed inscription. On it was inscribed with poet's Chinese name given by him "Zhu Zhendan". He enthusiastically explained, how formerly India called China as Zhendan, and in Chinese, Tianzhu was the name for India, so his Chinese name stood for the unity of India and China, while it also retained the literal meaning of the poet's Indian name - Rabindra. Tagore was deeply moved by this significant birthday gift. In 1925, his Chinese name came on the front cover page of the book - "Talks in China". That evening, a member of the Beijing Crescent Society specifically on the occasion of the poet's birthday in China performed on the poet's own play *Chitra*. Lin Huiyin played the role of the female protagonist - *Chitra*. According to Lu Xun's diary records, Lu Xun himself also attended this programme till late.

Tagore himself was extremely pleased with his China trip. In 1941, at the age of 80, in an untitled poem, the poet fondly wrote recalling his unusual birthday celebration in China.

A great friend of the Chinese people - throughout his life, Tagore has always cherished the boundless friendship and deep affection for the Chinese people. In 1881, at the age of 20, he published an article entitled *The Death of Opium trade in China*. Here, he strongly condemned the dumping of opium in China by the British colonists who had been poisoning the Chinese people. He accused the British of forcing the Chinese people to swallow the opium in order to seize huge profits for themselves. This perhaps was the first voice for justice condemning the evil opium trade. From then, for 60 years till his death, China has always occupied a special place in the heart and mind of Tagore.

Tagore had full confidence in the future prospects of China. He had also predicted China's eventual rise. In 1916, he was on his way to Japan he stayed at Hong Kong. He saw the Chinese labourers working. In them he could see the great strength of the Chinese nation. He sincerely hoped that China would be once prosperous and strong. His prediction not only reflected broad-mindedness and good intentions, but also revealed a rare wisdom and foresight.

Tagore's heartfelt friendship and love for the Chinese people gushed forth during his visit to China when he praised the long history of friendly relations between India and China. He cherished and treasured the friendship between the two countries. He was full of admiration for their predecessors who made great contributions for the friendship and



*Tagore*, painted by Xu Beihong, Xu Beihong Museum, Beijing

cultural exchanges between the two countries. He hoped to bridge the emotional fissures caused by the years between India and China. He gave a call to the Chinese people to “re-open the channels of communication”. He hoped for China to approach the Indian side, and India to move closer to China. He has repeatedly advocated strongly for the people of India and China, the people of Asia and the entire world to unite.

Tagore spoke highly of the moral standards of the Chinese people. After observing the Chinese society, he said that the Chinese people are not dispersed individuals. Chinese society in itself is the product of the spirit of solidarity. He asserted that the Chinese people have instinctively grasped the rhythm of life. In the eve of his departure from China, he emotionally mentioned about his closeness with the Chinese people.

Tagore's love for the Chinese civilisation could be seen in his appreciation of ancient Chinese painting. He opined that the Chinese people have created a world of beauty. That Tagore was familiar with ancient Chinese poetry could be seen in his famous volume of lectures he published in China titled *Civilization and Progress* where he cited lines and verses from the ancient Chinese philosopher Lao Zi's *Dao Dejing* several times. He believed that Chinese civilisation was full of life, and it laid a consistent focus on spirit. He also believed that Chinese literature and all other art forms of self-expression have a natural affinity with the spirit of hospitality and amicability. This gave him a great sense of home during his stay at this ancient civilisational state. As a representative of the great Indian civilisation and people, he bore in mind the timeless friendship between India and China, and he successfully completed his historical mission. At the same time, he also lived forever in the hearts of Chinese people. His friendship with the Chinese people created a new chapter in the bilateral friendship between India and China. He witnessed

China's rich and colorful heritage, traveled across China's vast and beautiful land, meeting and made a lot of friends. Naturally, his name also spread throughout China, like a wildfire. His charisma left a deep impression on the Chinese people. Since then, many of Tagore's works have been successively translated into Chinese, which won him generations of readers.

As for Tagore's friendship with the talented and young poet Xu Zhimo, one could say that between the two, they shared the love of a father and a son. Tagore in his *Talks in China* mentioned this young man. In October 1928, Xu Zhimo went to India to visit the Tagore at Visva-Bharati. On March 19, 1929, when Tagore was returning to India after his visit to Canada, he made a special trip to Shanghai to stay for two days and visit Xu Zhimo. Before Tagore could return home, Song Qing Ling arranged a grand farewell ceremony for him. On May 14, a Chinese diplomat posted in Japan met Tagore at the Tokyo Imperial Hotel where he was staying. He again invited him to visit Nanjing and other places. The poet said he hoped to visit China again before he could return to India. On June 11, Tagore again visited Shanghai. This time he again stayed at Xu Zhimo's house for two days.



*'Chinese Scholars on Rabindranath Tagore' (front cover)*

Unlike many of his times, Tagore had a foresight that was rooted as much in pragmatic consideration as in moral conviction. His desire and decision to set up a school of Chinese language, culture and India-China culture study became a landmark event in the modern history of India-China relations. At his behest, Tan Yun-shan travelled to India in 1928 to join Visva-Bharati as a Professor of Sino-Indian Studies, and was entrusted with the task of building Cheena-Bhavana as the first learning and research centre of Chinese language, literature and culture, as first modern-day symbol of India-China cultural interface. Under the unending encouragement of Tagore and untiring efforts of Tan Yun-shan, Cheena-Bhavana became a seat of learning and embodiment of enduring India-China cultural ties. Tagore observed in his address in the inauguration

of Cheena-Bhavana: "This is, indeed, a great day for me, a day long looked for, when I should be able to redeem, on behalf of our people, an ancient pledge implicit in our past, the pledge to maintain the intercourse of culture and friendship between our people and the people of China"<sup>1</sup> Xu Dishan - the Chinese writer, Xu Beihong - the famous artist and others were been invited many times to deliver lectures at the Cheena-Bhavana. It was a lively unprecedented atmosphere there. Along with them Tagore had fostered the Indo-Chinese friendship.



*'Collected Works of Tagore' (Chinese version, 10 volumes),  
 People's Literature Publishing House, 1961*

In 1940, Xu Beihong painted a colour portrait of Tagore. This masterpiece is now kept in the Xu Beihong Memorial at Beijing.

The most gratifying incident which showed Tagore's profound friendship with the Chinese people was his unwavering support and sympathy towards the Chinese people during the arduous anti-Japanese war. Tagore's concern for civilisational interaction assumes a different dimension in the context of Japanese aggression on China in 1937. With a strong sense of righteousness, he expressed his disappointment towards Japan, as he resolutely stood beside the Chinese people. On more than one occasion, he clearly expressed his deep sympathy for the Chinese people and severely condemned Japanese aggression. He was deeply anguished by this act of violence by one Asian civilisation on another. He engaged in a deep philosophical debate with the Japanese poet Noguchi on issues facing human civilisation and its universal values; in this very profound public correspondence in the newspaper, Tagore expressed strong solidarity with the Chinese people in very clear and emphatic manner. In 1941, before he became seriously ill he was still obsessed with China, and was eager to hear about good news about the Chinese People's War against Japan.

#### **A bridge of India-China friendship**

By many measure, Rabindranath Tagore has been the strongest bridge of India-China friendship in modern times, establishing everlasting links

with China when he struck a creative chord in the hearts of young Chinese poets and intellectuals, when he stood beside Chinese people at difficult crucial junctures of their historical journey as they stood up for their rights of self-determination, and as he established the first learning and research centre of Chinese language, literature and culture in Visva-Bharati. No less important is the fact that Tagore's discourse on civilisation and civilisational interaction has gradually come to form a major underpinning for the enhancement of India-China relations.

When India gained independence in 1947 and with the establishment of the People's Republic of China in 1949, India-China relations have entered a new historical phase. In 1961, on the occasion of the birth centenary of Tagore, the People's Literature Publishing House published 10 volumes of the hardbound *Selected Works of Tagore*. Tagore's poems like *Gitanjali*, *The Gardener*, stories and poems, more than 30 short stories, novels - *Gora*, and some dramas were incorporated in this. Well-known Chinese indologist - Professor Ji Xianlin from Peking University, in the commemoration speech, spoke highly of Tagore's works. If the period around Tagore's visit to China is considered as the first high tide of Chinese Translation of Tagore, then the period from the 1950s to the early 1960s can be considered as the second high tide of Chinese Translation of Tagore. By now, it has been possible to have a systematic translation of Tagore's works. In the 1950s, some Chinese scholars and translators like Zheng Zhenduo, Xie Bingxin, Shi Zhen, Huang Yushi, Wu Yan, Jin Kemu, Ying Ruocheng, Feng Jinxin, and others in addition to making amendments to their old translation works, have also newly translated some of his other works as well.

In 1981, the Chinese Foreign Literature Research Symposium in Beijing for the first time convened an academic conference on Tagore, a number of papers published. The Chinese people had a deep and profound understanding about the poet and his works. People started to research and appraise



*Rabindranath Tagore, 1940*

Tagore with a new vision. There appeared many works of master's thesis and doctoral dissertation studying the topic of Tagore's short stories and poem collection - *Gitanjali*, and other works.

In the past 90 years, especially since the reform and opening up, Chinese scholars have published over hundreds of articles, reviewing Tagore and his works. A great portion of his Bengali and English works has been translated into Chinese. Some works have also been translated more than once. In 2000, Hebei Education Press published 24 volumes of *The Complete Works of Tagore*.

Since the 1950s, Tagore's poem *Do Bigha Zameen*, *Gitanjali* and other 35 works were selected to be incorporated in the high school textbooks. In March 2000, the Chinese Ministry of Education revised the junior high and high school Chinese language syllabus, for the first time it was explicitly formulated that the middle school students required reading literary classics, including 10 for middle school and 20 for high school, and foreign literary classics accounted for 15. *Selected Poems of Tagore* including the *Gitanjali*, *Crescent Moon*, *The Gardener*, *Stories and Poems* and other collection of poems were the most prominent of them. China Education Council Professional Committee Organisation of secondary/middle school language teaching, compiled a book on *middle school students reading literature*, for this organisation by the experts. The introductory text *Masterpiece poetry circles and philosophers* is the one dealing with Tagore's life. As for the university, Tagore is one of the most important foreign poets as far as foreign literature courses are concerned. These initiatives have made Tagore a household name in China.

In the recent years the Chinese leadership and the people have attached a great deal of importance to Tagore's contribution to the world of knowledge and culture, as they have enshrined Tagore as the modern-day symbol of India-China friendship. The Chinese intellectuals have been in the forefront to celebrate 150<sup>th</sup> Birth Anniversary of Rabindranath Tagore in 2011 and the centenary of award of Nobel Prize to him in 2013. Both these milestones have been marked in China by many seminars, conferences, stage productions, and numerous research and translation projects, all of which have ushered in a new high tide of Tagore Wave.

### Endnote

1. Rabindranath Tagore, "Address at the Opening Ceremony of Visva-Bharati Cheena-Bhavana on April 14, 1937", in Tan Chung (ed.), *In the Footsteps of Xuanzang: Tan Yun-shan and India*, Indira Gandhi National Centre for the Arts, New Delhi, 1999, p. 177.

(Sabaree Mitra & Liu Jian)

### THAKUR GADADHAR SINGH

Thakur Gadadhar Singh (1869-1920) was born in October 1869 in a Chandel Rajput family of Sanchedi village in Kanpur district. His family had been connected with the British Indian Army. His father Thakur Dariyao Singh served in Bengal's 5<sup>th</sup> Native Infantry from 1864-1878 and actively participated in many battles. After high school, he joined the Bengal's 7<sup>th</sup> Rajput Regiment at the age of 17. One year later, he was sent to fight for the British in Myanmar (then Burma). In 1894, because of his good educational background, he was also appointed as a teacher in the Army. In 1896, he was promoted to the position of Subedar-Major, once the highest position that a native Indian could attain in the British Army. When the Boxer Rebellion broke out in China in 1900, he accompanied his 7<sup>th</sup> Rajput Regiment to China and spent 13 months there. He 'passed away in October 1920.

Besides being a senior native Rajput officer in the British Army, he earned a name for his writings in Hindi. His travelogue cum memoirs, 'Cheen mein terah maas', (*13 months in China*) was published in 1901. It was reviewed by *The Advocate*, a leading English newspaper of Lucknow in its May 1, 1902 edition, which was very laudatory. It said: "Indians employed in military service are seldom noted for literary ability. They are as a rule, men of almost no culture who primarily enter service in the ranks and gradually make their way upwards. The book under review, as coming from an Indian soldier, did not raise high expectations as to its merits, but when its pages were opened we were very agreeably surprised with what we found therein. It reflects great credit upon the author to have so carefully observed and noted in detail all the passing events in the hurry and scurry of military life in active service and then to have them published in simple Hindi with his own comments profusely interspersed. This book is a distinct advancement and is likely to leave a permanent mark upon the budding Hindi literature."

Written from the perspective of a subaltern Indian, the book is a significant alternative account of the Boxer rebellion, and details various atrocities that Chinese experienced during the march of the Joint Foreign Expeditionary Force to Beijing and the occupation of the capital city of China. It also speaks of the possibility of India-China uniting together to fight the Western dominance.

Later, Singh wrote another famous travelogue in Hindi about his trip to England which was entitled 'Hamari Edward Tilak Yatra' (My Trip for King Edward's Coronation) and was published in 1903. Because of his two popular travelogues, he is widely acclaimed as the first travel writer in the history of modern Hindi literature. He was also the author of several other books too that include 'Japan Ki Raj

Vyavastha' (State System in Japan], 'Rusa-Japan Yuddha' (Russo-Japanese War), Bushido, Vilayat Bhraman (Foreign Travel), 'Vilayati Dampatti' (Foreign Family), 'Buddhadeo Darshan' (Philosophy of God Buddha), 'Yuddha aur Shanti Parichaya' (Introduction to War and Peace), 'Chashma aur Chakshu' (Spectacles and Eyes), etc. He also started a journal called 'Vanita Hitaishi' (Friends of Women) which was totally devoted to women's issues and aimed to educate and empower them.

(*Ranjana Sheel and Kamal Sheel*)

## MAHENDULAL GARG

Mahendulal Garg (1870-1942), was born on August 4, 1870, in Salempur village of Mathura district. He had his basic education at Farah, a nearby locality. At the age of 14, he had completed his middle school examination in Hindi. After that he also studied Urdu on his own. Later, he shifted to Agra where he learned English from his local mentor, Lala Harnarayan Jayanarayanji Shah. He also acquired good knowledge of Hindi and Urdu from him. When he was in Agra, the local Agra Medical College required a person with the knowledge of these languages to prepare health books for women. He applied for the position and was appointed as translator-writer. While working there for two years, he also joined the Medical College for the course of Diploma in Hospital Assistant. In 1891, soon after successfully completing his diploma, he joined the British Army as a doctor.

As a doctor in the army, Pandit Garg had opportunities to visit various places and intimately observe local people and culture in the northern frontier regions of India. Being a good writer, he often wrote about his experiences and observations during these trips in local Hindi newspapers. For several years, he had his own column, entitled Garg Vinod (Garg's Happy Words) in the Hindi popular newspaper-journal 'Bharat Mitra' (Friends of India). Later, several of his series of essays were published as books. Among his significant published books are 'Shishu-Palan' (Child Care), 'Prithvi Parikrama' (Globe Trotting), 'Pati-Patni Samvad' (Dialogue between Husband and Wife), 'Dant-Raksha' (Care of Teeth), 'Tarunon ki Dincharya' (Daily Routine for Youth), 'Anant Jwala' (Eternal Flame), 'Japaniya Stri Shikksha' (Women's Education in Japan), 'Plague Chikitsa' (Treatment of Plague), 'Dhruva Desh' (Arctic Countries), 'Sukh Marga' (Road for Peace), 'Paricharya Pranali' (Medical Treatment Primer) and 'Chin Darpan' (Chinese Mirror).

The book 'Chin Darpan' (Chinese Mirror) was based on his trip to China during the Boxer Rebellion in 1899. He was sent there as part of the British Indian Army to join the Joint International Expeditionary Force. He wrote a regular column

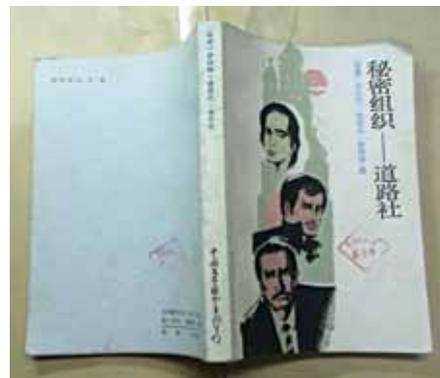
for the Hindi newspaper 'Bharat Mitra' between June-December 1900. This introduced China to readers in Hindi by writing unbiased, informative and comprehensible pieces on the life, conduct, religion, crafts and trade of the Chinese. These were later collated and made into a book. Published by Sukh Sancharak Press in Mathura in 1901, it was dedicated to his businessman mentor in Agra. Its first print ran into 1000 copies. The preface of the book is dated October 1, 1901 and is written while the author was in Shanhaiguan, Hebei province, China. He writes that after the defeat of the Boxers. He used all his free time to collect materials for this book, gathered as much information as possible, and presented it in very simple language for his barely literate readers including women and children.

The book is among the first modern introduction of China in Hindi. Its explanation of customs and rituals as well as many esoteric practices including that of the Boxers are not complex but mystical. It made made comprehensible by linking it to various such activities in the heartland of India.

(*Ranjana Sheel & Kamal Sheel*)

## S C CHATTERJEE

Sarat Chandra Chatterjee (September 15, 1876 - January 16, 1938) was a Bengali novelist of India. He was born in a poor Brahmin family in Devanandpur, Hooghly (present-day West Bengal), India. In 1886, he moved to Bhagalpur, Bihar with his parents and joined Tej Narayan Jubilee College in 1894. Two years later he had to stop his education. In 1900, he fought with his father over a job, ran away from home and began his life as a Bhikshu. In 1903, he went to Burma to make a living and took up paperwork in the government agency of Rangoon. In 1916, he returned to Calcutta and started his career as a professional writer. From 1921-1936, he worked as the Chairman of Congress Party in the District of Howrah and became a radical nationalist. In 1936, he was awarded the Honorary Doctorate Degree by University of Dhaka, and in 1938, he died due to an illness in Calcutta.



'Path Ke Davedar (Pather Dabi)', Chinese edition

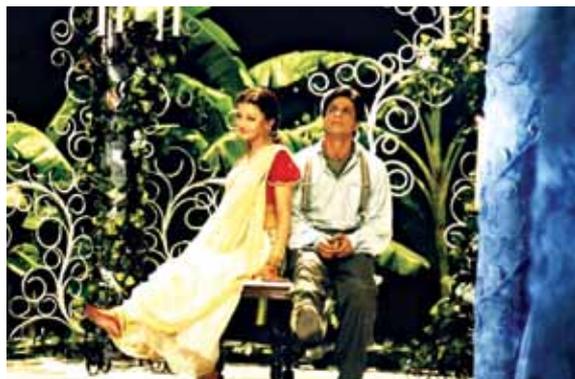


Photo from the Indian movie 'Devdas'

He wrote more than 30 novelettes & full-length novels, and many short stories in his lifetime. In 1904, he published his first short story 'Mandir'. In 1907, his first full-length novel 'Baradidi' was published in a magazine and received good reviews. His short stories include *Bindur Chhele* (1914), *Meji Didi* (1915), *Kashinath* (1917), *Ramer Shumoti* (1914), *Swami* (1918), *Grihodaho* (1919), *Chhabi* (1920), *Harilakshmi* (1926) etc. His novelettes and full-length novels mainly include *Srikant* (volume I (1917), volume II (1918), volume III (1927), volume IV (1933), *Palli Shomaj* (1916), *Arakhsanya* (1916), *Choritrohin* (1917), *Pather Dabi* (1926) etc. Among his works, the four-volume autographical full-length novel *Srikant* fully shows the social life of Bangladesh in late 19<sup>th</sup> century and early 20<sup>th</sup> century, and is honoured as the masterwork of realistic literature in India. A large number of his works are translated into Hindi, Gujarati, Marathi, English etc, and several novels have been adapted into film scripts.

Since 1950s, three of his works in total have been translated into Chinese, which include *Arakhsanya* (1956) and *Srikant* (volume I, 1981) translated by Shi Zhen and *Pather Dabi* (1985) translated by Liu Guonan and Liu Anwu. In 2004, the homonymous Indian film adapted from his novel *Devdas* (《宝莱坞生死恋》 in Chinese) was introduced by CCTV and received great response in China.

(Li Yalan)

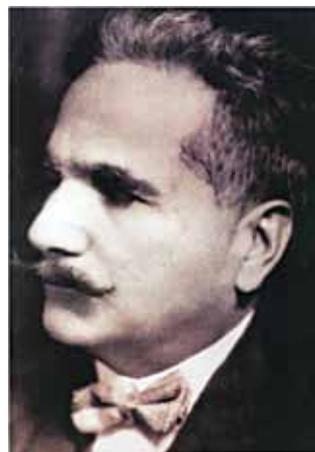
## MUHAMMAD IQBAL

Muhammad Iqbal (November 9, 1877 - April 21, 1938) was an Indian Muslim poet, philosopher, social activist. He was also called Allama Iqbal.

Born in a Muslim family in Sialkot, Punjab Province, India (present-day Punjab Province, Pakistan), Iqbal went to a local school in Sialkot to study when he was six, and learned Arabic, Persian and Urdu poems. He studied in Scotch Mission High School in Sialkot during 1893-1895, and was admitted to Punjab University (major in Philosophy) in 1895. Later, he stayed in the university to teach after obtaining a Master's degree in 1899. He went

to Britain to learn Law and Philosophy in 1905, and returned to his homeland after obtaining his Doctor of Philosophy in Ludwig Maximilian Muenchen Universitaet in Germany in 1908. He was hired as a Professor of Punjab University, and took the post of Secretary-General of 'Kashmir Muslim Association' in 1909. He was awarded the title of Knight by the British government in 1923, and was selected as a Congressman of Punjab Province during 1926-1929. He took the post of President of the annual meeting of All-India Muslim League in 1930, when he proposed the opinion of founding Pakistan and set forth his theory of founding a country. As a Muslim representative of India, he attended the round-table conference of Britain-India in London in 1931.

His poems are based on patriotism and nationalism with the philosophical thought of Islam, represented by a collection of poems in Persian, such as *Asrari-Khudi* (1915) and *Rumuz-e-Bekhudi* (1918). Besides the literary works, he also wrote the book of *The Reconstruction of Religious Thought in Islam* (1930) is one of the representative works of Islamic Modernism with extensive influence among the Muslim intellectuals. Caring about the Chinese revolution, he wrote in his poem *Wine Song* that "the sleeping Chinese people are to be awakened,



Muhammad Iqbal

the fountains in the Himalayas are starting to boil," to show his dissatisfaction with the colonial rule and support of the Chinese revolution.

There are successively three revisions of *Selected Poems of Iqbal*, which have been respectively translated by Zou Difan, jointly by Zou Difan and Chen Jingrong as well as by Wang Jiaying. In addition, there is a book named '*Self Secrets*' translated by Liu Shuxiong. The research monographs in this field mainly include *Muslim Poet Philosopher: Iqbal* written by Liu Shuxiong and *Self-Foreordination and Eternity: Studies on Iqbal* written by Lei Wuling.

(Li Baolong)

## AMAR SINGH

Amar Singh (1878-1942) belonged to an illustrious Thakur family of Kanota, which was linked to the Rajput Champawat Rathore clan. His grandfather was Thakur Zorawar Singh who had laid the foundation of Kanota State. His father, Thakur Narain Singh, was the Chief of Police in the erstwhile Jaipur State as well as a minister in the neighbouring Alwar State. Singh grew up under the guardianship of Sir Pratap Singh, the influential Prime Minister of the Jodhpur State who was a much acclaimed loyalist of the British colonial rulers and recognised as one of 'Indo-Victorians'. He rose to become the Commander in Chief of the Jaipur State Police Force during the tenure of Maharaja Sawai Man Singh.

Amar Singh's upbringing in a royal set up exposed him to the culture and ethos of 'martial' Rajputs. He was inducted in the Jodhpur Lancers – the cavalry of the Jodhpur State. In 1900, the Lancers were deputed to China to join the Allied Expeditionary Force along with other British Indian forces to suppress the Boxer Rebellion. As a *rissaldar* (Junior Commissioned Officer) in the cavalry, he accompanied Sir Pratap Singh, the commander of the Jodhpur Lancers. This facilitated his entry to the exclusive British social and political space as a military officer and a member of nobility. After his return from China, he continued his military career by joining the first batch of the Imperial Cadet Corps (ICC) which was commissioned in 1901 by the British as an independent native army of the princely states. He served in wars at Europe, Iran and Afghanistan as a military officer. In spite of his valiant services, he was however denied honourable mention and promotion by the British. Provoked by racial injustice he resigned from the service and finally joined the Jaipur State after the ascension of Sawai Man Singh.

Straddling between Indian elite and British colonial culture, Singh was an able administrator, efficient military commander and enthusiastic sportsperson. He would have remained an obscure subject in history. But for his personal diaries that he wrote to keep himself amused, not only provide an excellent ethnographic account of contemporary Rajput nobles, their individual characters and rivalries, competing social hierarchies, contemporary power games, and local elite culture under the British and Rajputs but also report on his exploits. These candidly convey his opinions on contemporary social, political and cultural structure. Kept in English for 44 years from 1898-1942, these diaries are in 89 folio volumes, each with 800 pages. Excerpts from his diaries have been edited with commentary by Susanne H. Rudolph and Lloyd I Rudolph with Mohan Singh 'Kanota and published as *Reversing the Gaze: Amar Singh's Diary, A Colonial*

*Subject's Narrative of Imperial India*, Westview Press, USA, 2002.

These diaries have also China as a backdrop and provide an elite Indian's perspective on China and the Boxer Rebellion there. As a part of the Joint Foreign Expeditionary Force to suppress the rebellion, his Jodhpur Lancers under Sir Pratap Singh reached Hong Kong on September 9, 1900 and finally stationed in quarters at Shanhaiguan in Zhili province on October 12, 1900. They were followed by the Camel Corps under Maharaja Major Ganga Singh of Bikaner. Their forces were involved only in a few engagements with Boxers at Lijiabu. Staying there for a little more than eight months, the Lancers left China on July 2, 1901. Singh was however appalled by what he saw and experienced in China. He was bitter that in spite of his even relationship with the English Officers the Indians were looked upon as inferiors in the scale of humanity. "I would not like to be treated like a coolie," the letter stated. Racial discrimination by other Europeans hurt him too. Plundering and brutality by the Expeditionary Force saddened him. He highlights the cruelty and mismanagement of Russians and their looting, killing and destruction of Chinese villages. Searching for arms in Boxer infested villages where all able bodied male have either been killed or fled, he wrote, "It is quite a shame to bring so many troops to fight or rather to frighten such poor and harmless women." He felt guilty about bringing a mare and mule foal as a plunder which he happily returned when was ordered by the general to do so. He was appreciative of industriousness of Chinese and cleanliness of their village but found the city of Shanhaiguan 'dirty and filthy'. He sums up contemporary problem of China by quoting an unnamed poet that, "Even heaven would be ruined if it had no master, if its masters were too many, or its masters were weak, a minor, or a woman. What then of the world? The same thing is happening in China. If under able hands, China can put in the field an army that would compete with any power in the world..." He recorded his China experiences with a balanced dexterity and provided a sympathetic picture of country.

(Kamal Sheel)

## MUNSHI PREMCHAND

Munshi Premchand (July 31, 1880 - October 8, 1936) was a Hindi and Urdu novelist. He was born in Lamhi, a village near Banaras, Uttar Pradesh, India. His former name was Dhanpat Rai. He was the founder of Indian modern literature and was crowned as 'King of Indian Novels'.

He engaged in teaching for a long time since he was 19 years old. In 1929, he resigned from the well-paid public office and engaged in literary creation. He was the editor-in-chief of various magazines like 'Hans'



Munshi Premchand

and 'Jagaran'. He also founded the Saraswati Press that has become an important base for Indian modern cultural development and cultivated a large number of young writers. In April 1936, he chaired the first congress of the Progressive Writers' Association and delivered a keynote speech entitled *The Purpose of Literature*. He was elected as the first Chairman of the Progressive Writers' Association at the congress, and he passed away on October 8, 1936.

Munshi Premchand composed 15 long and medium-length novels, and over 300 short stories in his life. He also wrote screenplays, children's literature works, dramas and abundant running comments, political comments and literature reviews. His first collection of short stories *Soz-e-Watan* (1907) was banned by the British colonial authority due to the strong sense of patriotism. His major works include *Sevasadan* (1918), *Premashram* (1922), *Rangabhumi* (1925), *Nirmala* (1927) and *Godan* (1936). *Godan* is his representative work that extensively demonstrates the landscape of Indian

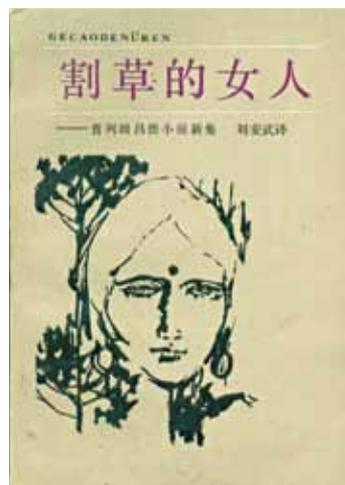


'Rangbhoomi', Chinese edition

rural society under British colonial rule in 1930s, exposes acute class contradictions, and shapes the typical image of farmers, which is known as 'Indian rural epic'.

Munshi Premchand had a deep attachment towards China, its people and their culture. In 1930s, when Japan invaded China, he continuously

wrote editorials in 'Hans' and 'Jagaran' to condemn the brutality of Japanese aggressors and express support for the Chinese's struggle. He wrote in his article *Japanese Appetite*, "Play the bully" is the best description for Japan. It seized the land of North Korea and then Manchu. Now, it wants to seize the land of China." He looked at India-China relations from the overall pattern of the world that big powers were running amok and small and weak nations were resisting. He called on small and weak nations to unite, cooperate and mutually support each other. He wrote in a running review 'North China' that, "India and China maintains amicable relations for thousands of years. Indians respect,



Ghasvali, front cover of the Chinese edition

admire and love China, which can only be felt by Indians themselves."

Chinese people respect and love this Indian writer who had a broad world view and deep sense of justice. China witnessed two waves of translation of his works, in 1950s and in 1980s respectively. In 1950s, his representative works 'Godan', 'Nirmala' and some short stories were translated into Chinese and were very popular among readers, and influenced the creation of Chinese modern rural writers, including Hao Ran and Liu Shaotang. In 1980s, his short story collections *Newly Married* (Xin Hun) (1981), *Best Tree* (Ru Yi Shu) (1982), *Selected Short Stories of Munshi Premchand* (1984) and *Mowing Woman* (Gecao De Nvren) (1985) were translated and published. His long stories *Stage* (Rangabhumi) (1980), *A String of Necklace* (Corruption) (1983) and *Premashram* (New Village of Philanthropy) (1986) were also translated and published. His thought and creation have always been research subject of Chinese scholars and the topic of postgraduates and doctoral theses. China Indian Literary Research Association once held a special seminar for him in 1986. *Critical Biography of Munshi Premchand* (1999) written by Liu Anwu

is a symbolic achievement of Chinese scholars in studying Munshi Premchand.

(Li Yuejin)

## JAISHANKAR PRASAD

Jaishankar Prasad (January 30, 1889 - January 14, 1937), was a Hindi poet, dramatist and novelist. He was born in Varanasi, Uttar Pradesh, India. He was one of the founders of Hindi literature.

Jaishankar Prasad was born in a Vaisya family and received formative education and learned Sanskrit, Hindi, Urdu and Persian from his father since he was a child. He was forced to drop out from school due to a family tragedy when he was



Jaishankar Prasad

in grade 8. Later, he studied at home and began to write. He was deeply interested in Indian languages, literature, history and philosophy, and was greatly influenced by Indian classic philosophy of religion, such as Vedas, Upanishads and Puranas.

As one of the representatives of Indian literature 'Chhayavad' in 1920s and 1930s, he mainly wrote lyric poems with strong romantic elements and the contents mainly describe the natural scenes, free love and the expression of religious feelings. Such collections of poems include *Kanan Kusum* (1912), *Chitradhar* (1918), *Jharna* (1918), *Ansu* (1925) and *Lahar* (1933). *Ansu* made him a famous poet. *Ansu* consists of 190 quatrains and expresses his recollection of love and parting disappointment with rich figures of speech. Another of his representative works is *Kamayani* (1935) that was composed based on an Indian myth of creation of the world by Manu, and expresses the metaphor of modern society. *Kamayani* is regarded as an epic in the late period of Chhayavad. Moreover, he created some patriotic poems, which played an active role in Indian national independent movement.

Jaishankar Prasad also made some achievements in drama writing. He composed over 10 dramas with historical themes, full of philosophy and poetry. His dramas were composed to inspire Indian people's national spirit and patriotic feelings. His representative dramas include *Ajatshatru* (1922),

*Kamna* (1925), *Skandagupta* (1928), *Chandragupta* (1931) and *Dhruvasvamini* (1933).

He wrote three full-length novels and five collections of short stories, but they were not as influential as his poems and dramas.

Jaishankar Prasad paid close attention to Chinese history and once integrated Chinese elements into his creations. He described Xuanzang as the embodiment of tolerance and mercy in his drama *Rajyashri* (1915) and depicted his contact with Harshavardhana, which has improved the transmission of Chinese culture in India to some extent. Chinese scholars began to study Jaishankar Prasad in 1980s. In 1982, *On Kamayani*, the first master thesis studying Jaishankar Prasad in China, was published. Liu Anwu introduced the life and major works of Jaishankar Prasad in his book, *The History of Hindi Literature* (1987), and translated some sections of *Ansu*, *Lahar* and *Kamayani*. Jiang Jingkui also makes a systematic and comprehensive analysis and discussion of the creation process, works, contents and characteristics of Jaishankar Prasad's dramas in *Hindi Dramatic Literature* (2002).

(Jiang Jingkui & Jia Yan)

## YASHPAL

Yashpal (December 3, 1903 - December 26, 1976), Indian progressive writer.

Yashpal was born in Firojapur, Punjab. After he graduated from middle school, he was admitted to National College in Lahore. In 1925, he graduated from college and was given the Bachelor of Arts



Yashpal

degree. Afterwards, he worked at a school affiliated to National College. He took an active part in the patriotic movement against Britain when he was still a student and used to be the leader of the Hindustan Socialist Republican Army, an anti-Britain patriotic organisation. In 1932, he was put in prison where he started his writing career. In 1940, he was arrested again and was released after the end of Second World War. He died of an illness in Lucknow on December 26, 1976.

Yashpal created substantial works based on inheriting and promoting the critical realist tradition of Premchand and by integrating Marxism and his struggles for life, including 14 short or long novels like *Dada Comrade* (1941), *Deshdrohi* (1943) and *Jhutha Sach* (1960), about 200 short stories, four dramas, 10 collected works and three memoirs. In 1976, he was conferred the Padma Bhushan by the government of India and the Sahitya Akademi Award. His works have been translated into many languages including *Jhutha Sach* that was translated into Chinese by Jin Dinghan and Shen Jiazou, and published by Shanghai Translation Publishing House in 2000.

(Ren Xiaoke)

## JAINENDRA KUMAR

Jainendra Kumar (January 2, 1905 - December 24, 1988), a Hindi writer, was born in Aligarh, Uttar Pradesh, India. His real name was Anandi Lal.

Jainendra Kumar was educated at an old-fashioned private school founded by his uncle when he was young. In 1919, he joined Banaras Hindu University. But in 1921, he gave up his studies and devoted himself to the non-violent movements led by Mohandas Karamchand Gandhi. He went to prison three times due to his activities in the



Jainendra Kumar

national movement. He forged a profound friendship with the Indian writer, Munshi Premchand and succeeded him as the editor of the magazine '*Hans*' after Premchand passed away.

He completed his maiden work - a medium-length novel '*Parakh*' in 1928 and had it published in 1929. In 1930, he published his first short story collection '*Phansi*'. His major works include '*Sunita*' (1935), '*Tyagapatra*' (1937), '*Kalyani*' (1939), '*Sukhda*' (1953) and '*Muktibodh*' (1965). His creation was deeply influenced by the psychoanalytic theory of Sigmund Schlomo Freud, and his works include abundant detail descriptions and psychological descriptions. In 1966, his short story '*Muktibodh*' won him the Sahitya Akademi Award. In 1971,

he was awarded the Padma Bhushan by the Government of India. In 1979, he won the Sahitya Akademi Fellowship.

In 1956, he was invited to China to attend the commemoration of the 20<sup>th</sup> anniversary of the death of Lu Xun. His representative work '*Tyagapatra*' was translated into Chinese and published by the People's Literature Publishing House in 1959.

(Jia Yan)

## MULK RAJ ANAND

Mulk Raj Anand (December 12, 1905 - September 28, 2004), was an Indian writer of English, and is one of the three great English men of letters in India, art critic and social activist. He was born in Peshawar, Pakistan.

In 1924, he graduated from Khalsa College in Amritsar and obtained the BA degree of Punjab University. He went to University College London to study in the same year and obtained his PhD in 1929.



Mulk Raj Anand

Mulk Raj Anand started to write theories of literature, art and novels after graduation. He founded the All-India Progressive Writers' Association in London in 1934. In 1945, he went back to India and settled in Mumbai. In 1951, he was elected as a member of the World Peace Council. He was awarded the International Peace Prize in 1952 and was conferred with the Padma Bhushan by the Indian government in 1967. His full-length novel *Morning Face* (1968) won him the Sahitya Akademi Award in 1972.

He began to publish his works since 1930s and did so till late 1990s. He wrote altogether 19 full-length novels including '*The Big Heart*' (1945), '*Seven Summers*' (1951) and '*The Private Life of an Indian Prince*' (1953) and 10 collections of short stories such as '*The Lost Child and Other Stories*' (1934), as well as a large number of articles. His full-length novels, '*Untouchable*' (1935) and '*Coolie*' (1936) described the miserable life of lower-class people in India. The long novel, '*Two Leaves and a Bud*' (1937) tells the story about a tea worker (Gan Gu) whose family



'Collection of Stories' by Mulk Raj Anand

is ruined due to oppression of British imperialism. The 'Lalu Trilogy' comprised 'The Village' (1939), 'Across the Black Waters' (1939) and 'The Sword and the Sickle' (1942) describes the whole life of Lalu, a young farmer in Punjab and reflects the political awakening of Indian farmers before and after the First World War.

In 1954, his short stories including 'The Barber's Trade Union and Other Stories' (1944), 'Reflections on the Golden Bed and Other Stories' (1953) and 'Untouchable' were translated and published in China. 'Coolie, Two Leaves and a Bud' and 'Indian Fairy Tales' (1946) were translated into Chinese and published in 1955. The 'trilogy' was translated by Wang Huaiting who was from South Asia Research Institute and the Asia-Pacific Research Institute of Chinese Academy of Social Sciences, and was published in 1983, 1985 and 2011 respectively. The 'preface of translator' of the Chinese version of the



'The Village', front cover of the Chinese edition

trilogy introduced the lifetime and creation of Anand and the creation background and process of the 'trilogy' and also gives a brief comment of the characters, idea content and writing skills of the novel.

Anand's relationship with his Chinese friends can be traced back to the time when he studied in Britain. He made friends with Ye Junjian, Xiao Qian and several other Chinese writers. In 1951, he visited China as a member of the 'Indian goodwill mission', attended the National Day ceremony and was received & entertained by Chinese leaders. In 1952, he delivered a speech at the symposium on commemorating the 10<sup>th</sup> anniversary of the publication of Mao Zedong's 'Talks at the Yan'an Forum on Literature and Art' held by Indian progressive writers and artists. In 1953, he gave his 'Indian Fairy Tales' to Bing Xin, a member of the visiting India-China friendship delegation in India, and entrusted her to translate the book into Chinese. Later, the book was translated by Bing Xin and was published in China. He began to communicate with Wang Huaiting by letter in 1982 to discuss problems in translation. In 1986, he received Wang Huaiting in India as a distinguished guest and introduced him to his life and works, writing background, process and intention of the 'trilogy'. He also gave 14 of his novels to Wang Huaiting to thank him for introducing his works to Chinese readers. He visited China again at the invitation of the Ministry of Culture of the People's Republic of China in 1992, during which he in the company of Wang Huaiting visited his Chinese friends and had academic exchanges with the Institute of Foreign Literature, Chinese Academy of Social Science. He also visited Dunhuang and praised the Feitian murals by saying, "Feitian indicates that the Chinese are more brilliant than Europeans. Angel can be called Feitian in Europe, but she has to be painted with two wings; while Chinese Feitian features dynamics, ribbons, lines and colors and it's very beautiful." He gave a eulogy before he left, stating, "Exquisite drawing skills make me lose myself in the

Feitian goddess."

(Wang Jing)

## R K NARAYAN

Rasipuram Krishnaswami Iyer Narayanaswami (October 10, 1906 - May 13, 2001), was an Indian writer in English, one of India's three greatest figures of literature in English. He was born in Madras (present-day Chennai).

Rasipuram Krishnaswami Iyer Narayanaswami obtained the Bachelor of Arts degree of University of Mysore in 1930. He worked as a teacher and correspondent after graduation. He became a professional writer in 1935 when his first full-length novel *Swami and Friends* was published. In 1961, his full-length novel *The Guide* (1958) won him the Sahitya Akademi Award. He was awarded the Padma Bhushan by the Government of India in 1964. In 1980, he was given the Benson Medal and

became a member of Royal Society of Literature in the UK. He became an honorary member of the American Academy of Arts and Letters in 1982, and a member of the Rajya Sabha of the Indian Parliament in 1989. In 2000, he was given the second highest civilian award Padma Vibhushan by the Government of India.



R K Narayan

From the middle of 1930s to late 1990s, he created 14 full-length novels and a large number of short stories. His works include the memoir 'My Days: A Memoir' (1974), the travel notes 'My Dateless Diary' (1960) and the essay 'A Story-tellers' world' (1989), and so on.

In 1981, Huang Baosheng with the Institute of Foreign Literature, Chinese Academy of Social Sciences first introduced R. K. Narayanaswami and translated his short story collection 'A Horse and Two Goats' (1970) that were published on 'World Literature' (Edition 4, 1981). The short stories of R. K. Narayanaswami published by 'Chinese Translators Journal' include - 'The Blind Dog' (1942), 'The Martyr's Corner' (1967), 'An Astrologer's Day' (1942) and 'Like



'The Guide', Chinese edition

the Sun' (1967) that were included respectively in 'Selected Indian Short Stories' (1983), 'Collection of Indian Short Stories' (1989), 'The World Classic Short-Short Stories' (2003) and 'After-class Reading' (2003). His full-length novels - *The Guide* and *The Vendor of Sweets* (1967) were translated and published by Shanghai Translation Publishing House and Taiwan



'A Horse and Two Goats',  
Chinese edition

Xinyu Publishing House, respectively in 1993 and 1999. His two essays - *The Crowd* (1989) and *Noise* (1989) were translated and published in 2005 and were included in *Do Women Love Vain Men? Never!-66 Humorous Essays of Foreign Masters* (2005). The *Encyclopedia of China · Foreign Literature* volume included an entry on R. K. Narayanaswami in 1982.

(Wang Jing)

## AGYEYA

Agyeya (March 7, 1911 - April 4, 1987) was an Indian Hindi litterateur. His birth name was Sachchidananda Hirananda Vatsyayana and his pen name was Agyeya, meaning 'The Enigmatic'.

Agyeya was born in Kushinagar, Uttar Pradesh, India. He obtained the Bachelor's degree of Science from Forman Christian College, Lahore (now in Pakistan) in 1929. In November 1930, he was arrested and jailed for taking part in the Indian independence movement. He was placed under house arrest after being released in 1933 and was freed in 1935. Later, he joined the Progressive Writers Association of India. During the Second World War, he joined the allied forces and took charge of propaganda and mobilisation works. After the war, he left the army and began to engage in literary creation and editorial work. From 1961-1964, he acted as a visiting scholar at the University of California, Berkeley. In 1964, he was given the Sahitya Akademi Award for his collection of poems *Angan Ke Par Dvar*. In 1965, he returned to India and continued to engage in editorial work. From 1969 to 1970, he taught at the University of California, Berkeley. In 1976, he served as the Director of the Department of Comparative Literature of University of Jodhpur. From 1977 to 1980, he held the post of editor-in-chief of *Navbharat Times*. In 1978, he was given the Jnanpith Award for his collection of poems *Kitni Naavon Mein Kitni Baar*. In 1983, he obtained the Golden Wreath at the Struga Poetry Evenings, Macedonia. Agyeya died in New Delhi in 1987.

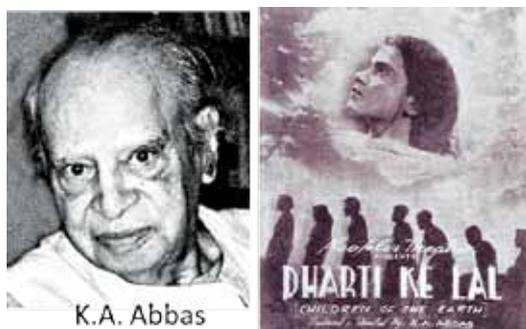
Agyeya, as one of the pioneers and founders of Hindi modernist literature, made significant contributions to Hindi experimentalism poetry, new poem and new novel movement. His representative works include full-length novels 'Shekhar: Ek Jeevani' (edition of 1941 and edition of 1944), 'Nadi Ke Dweep' (1952), 'Apne-apne Ajnabi' (1961), 'Hari ghaas par kshan-bhar' (1949), 'Aangan Ke Par Dvar' (1961) and 'Kitni Naavon Mein Kitni Baar' (1967).

Agyeya paid a visit to China in 1984 and wrote poems for this trip. Chinese studies on Agyeya started from 1980s. Liu Anwu gives a brief introduction to Agyeya's life, major works and creation characteristics in his book, 'The History of Hindi Literature' (1987). Chinese monographic study on Agyeya is the doctoral dissertation of Peking University in 2003 under the title of 'Studies on Modern Hindi Writer Agyeya's Novel Creation'.

(Guo Tong)

## K A ABBAS

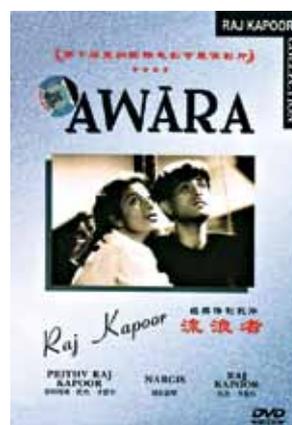
K A Abbas (Khwaja Ahmed Abbas, June 7, 1914 – June 1, 1987) was a progressive novelist in the Urdu and Hindi languages. He was also a film director, screenwriter and a journalist, who also wrote a lot of works in English and published dozens of books in his lifetime. Born in Panipat, north of Delhi, Abbas completed his education in 1935 from Aligarh Muslim University and then worked in the Bombay film company. He published his first short story collection *A Girl* in 1937 and his first screenplay *Naya Sansar* in 1941. Based on the story of Dwarkanath S. Kotnis, he delivered the reportage "...and One Did Not Come Back!" in 1944 which was scripted into the film *The Immortal Story of Dr Kotnis (Dr Kotnis ki Amar Kahani)* in 1946. His novel *Tomorrow Is Ours*, the novelette *Darkness and Brightness*, and short story collection *Inqilab* were published successively in 1945. Later in 1946, he made his directorial debut with a film depicting the Bengal famine of 1943, *Dharti Ke Lal (Children of the Earth)*, which became an enormous hit across the country. Apart from this, Abbas also released short story collection *Saffron* in 1948 and went on



K. A. Abbas and the poster of his movie, *Dharti Ke Lal (Children of the Earth)*

to write the screenplays *Awara* and *Zubaidah*. Films were his main focus in the 1960s.

In 1952, Abbas paid a visit to China where he interviewed Chairman Mao. Upon his return he published the report *China Can Make It: Eye-witness Account of the Amazing Industrial Progress in New China* in the same year and the book *In the Image*



DVD cover of the movie, 'Awara'

of Mao Tse-Tung in the following year. The *Abbas Short Story Collections*, translated from English into Chinese chiefly by Feng Jinxin, was published in China in 1957. His work *Blood and Stone* was included in *Selections of Indian Short Stories* compiled by Huang Baosheng in 1983, and *Cold Wave* was also translated into Chinese and included in the *Selections of Contemporary English Short Stories in India* to be released soon. His film *Awara* was already widely known to people all over China in the 1950s and once again aroused their interest in the 1980s. Even the interlude song of the film, sung by several singers in China, has won much affection of the Chinese people.

(Xue Keqiao & Liu Jian)

## KRISHAN CHANDER

Krishan Chander (November 23, 1914 - March 8, 1977) Chander was an Urdu writer and the former General Secretary of the Indian Progressive Writers' Association.

Born in Wazirabad, Gujranwala (present day Punjab in Pakistan), he lived in Poonch, Kashmir with his father when he was a teenager. He went to the Forman Christian College of Punjab University to study medical science in 1929 and became interested in English literature. He obtained his Master's degree in English language and literature in 1935, and obtained his Bachelor's degree in Law in Lahore College of Law in 1937. During this period, he was hired as the editor-in-chief of 'The Northern Review' and 'The Modern Girl', a monthly in English. From 1939 to 1943, he was appointed as a Director of All India Radio and later a Producer

Director in Shalimar Film Company. He joined the Indian Progressive Writers' Association in the early 1940s, was elected as a Director of Indian Peace Council after the division of India in 1947, and appointed as the General Secretary of the Indian Progressive Writers' Association in 1953. He once visited China as a member of a delegation in the 1950s and contributed to the exchange of Chinese and Indian literary circles.

Chander, who is honoured as 'the king of short stories in India', had created 48 long and medium



'One Girl and One Thousand Pursuers', front cover of the Chinese edition

stories, and 32 short stories collections during his lifetime. He also wrote some children's literature works and scripts for films and operas. Although his early-stage works were full of idealism and romanticism, he changed his style of writing to realism since 1944 with works reflecting the social state of the domestic India, paying attention to the real life of the low and mid-level citizens and revealing the evils of Indian society.

Since the 1950s, a number of works written by Krishan Chander were translated and published in China, including 'One Girl and One Thousand Pursuers' (1981), 'A Confession of A Donkey' (1982), 'Failure' (1986) and 'Money Mirror' (1984). Some sections in 'Urdu Literary History' (1993) compiled by Shan Yun and 'The Oriental Literary History' (1995) compiled by Ji Xianlin gave some comments on Chander's works.

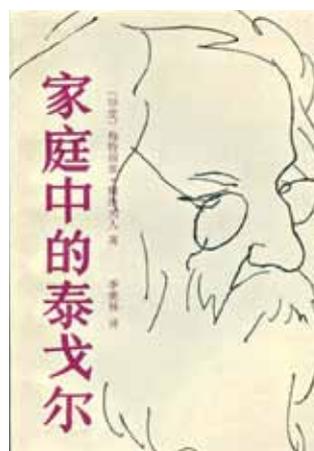
(Li Baolong)

## MAITREYI DEVI

Maitreyi Devi (also spelled Maitraye Devi, 1914 - 1990) was an Indian poet and novelist, proficient in Sanskrit and Bengali literature. She used Bengali and English for writing. She was born in West Bengal, and studied in Calcutta University. Her father Surendranath Dasgupta is a master of Sanskrit literary history and Indian philosophy history,

having written great works which were handed down to the later generation. Devi was acquainted with Rabindranath Tagore since childhood and became his disciple. At the age of 16, she published her first poems. Tagore appreciated her talents very much and wrote the preface for her poems. She wrote in more than 10 genres of writing, including poems, novels, essays, comments, etc. In 1976, she won the College of Literature award with her Bengali autobiographical novel 'Na Hanyate' (1974). The novel was reprinted 47 times and translated into 13 foreign languages within the following 40 years.

Between April and May in 1978, Ji Xianlin, as the member of the delegation of Chinese People's Association for Friendship with Foreign Countries, visited India and first met with Devi who was responsible for the West Bengal branch of Indian-China Association for Friendship. And Devi visited China in the same year, and wrote the book 'Come on, China' after returning to India. In 1980, she published 'Travels in China and Japan'. Both books reflected her deep understanding and sincere friendship to the Chinese. In 1982, she visited China again to invite Ji Xianlin to translate her book 'Tagore by Fireside' (1960), and Ji Xianlin made the promise with alacrity. In 1984, she made the third visit to China to discuss about the translation with Ji Xianlin. Ji Xianlin finished the Chinese translation of the book



'Tagore by Fireside', front cover of the Chinese edition translated by Ji Xianlin

in eight months and it was published by Lijiang Publishing Limited, China in 1985. The book was reprinted many times in China, and is included in the 'Collected Works of Ji Xianlin', published by Jiangxi Education Publishing House and the 'Complete Works of Ji Xianlin' published by Foreign Language Teaching and Research Press. In the book, she vividly records the many excellent conversations conducted between Tagore and her, when Tagore was invited to Devi's home in Darjeeling Mungpu four times during his twilight years (1938-1940), and represents a full

image of a poet with great emotions. Thus, the book becomes the important reference point for knowing and studying Tagore's life and thoughts in his old age. The book is a masterpiece with global influence. Ji Xianlin thought that Eckermann who was the author of *'Gesprache Mit Goethe'* cannot be compared with Devi. She also has many various works speaking of Tagore, such as *'The Great Wanderer'* (1961) and *'Rabindranath: the Man behind His Poetry'* (1973) etc.

(Liu Jian)

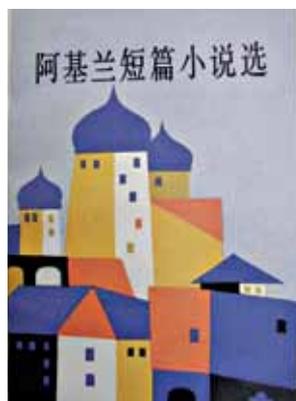
## V AKILAN

Akilan (June 27, 1922 – January 31, 1988), born in Tiruchi, Tamil Nadu, India and originally named P V Akilandam, was known as a contemporary Tamil author in India. His novel *Vengayin Mainthan* was



Akilan

awarded by Sahitya Akademi of the Government of India in 1963, and *Chitra pavai* (1968) won the prestigious Jnanpith Award in 1975. He published 18 novels and nearly 200 short stories (released in 15 collections), most of which were translated into many Indian languages such as Hindi, Bengali, Telugu, Malayalam etc. and also in other foreign languages such as English, Russian, German, Czech, Polish, Chinese and Malay, enjoying great



'Selected Short Stories of Akilan', front cover of the Chinese edition

popularity from both home and abroad. Some were even adapted for the stage or the screen, generating enormous influence. Having been widely honoured by people, his works served as Tamil language textbooks of Tamil schools in countries like India, Sri Lanka, Malaysia, Singapore etc.

V Akilan and his books were studied and introduced by Zhang Xilin, a Chinese scholar, who translated and published his short story collections and novelette *Women* (1946) and *Golden Flower* (1965). The novel *Chitra pavai* has been translated from Hindi by Liu Guonan.

(Xue Keqiao & Liu Jian)

## WORKS

### THE TALE OF THE PROCUREMENT OF SCRIPTURES BY THE TRIPITAKA MASTER OF THE GREAT TANG

*Datang Sanzang Qujing Shihua* (*The Poetic Tale of the Procurement of Scriptures by Tripitaka of the Great Tang*), also known as *Datang Sanzang Fashi Qujing Ji*, is a fairy tale composed from about 9<sup>th</sup> or 10<sup>th</sup> century, or from 10<sup>th</sup> to 11<sup>th</sup> century on the basis of Xuanzang's pilgrimage to India. Now, only three books and 17 stanzas are extant. As this tale narrates,



Xuanzang's Journey to the West in Search of Scriptures, a mural in Cave 3, Yulin Caves, Anxi, Gansu Province, China

Sanzang is sent to procure Buddhist scriptures, and received the help of a monkey. He enters the Palace of Brahma and there obtains three magic items. He then continues to go westward, by way of Snake Kingdom, Lion Kingdom and Tree-Man Kingdom, and encounters the spirit of the white-tiger. He gets out of the difficult situation with the assistance of the God of Quicksand, and then goes to the Pool of Queen Mother via Hariti Kingdom and Women Kingdom. After travelling through many kingdoms



Painting depicting Xuanzang's return to Chang'an after procuring the Buddhist scriptures

he finally arrives in India. He returns to China with 5,480 volumes of Buddhist scriptures. Upon arriving in the capital city in China, the emperor himself goes out to greet him. Then, a lotus ship descends from the skies and carries Sanzang and his disciples back to the heaven. It is the earliest extant vernacular novel about Xuanzang's pilgrimage, and a precursor for subsequent works such as *'The Journey to the West'*, demonstrating the great influence of this historical event.

(Xue Keqiao)

## THE INVESTITURE OF THE GODS

*Fengshen Yanyi* (*The Investiture of the Gods*), is the major vernacular works of the 'Shenmo' genre interpreting the conditions based on the historical events that occurred with the King of Wu in the 11<sup>th</sup> century. It is also known as *'Fengshen Zhuan, Shangzhou Lieguo Quanzhuan'* or *'FengshenBang'*, which consists of 100 chapters and is believed to be written by Xu Zhonglin (1567-1620), who



*The Investiture of the Gods'*

might have just compiled it, because prior to its publication, there were already a variety of relevant folk tales such as *Wuwang Fazhou Pinghua*. In the 11<sup>th</sup> century BCE, Wuwangfazhou's interpretation of historical events stem from a long background of ghost stories

### Plot

King Zhou has offended Nüwa, and Nüwa thus sends the 1,000-year-old vixen spirit, nine-headed pheasant spirit and jade pipa spirit to bewitch the king. The vixen spirit, in the disguise of Daji, causes troubles at the royal palace, and King Zhou rules the state with cruelty and persecution. Li Jing, a military commander at Chentang Pass, has three sons, Jinzha, Muzha and Nezha. Shortly after his birth, Nezha is accepted by Taiyi Zhenren as an apprentice, and at the age of 7, he fights with and kills the third son of the East Sea Dragon King, causing chaos in the Dragon Palace, and shoots dead a disciple of Shiji. As a life for a life, Nezha commits suicide. Taiyi Zhenren brings Nezha back to life with lotus leaves and roots. Nezha then goes to fight with Li Jing for revenge, but the latter subdues him with a golden pagoda from Randeng Daoren ('Burning Lamp Daoist'). Jiang Ziya leaves his master at the Kunlun Mountain, but has to hide himself in Panxi since he incurred the venomous hatred from Daji by burning the jade pipa spirit.

Ji Chang of the Western Zhou pays a visit to Jiang Ziya and makes him the chancellor of Zhou. After the death of Ji Chang, his second son Ji Fa succeeded the throne. Generals and officers, persecuted by King Zhou, flee to the Western Zhou one after another. King Zhou repeatedly sends troops to suppress the Western Zhou. With the help of *Chanjiao* deities, Jiang Ziya removes the sorcery and leads the army to march toward the Shang, including Li Jing and his sons. *Jiejiao* demons assist with King Zhou with various evil tricks, but Jiang Ziya, after various setbacks, wins at last. He captures Chaoge, the capital of Shang, and seizes Daji and other demons. King Zhou burns himself. Ji Fa enters the palace, gives out clothes and food to the poor, and assigns official posts and fiefs.

In this novel, *Chanjiao*, a combination of Buddhism and Daoism, represents the righteous side and supports Ji Fa to overthrow the Shang Dynasty, while *Jiejiao*, a group of evil-doers and demons, represents the evil side and assists King Zhou, but is defeated at last. The influence of Buddhism, especially that of esoteric Buddhism, is visible everywhere. In particular, some Buddhist figures are remodeled into Daoist persons. For instance, the prototype of Li Jing, "the Pagoda-wielding Heavenly King", is Vairocana, who is one of the four heavenly kings and has a son, named 'Nalakābara', and his deeds are mentioned in Tantric texts, such as

'Pishamen Tianwang Jing' and 'Pishamen Yigui'. The story of Nezha enjoys lasting popularity. Besides, several tantric figures become Daoists. For example, Dipamkara is turned into Randeng Daoren, Cundi Avalokitesvara into Zhunti Daoren, Samantabhadra into Puxian Zhenren, and Manjusri into Wenshu Guangfa Tianzun.

*Fengshen Yanyi* has a number of English translations, including the translation by Gu Zhizhong (1898-1995), who is a journalist, editor and educator. He went to Calcutta in 1944 as the President and Chief Editor of the *Indian Daily*, and went back to China in 1946.

(Xue Keqiao)

## THE DRAMA OF JOURNEY TO THE WEST

'*Xiyouji Zaju*' is a musical drama composed by Yang Jingxian (about the 14<sup>th</sup> century) in the early Ming Dynasty, or allegedly by Wu Changling (from late 13<sup>th</sup> to early 14<sup>th</sup> century) in Yuan Dynasty. It consists of six books and 24 acts and is one of the longest dramas.

### Plot

The venerable Pilujia of the Western Heaven is reincarnated as a baby of lady Yin, the wife of Chen Guangrui, whose family is in difficulties and has to put the new-born baby into a box to drift along the Yangtze River. An old monk of the Jinshan Temple finds the baby, brings him up and gives him the name Xuanzang. He prays for rain in Chang'an and succeeds, and the Emperor thus grants him the title of 'Tiptakacariya', and orders him to go to Western



'Criticism of the Journey to the West drama' by Yang Donglai, 06 scrolls (*Yang Donglai xiansheng piping xiyouji zaju liujuan*)

Heaven for sacred scriptures. Moska, a disciple of Avalokitesvara, gives the White-Dragon Horse to Xuanzang. Sun Xingzhe steals celestial clothes in heaven and Li Jing and Nezha are sent to arrest him. He is put under the Mountain of Flowers and Fruits. Avalokitesvara gives him the name 'Sun Wukong'

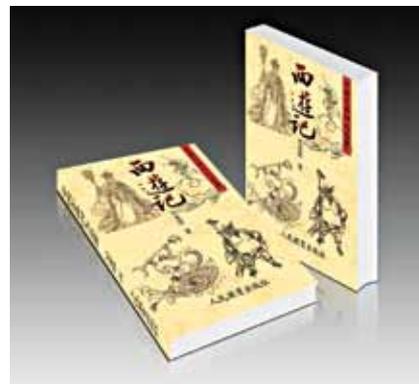
and orders him to follow Xuanzang. The master and the disciple go to the River of Flowing Sand, and there subdue monk Sha. The three encounter with Red Boy in the mountains, and Buddha leads bodhisattvas and heavenly kings to rescue them and subdue Hariti. Zhu Bajie hoaxes and marries a girl, but is seized by Erlang Shen and his dog. He chooses to follow Xuanzang. The four pass by the Kingdom of Women, the queen of which forces Xuanzang to marry her, but they free themselves with the help of Skanda. They then come to the Mountain of Flames, and there Sun Wukong fights with the Princess of Iron Fan. They eventually arrive at the Vulture Peak in central India, and pay respects to Buddha. Accomplishing their mission, Sun Wukong, Zhu Bajie and Sha Wujing pass into parinirvana. Buddha sends four persons to help Xuanzang bring scriptures back to the East Land. At last, Buddha himself escorts Xuanzang up to the Vulture Peak.

After '*The Poetic Tale of the Procurement of Scriptures by Tripitaka of the Great Tang*' in 9<sup>th</sup> or 10<sup>th</sup> century, in about the 11<sup>th</sup> or 12<sup>th</sup> century, *Tang Sanzang* also a *Zaju*, appeared in northern China. Regrettably, now only the repertoire is extant and the original text is lost. *Xiyouji Zaju*, together with '*Tang Sanzang*' ('*Tripitaka*') and '*Xiyouji*' ('*The Journey to the West*'), constitutes an entire story of Xuanzang's pilgrimage, and *Xiyouji Zaju* is an important component as well as a product of India-China cultural exchange.

(Xue Keqiao)

## JOURNEY TO THE WEST

*The Journey to the West* is a long novel of gods and demons written on the basis of Xuanzang's journey to India and is one of the four ancient great novels of China. It consists of 100 chapters, and is believed to be written by Wu Cheng'en (1506-1580 or 1582 CE), though this authorship is disputed. Xuanzang's legendary pilgrimage has a significant impact on later generations and from the 9<sup>th</sup> or 10<sup>th</sup> century CE, relevant tales began to appear in folk tales and literary writings and these have been continuously deified. *Datang Sanzang Qujing Shihua* (*The Poetic*



'Journey to the West' (*Xiyouji*)



A Ming Dynasty picture volume of *Xiyouji*

*Tale of the Procurement of Scriptures by Tripitaka of the Great Tang*), written in about the 10<sup>th</sup> (or 12<sup>th</sup>) century CE, already turned Xuanzang's deeds into a fairy tale. In late 10<sup>th</sup> century CE or later, the play of Tang Sanzang was already performed in public. In the 14<sup>th</sup> century CE, *Xiyouji*, a drama composed by Yang Jingxian (14<sup>th</sup> century CE), was available for public performance, and meanwhile, a novel of the same name was also in circulation. All these indicate that Wu Cheng'en composed *The Journey to the West* on the basis of various folk tales.

#### Basic Plot

A monkey is born from an ancient rock on the Mountain of Flowers and Fruits in the country of Aolai in Purvavideha. He becomes the king for a group of monkeys there. He crosses the sea via Jambudvipa to come to Aparagodaniya, and there he learns 72 polymorphic transformations from his teacher, Subhuti, who gives him the name "Sun Wukong". Subsequently, he wreaks havoc at the Dragon Palace, the Underworld, the heavenly peach banquet, Laozi's Tuìta and the celestial palace of the Jade Emperor, and fights with the Pagoda-wielding Heavenly King, Nezha (Nalakavara) and Erlang Shen. At last, he is kept under the Five Elements Mountain by the Buddha (Tathàgata). An elder monk of the Jinshan Temple in Zhenjaing finds a baby drifting along the Yangtze river, and saves and brings him up until he is 18, and gives him the name Xuanzang. Xuanzang becomes a sworn brother of the Emperor Taizong of Tang, and sets out to the Western Heaven for sacred scriptures as requested by Avalokitesvara. Along the way, he successively takes Sun Wukong, Zhu Bajie and Sha Wujing as his disciples, and escorted by three disciples, he continues to march westward, passing through 81 hardships and overcoming various demons, and at last, arrives in the Western Heaven, sees Sakyamuni at the Vulture Peak (Gridhrakuta), and returns to Tang with authentic scriptures. With their mission accomplished, these four ascend to the

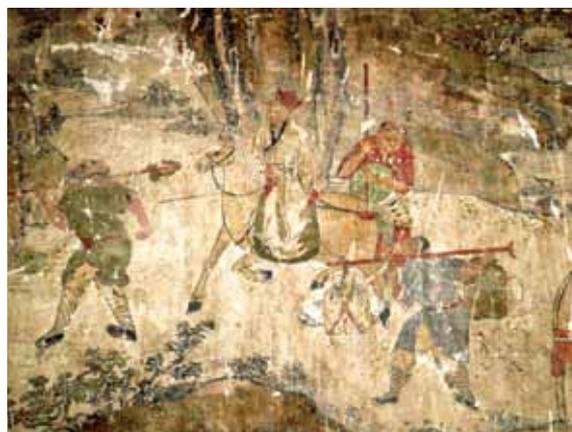
Western Heaven, and Sun Wukong and Xuanzang become Buddhas, Zhu Bajie an altar cleanser and Sha Wujing an arhat.

#### Comment

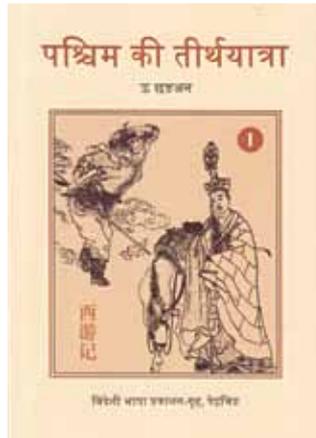
By language, structure, characters and plot, *The Journey to the West* is indeed a product under the influence of Buddhism, especially tantric Buddhism, as well as that of India-China cultural exchange. By language, it contains many Buddhist terms. By structure, the impact of Indian Buddhism can be seen in two aspects. Firstly, it has a combination of verse and prose, and secondly, it connects several small stories with a main story, and each of these small stories is complete on its own.

By way of characters, it has four protagonists, all Buddhists. Xuanzang is an authentic historic figure. The origin of the image of Sun Wukong has been disputed. Someone tends to attribute it to Hanuman in the Indian epic *Ramayana*, while others think him as nothing but a China-specific product. His image might not have come out of Hanuman directly, but must have been influenced by monkey tales in Buddhist texts. Zhu Bajie and Sha Wujing, as scholars have demonstrated, also evolve from Buddhist stories. There are figures borrowed from Buddhist scriptures, for example, Buddha and Bodhisattva, Subhuti who is a disciple of the Buddha but in the book becomes an immortal Daoist, and the Pagoda-wielding Heavenly King and Nezha, who should have been Vaisramana and his son etc.

As for the plot, it also has many instances of Buddhist influence. For example, the fight between Sun Wukong and Erlang Shen is similar to that between Sariputra - a disciple of the Buddha, and non-Buddhist masters. *Foshuo Pusa Benxing Jing* narrates the fight between Buddha and Naga. Buddha goes to the Dragon Spring to destroy the evil dragon for the people. The dragon turns into Raksasa, and Buddha into Vaisramana. Then the dragon turns into an elephant, and Buddha into



Mural painting of Xuanzang's return from his journey to the west after procuring the Buddhist scriptures, Great Buddha Hall, Zhangye Giant Buddha temple, Gansu Province



'Paschim ki Tirth Yatra (Xiyouji)',  
front cover of the Hindi edition

a lion, and the dragon shows its true appearance. Buddha turns into Garuda and subdues the dragon.

Many other tales also have a Buddhist origin, such as Sun Wukong and Zhu Bajie turning into a boy and a girl near the Tongtian River, Sun Wukong wreaking chaos at the Dragon Palace, Buddha turning his hand into the Five Elements Mountain, and the huge turtle carrying scriptures.

#### Influence

After Wu Cheng'en, *The Journey to the West* had a number of abridged editions and sequels, for example, *Xu Xiyouji*, *Xiyou Bu* and *Hou Xiyouji*. Its stories had, have and will continue to have a strong impact on Chinese drama, painting, sculpture, film, TV and other fields. This indicates that the story of Xuanzang is well-known in China, and Buddhism and India are topics of popular interest.

As one of the Four Great Classical Novels of Chinese literature, *The Journey to the West* was translated into English long ago. The earliest English text, titled *A Mission to Heaven*, was translated by Timothy Richard in 1913. Helen M. Hayes published an abridged translation in 1930. In 1942, Arthur David Waley (1889-1966), an Englishman, published an abridged translation in London as *Monkey: A Folk-Tale of China*, which, later on, was translated into many other languages and published in many countries. In 1944, *The Adventures of Monkey*, a version for children, was published in the United States. Anthony C. Yu, a sinologist and a professor at University of Chicago, translated the entire book (four volumes), which was successively published by University of Chicago Press from 1977-1983. An unabridged translation by W. J. F. Jenner was published by Foreign Language Press in 1980, and many copies are kept at the Cultural Office of Chinese Embassy in New Delhi and received by Indians with an interest. A number of English translations (all abridged) are available in English-speaking countries.

A Hindi version of *The Journey to the West*, translated by two Indian scholars, Manmohan Thakur and Janaki, was published by Foreign Languages Press in 2009. This colossal work took 30 years to plan, translate, proofread and publish and involves sincere collaboration of Chinese and Indian scholars on Hindi language.

(Xue Keqiao)

## EXPEDITIONS TO THE WESTERN OCEANS

The full title of *Xiyang Ji* is *Sanbao Taijian Xiyang Ji Tongsu Yanyi*, and is also known as *Sanbao Kaigang Xiyang Ji*. It is a part of the Fiction of Gods and Demons written by Luo Maodeng (mid 16<sup>th</sup> to early 17<sup>th</sup> century CE) against the backdrop of Zheng He's naval expeditions to the Western Oceans. It consists of 20 sections and a total of 100 chapters, with five chapters per section.

#### Plot

Dipankara foresees a disaster in the Eastern Land (ie China) and decides to descend to earth in a reincarnation to save the people. He is born in a family called Jin near the West Lake in Hangzhou, and becomes a monk when he is young, and is known as "Jin Bifeng". As the reincarnation of Dipankara, he has supernatural powers and subdues many demons and evils. Later, he goes to preach at Wutai Mountain. Zhang Zhenren, an immortal in the Mountain of Dragon and Tiger, mentions to the Emperor Chengzu of Ming about the imperial jade seal, and suggests him to recover the jade seal that is now in a country in the Western Oceans, but to do so, as he says, the Emperor must eradicate Buddhism. The Emperor decrees to abolish Buddhism. Jin Bifeng hurries from Wutai Mountain to Nanjing, and defeats Zhang Zhenren in several rounds of competition in front of the Emperor. Zhang Zhenren accepts him as a master, and the Emperor makes him as the mentor of the state and takes back the decree on abolishment of Buddhism. The Emperor orders



Expedition to the Western Oceans

Zhenghe, with the title “Sanbao Taijian”, to lead an expedition to the Western Oceans. With the help of Jin Bifeng and Zhang Zheren, officers, soldiers, weapons and horses are mobilised, and treasure ships depart and pass by more than 30 kingdoms and encounter various obstacles and hardships, fight numerous battles with different kinds of figures (including gods, ghosts and demons), overcome all these and return back to China. The Emperor celebrates their accomplishments.

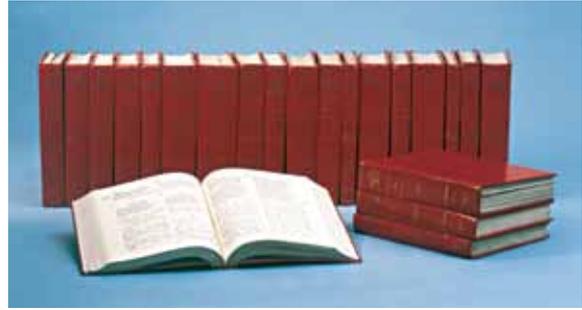
In Ming Dynasty, Zhenghe had been to India during his expeditions. This fiction is based on books such as *Yingya Shenglan (The General Survey of the Ocean Shores)* and *Xingcha Shenglan (The Overall Survey of the Star Raft)*, with some of its contents directly taken from these historical records, and customs and conditions along the Indian coast being mentioned. Many parts are related to Buddhism and reflect the influence of India. The writer is quite familiar with Buddhism, and uses many Buddhist terms and tales and doctrines. It also has a structure similar to that of ancient Indian folk stories, that is, a main story, which follows the line of Zheng He’s expeditions, is interwoven with a number of stories. Some plot has an Indian tint, and is mainly connected with tales of Buddha, Jataka stories, magic power, metaphor and myth in Buddhist texts.

(*Xue Keqiao*)

## MAHABHARATA

Mahabharata is an ancient Indian epic, and its literal meaning is 'The Great Bharata Family' or 'The Story of Great Bharata Family'. Together with another epic Ramayana, they are called two major Indian epics. Ramayana is “the original epic”, while Mahabharata is the historical legend. The latter includes ancient historical legends since 1400 BCE. It is not only a supreme classic on ancient Indian society but also an important work to know early human culture.

The main story of Mahabharata elaborates many legends. It is not only of great literary value but also profound religious philosophy and code of law. It is also the longest epic in the world. There are two main editions - critical edition of Pune and collated edition of southern India. The former is seven times the length of the Homeric epics, Iliad and Odyssey combined, and the latter is about 10 times. Critical edition has more than 80,000 odes (verse) with more than 1,60,000 lines. The southern Indian edition has more than 1,00,000 odes with more than 2,00,000 lines. The core part of the epic may originate from the 8<sup>th</sup> or 9<sup>th</sup> century BCE. Bharata, the oldest part of the book is composed of 24,000 verses, without episodes. It may have been produced in 4<sup>th</sup> century BCE, and the full text is shaped in early Gupta Dynasty in 4<sup>th</sup> century CE. In other



*'Mahabharata', Sanskrit edition*

words, the epic was formed between 4<sup>th</sup> century BCE to 4<sup>th</sup> century CE. According to legends, the author of Mahabharata is Vyasa. In addition to the dialogues between the characters and an individual prose section, the whole epic is in ode style with 32 notes of a verse. Each line has 16 notes, chanted in two separate sentences. Translated into Chinese poetry, it has eight notes of a sentence and four sentences of a verse.

Since 1919, Bhandarkar Oriental Institute, Pune in India invited many Sanskrit scholars to conduct much revision of the epic. In 1966, a critical edition came out with 19 articles and two volumes of Harivamsa and six indexes appended.

Mahabharata is situated in the period of a national war in Indian society forming the background. It mainly describes war between two descendants of Bharata - Pandava and Kaurava, who fight for the throne. Bharata was a famous ancient king with two sons, Dhritarastra and Pandu. Dhritarastra had 100 sons known as Kauravas, while Pandu had five sons known as Pandavas. After Pandu's death, Dhritarastra inherited the throne. Yudhisthira, the eldest son of Pandu, wanted to win back the throne after he grew up. But Duryodhana, the eldest son of Dhritarastra refused. Hence, both sides declared war against each other. The bitter war lasted for 18 days in Kurukshetra near Delhi. Ultimately, the Pandavas won the war. The Kauravas were defeated with only the eldest son and three soldiers



*An illustration of the Mahabharata depicting the war between the Pandava brothers, Bhim and Arjun, and the head of the Kauravas, Duryodhana.*

surviving. Three warriors attack the barracks of the Pandavas in the middle of the night, and kill all soldiers. Due to the absence of five sons of Pandavas, they survive. Yudhisthira ascends the throne and then goes to heaven.

Mahabharata is divided into 18 parts: The Book of the Beginning, The Book of the Assembly Hall, The Book of the Forest, The Book of Virata, The Book of the Effort, The Book of Bhishma, The Book of Drona, The Book of Karna, The Book of the Sleeping Warriors, The Book of the Women, The Book of Peace, The Book of the Instructions, The Book of the Horse Sacrifice, The Book of the Hermitage, The Book of the Clubs, The Book of the Great Journey and The Book of the Ascent to Heaven. The preface tells the legend of Bharata's ancestors and birth of Bhishma. The second half of the first book and the second book are the main body of the epic, and they tell the tortuous war declared by Kauravas and Pandavas in their struggle for the throne. The story ends with 12 years of exile of five sons of Pandavas. The third book details the life of exile of five sons of Pandavas with a large number of episodes. The fourth and fifth books elaborate the political struggle. The sixth to eleventh books are the core of the epic, telling the war. Pandavas and Kauravas gather in Kuruksetra, with Kauravas's commanders being killed one after the other. Facing the internecine warfare, Arjuna expresses his sympathy, and hesitates to move forward. Krishna gives him advice and a book having this relevant content forms a separate book, called Bhagavadgita. The 12<sup>th</sup> and 13<sup>th</sup> books talk about the aspects of dharma, especially the method of governing the country. The 14<sup>th</sup> to 18<sup>th</sup> books tell the consequences of the war.

Romila Thapar, the famous historian in India, thinks that Mahabharata describes the historical events occurring from 1000 BCE-700 BCE. Rigveda and Brahmana have ever mentioned the warlike Bharata and its branch of Kauravas. After coming out, Mahabharata is thought to be the scripture by Hindus, and is known as the "fifth Veda". Because the epic covers complex contents, including religion, philosophy, history, politics, ethics, geography, astronomy, legends, myths, nationality, language, literature and many other fields, it is also known as India's encyclopedia of ancient society. It is an inexhaustible source of Indian literature and art of the later generations. This multi-volume epic written in Sanskrit has been translated into several modern languages of India, and also into English, French, German, Russian and even Persian, Javanese, producing long-term and extensive effects in India and the world, directly or indirectly.

#### **Translation and influence in China**

Chinese people have known about the Mahabharata and some of its contents since early 5<sup>th</sup>



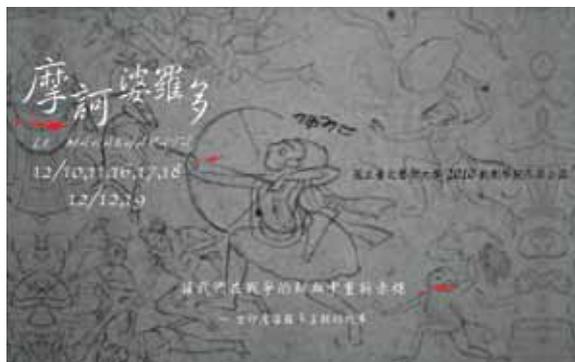
An illustration of the 'Mahabharata', depicting Krishna preaching the 'Bhagavadgita' to Arjuna.

century CE. The fifth volume of *Dazhuangyan Sutra* written by Bodhisattva Asvaghosa and translated by Kumarajiva in later Qin Dynasty said that, "Among the tribes, there are more belonging to Brahmins, and people tell the leader of the tribe that the book is named as Luomoyanshu or Poluotashu, and tells the story of the dead ascending to heaven". Poluotashu is Mahabharata, and "the dead ascending to heaven" refers to the main content of the last book of Mahabharata - The Book of the Ascent to Heaven that after 36 years of reign, Yudhisthira finally gets rid of human hatred and worries, meets his brothers in heaven and all dead relatives of the Pandavas and Kauravas. They all become gods. In Chinese ancient Buddhist sutras and other literature, Mahabharata has missing information. However, because it has nothing to do with the main theme of Buddhism, it does not receive any attention from those translators, and no one translated it into Chinese.

Since the beginning of 20<sup>th</sup> century, Chinese people's attention to India is growing. Lu Xun (Chinese writer) highly praised the ancient Indian literature including Mahabharata. He said in his book *On the Power of Mara Poetry* written in 1907 that India has four kinds of Veda that were brilliant, profound and world masterpieces. Among them, Mahabharata and Ramayana were the most wonderful. Monk poets Su Manshu has a good knowledge of Sanskrit and keen interest in Indian literature, hitting on the same idea with Lu Xun. In the same year, he said in the preface of *Literature Karma* that Mahabharata and Ramayana were the masterwork in China. Even Chinese works such as *The Peacock Flies to the Southeast, Northward Expedition and South Mountain* cannot compare with them". In 1911, he said in *Discussion on Buddhism* that Mahabharata and Ramayana are long narrative

poems, and even Homer cannot match up to it. Research on both epics can be traced back to the Shang Dynasty of China. At that time, there were no translations, and only the *Avatamsaka Sutra* mentioned their names. It is said that this was translated by Bodhisattva Asvaghosa. After a long time, Buddhist Yizangong (Xuanzang) thought it had nothing to do with Buddhism and did not translate them into Chinese. In 1913, Su Manshu praised in his *Essay of Swallow Shrine* that Mahabharata and Ramayana were profound and elegant, seen as a treasure by European scholars, and were as important as Iliad and Odyssey of Greece. China did not have any translation with them but only *Avatamsaka Sutra* had mentioned the name of Mahabharata and Ramayana. Europe had their translation, and the translation of Mahabharata by an Indian scholar was the best with Max Muller writing the preface. Su Manshu was aware of the value of these two epics, and had a strong desire to translate them into Chinese. However, it was a pity that this undertaking was left incomplete due to his early death. In terms of two Indian epics, he was undoubtedly of important significance to contemporary scholars.

In 1950, *Two Indian Epics* translated by Mi Wenkai was published by Taiwan Commercial Press and was republished by Beijing Indian Study Press the next year. Although the book only had 1,20,000 words, its main readers in Taiwan and Hong Kong came to know of these epics. In March 1962, Lamayanna, Mahapalada translated by Sun Yong was published by People's Literature Publishing House, with "Lamayanna" meaning "Ramayana" and "Mahapalada" meaning "Mahabharata". Its reference was *Ramayana* and *Mahabharata*, with the translator Ramesh Dutt who was known as "Indian scholar" by Su Manshu. For the translation edition of Sun Yong, each line has 16 Chinese characters and each verse has two lines. He tried to express in the same ode meter of the epic. His translation has about 2,000 odes and 4,000 lines, and is equivalent to one fiftieth of the original Sanskrit version. In 1958, *Story of Mahabharata*



Programme list of the performance on 'Mahabharata' by the School of Drama, Taipei National University of the Arts

translated by Tang Jiyong and collated by Jin Kemu was published by China Youth Publishing Group, and has been reprinted twice thereafter. It is still very popular. Its reference is the English abridged edition Mahabharata (1951) of India's famous statesman and writer C. Rajagopalachari. This abridged edition itself became a classic. It has been reprinted more than 40 times with a lasting influence all over the world.

The Chinese translation of the original Mahabharata of Sanskrit began from the 1950s. In 1954, Jin Kemu first translated the famous episode Savitri into Chinese with the style of verse, and published it in the magazine *Translation*. In 1979, after 25 years, he translated the *Origin of Snake Offering* and wrote an article for analysis, and



'The Mahabharata', the Chinese edition

published it in the periodical Foreign Literature Studies. In 1982, Zhao Guohua translated another episode Nala - Damayanti in verse style, and it was printed by China Social Sciences Publishing House. In 1987, volumes I and II of *Selection of Mahabharata Episode* edited by Jin Kemu and translated by him and his disciples Zhao Guohua, Xi Bizhuang and Guo Liangyun in the style of verse were listed in the Foreign Literature Books, and were published by People's Literature Publishing House. This book included 15 important episodes with more than 1,000 pages, and was a significant breakthrough of Chinese translation of Mahabharata. At the same time under the support of Jin Kemu, Zhao Guohua, Huang Baosheng, Xi Bizhuang and Guo Liangyun decided to translate the entire book with the style of prose. Although Jin Kemu was old, he still completed the first four chapters with the most difficulty. Subsequently, the first book *The Book of the Beginning* (Adi Parva) translated by Jin Kemu, Zhao Guohua and Xi Bizhuang was completed and published in December 1993. Zhao Guohua said in the postscript that he wrote for the book on January 8, 1991 that "when I was translating the great epic, it was as if I was walking in a boundless desert. After exhausting

the full zeal and paying the whole life, what I can see may be only the vague green of Alhagi. Well, just for that vague green!” Zhao Guohua, a prominent scholar who devoted himself to the translation of Mahabharata and made the pioneering contribution, died of myocardial infarction in the early winter of the same year, at only 48. Huang Baosheng was obligatory to take such huge and difficult translation project. Subsequently, Ge WeiJun, Li Nan and Duan Qing joined the translation team. In 1999, Bhishma Parva translated by Huang Baosheng was listed in the “Collection of world heroic epic translations”, and was published by Yilin Press. In 2005, the cover-to-cover Chinese translation of Mahabharata accomplished by three generations of scholars for more than 10 years was published by China Social Sciences Press, which was a great event in Chinese translation literature history, and also a monument of India-China cultural exchanges history. The book was divided into six huge volumes, with about five million Chinese characters.

Bhagavad Gita, a famous long verse about religious philosophy in Mahabharata has had three verse translation editions in China. In 1957, Bhagavad Gita translated by Xu Fancheng in the traditional verse was published in Pondicherry, India, but this edition was little known in China for a long time. In 1989, Bhagavad Gita translated by Zhang Baosheng in the modern verse was published by China Social Sciences Publishing House. In 2010, the translation edition of Huang Baosheng in the modern verse was released by Beijing Commercial Press. Xu Fancheng said in the postscript of his translation of the Messenger of Clouds that “one masterwork having more translation editions is very common for classical literature”, which showed that many translation editions of one masterwork was normal and was the results of academic efforts. The new cover-to-cover English translation editions of Mahabharata in the style of prose and verse emerged continuously. China may also have the cover-to-cover translation in the style of verse in the future.

Research on Mahabharata in China can be seen in various prefaces and postscripts of translation edition and all kinds of related literature. Jin Kemu used one chapter to comprehensively discuss many aspects of the epic in his Literary History of Sanskrit (1964). The preface of his Selection of Mahabharata Episode and other essays were full of insight. In addition, Huang Baosheng’s Introduction of Mahabharata (2005) and other works are helpful for readers to understand the epic.

(Liu Jian)

## RAMAYANA

*Ramayana* is one of the two great Sanskrit epics in ancient India, meaning “Rama’s Journey” or



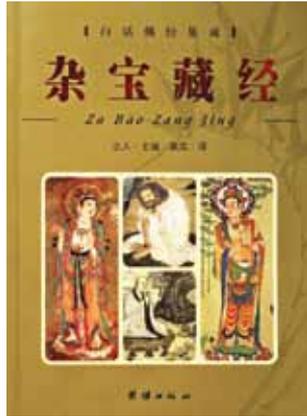
*The Ramayana', Chinese edition*

“Biography of Rama”. Rama is a legendary sage-king and has been gradually deified. *Ramayana* belongs to the genre of *itihāsa* (a narrative of past events). It is written in verses and “sloka” meters, each stanza has two lines, and each line has 16 syllables. Originally it was recited orally, and was written down only from about 3<sup>rd</sup> or 4<sup>th</sup> century BCE to 2<sup>nd</sup> century CE. Its creation is attributed to Valmiki. Given its combination of old and new contents, Valmiki might be the last who had compiled the whole epic. It can be divided into seven books, and has a variety of manuscripts and numerous publications. A modern version has been reduced from nearly 24,000 to 18,700 “slokas”, was published in a series from 1960 to 1975, and was well received in the Indian and international academic circles.

### Basic Plot

*Ramayana* deals chronologically with major events in the life of Rama and Sita and narrates struggles. Rama, one of the protagonists, is the incarnation of Vishnu, was born to Dasharatha, the king of Ayodhya, and receives education from Vishvamitra. At a *swayamvara* held for his daughter Sita by Janaka, the king of Mithila, Rama gets married to Sita since he could wield the bow that once belonged to the god Shiva. Due to the tricks of Kaikeyi, one of Dasharatha’s wives, the old Dasharatha was forced to crown his second son Bharata as king and send Rama into wilderness for 14 years exile. Rama was a devoted son and decided to accept his father’s decree. He was joined by Sita and his younger brother Lakshmana. Soon after, King Dasharatha who was heartbroken, passes away. Bharata visits Rama in the forest and requests him to return to Ayodhya and be the king, but Rama refuses. Bharata had to rule as a regent while waiting for the return of Rama.

Rama and his companions wander in the forest. Ravana, king of Lanka, sends the rakshasa Maricha, who assumes the form of a golden deer to entice Rama and Lakshmana to leave their hut in the forest while he takes the chance to abduct Sita back to



'Sutra of Miscellaneous Treasures (Za Bao Zang Jing)', front cover

Lanka. Jatayu, a vulture, tries to rescue Sita but gets seriously wounded by Ravana. Sita refuses Ravana's temptation and is confined to a garden under heavy guard. Rama learns about Sita's abduction from Jatayu and attempts to rescue her. Rama and his brother meet Hanuman, monkey king and Sugriva his brother, who sends an army to help Rama. Hanuman takes a great leap across the ocean to Lanka, where he finds Sita and obtains a token of identity from her. Wreaking havoc at the palace of Ravana, Hanuman escapes amid chaos and returns to Kishkindha. Rama leads an arm of monkeys and challenges Ravana. With the help of Nal a bridge is constructed across the ocean. Ravana is killed, Sita is rescued, but Rama is doubtful of her chastity. Sita enters into a fire to prove her virtue, but Agni appears to attest to her purity, and thus, the husband and the wife are united. Since the 14-year exile expires, Rama returns to Ayodhya with Sita and his followers to be enthroned as king. Under his rule, Ayodhya is peaceful and prosperous. One day while learning that people still gossip about Sita's chastity, Rama orders Lakshmana to abandon Sita on the opposite side of the Ganges. Valmiki provides a shelter to the pregnant Sita. In a hermitage, Sita gives birth to twin boys, Kusha and Lava, who grow and learn *Ramayana* from Valmiki.

When Rama holds the *Ashwamedha* prayer ceremony, the two boys go to his palace and

recite the *Ramayana*. Rama on hearing them sing recognises them as his sons. In order to prove her innocence, Sita asks the earth to engulf her and the ground opens and she disappears in it. Rama resumes his image as Vishnu.

In India, *Ramayana* is received with admiration and through the ages in history, has turned into a Hindu canon. From the perspective of literature, it is a direct forerunner for classical Sanskrit poetry, and a great number of Sanskrit plays and epics of later generations have drawn materials from it. It has been translated into many local languages, such as Tamil by Kamban, Bengali by Krittibas and Hindi by Tulsidas, and some of them have a great literary value as well as a very important status in corresponding languages. Rama's stories are spread across entire southeast Asia through a variety of artistic forms, including translation, sculpture, painting, dancing, drama, puppet show, shadow play and the like, and its influence is huge and far-reaching, especially in Indonesia, Cambodia, Thailand, Myanmar and Laos.

#### Influence in China

Along with *sutras* translated into Chinese, *Ramayana* and stories in it began to be known in China in the three kingdoms viz., the Eastern and Western Jin dynasties, Southern and Northern dynasties. According to *A life of Vasubandhu* translated by Paramartha, an Indian monk translating sutras under the royal decree, "the master went to Kashmira, listened to sermons at the assembly, but behaved in an odd manner. When the assembly focussed on vibhāṣā, and he would ask about *Ramayana* instead and thus was looked down upon". *Dasharatha*, a story told in *Za Bao Zang Jing* translated by Kinkara and Tan Yao in Northern Wei Dynasty, narrates the exile of Rama by his father, equivalent to the first half of *Ramayana*. Since this story is of valuable raw material for the study of *Ramayana*'s plot, formation and influence in China, an abstract is provided below:

King Dasharatha rules Jambudvipa. He has four queens. Rama is born to the first queen, who is valiant and invincible, and Lakshmana to the second queen. Bharata is born to the third queen and



An illustration from the 'Ramayana'



An illustration from the 'Ramayana': army of monkeys helping Lord Rama in attacking the city of Lanka'



An illustration from the 'Ramayana'

Shatrughna to the fourth queen. The king adores the third queen and says, "If you have any wish, tell me and I will fulfil it." She answers, "I desire nothing now. I will tell you if I have any wish in the future". When the king falls ill, he summons Rama and wants to crown him. When the third queen discovers that the king wants to make Rama the king, she is extremely jealous of Rama. She then asks the king to fulfill her wishes: "crown my son instead of Rama". The king thus is in a dilemma, whether to abandon his promise to his favourite wife or his own wish to crown Rama as king. Since he has always been faithful to his word, the king agrees to exile Rama. Lakshmana asks his brother: "Why not use your valour and strength, why get yourself humiliated?" Rama replies: "It is not filial to act against the father's wish. Though she has not given birth to me, the queen is a favourite of my father, and so is my mother as well. Bharata, my brother, is very kind and obedient and does not entertain any disloyalty". Hearing this, Lakshmana says nothing more. King Dasharatha then exiles the two brothers to a remote forest for a period of 14 years. They leave for the wilderness without any grudge. At that time, Bharata was away from home and is summoned back to be crowned. But, Bharata loves both his brothers, and when he returns back home, he finds that his father is already dead, and he learns that his mother has driven away his two brothers. Disapproving his mother's actions, he kneels down respectfully to the first queen, Rama's mother, rather than his own mother. Bharata leads an army, but stops at the verge of the forest to go into it alone. He tells Rama: "I bring an army for no other reason but for fear of being robbed. I wish you can return and rule the country". He keeps on begging, but Rama is firm and refuses to return. Knowing that his brother will not change his mind, Bharata takes Rama's sandals back to the palace and put them on the throne, while he rules as the regent as if Rama were on the throne. He often sent persons to ask his brothers to return, but his brothers insist on obeying the orders of their father. Later, when the period of exile expires, Rama returns and succeeds to the throne at the request of Bharata. Such brotherly love serves to improve popular morality. People are blessed and become more loyal, filial and liberal. Rama and Lakshmana treat Bharata's mother without resentment. With such loyalty and filial piety, the country is blessed with good weather, bumper harvest and health. Within Jambudvipa, everyone is ten times prosperous than usual.

Article 46 in *Liu Du Ji Jing* translated by Kang Senghui of Kingdom Wu in the period of the Three Kingdoms is equivalent to the latter half of Ramayana and a summary of its Book III, IV, V and VI. Since this story is of the same value with



An illustration from the 'Ramayana', early 19th century CE

Dasharatha, an extract is provided below:

Bodhisattva once ruled with great reputation. Jiushi lives in another country and is a king as well, but he is covetous, shameless and cruel, and leads an army to seize Bodhisattva's kingdom. Looking down from a great height, the king finds that the army is large, and he and the queen escape into the forest. As a conqueror, Jiushi governs with greed and cruelty, and he kills the faithful and promotes the cunning. People endure difficulties, and they weep and mourn for their old king. The king and the queen are in the deep forest. An evil dragon in the sea, captivated by the queen's beauty, turns into a monk, and the king picks fruits every day to feed him. When the king is away, the dragon carries the queen away. On its way towards the sea, a huge bird appears to stop and fight with the dragon, but gets its right wing wounded, and the dragon returns to the sea. Back from fruit picking, finding that the queen disappears, the king brings a bow and arrows with him to find the queen. In the course of this, he follows a flow of water to find a monkey weeping. The monkey says: "I am also the king, but Jiushi seizes my followers. Why are you here?" Bodhisattva answers: "I have the same trouble. Now my queen has disappeared and I don't know where to find her." The monkey says: "You can help me fight and recover my followers, and I will help you recover your wife". On the following day, the monkey fights with Jiushi, and the king draws the bow. The Jiushi fears and halts. Monkey king orders his returning followers: "The king has lost his queen in this mountain. Go and search her". Monkeys disperse towards various directions, seeing a wounded bird, asks: "The queen has disappeared, and the king could not find her, and we are searching for her". The bird says: "She is abducted by the dragon and now on an island in the sea". After saying this, the bird dies. The monkey king leads the army to the sea but is at a loss how to cross it. Sakra assumes the form of a monkey and comes to suggest: "Our army is so numerous as to exceed the number of sea sand. Let everyone carry stones to cross the sea, and these stones will turn into a high mountain. In this way, access to the island will be easy". The

army thus cross the sea and come over to surround the island. The dragon produces poisonous fog, and monkeys all fall ill and scrawl on the ground. A little monkey puts a celestial herb into their noses. The dragon then produces wind, cloud and thunder, but the king shoots an arrow to the chest of the dragon and kills it. The monkeys are joyous, and the little monkey opens the door to let the queen out of her prison. The two kings return to the forest together. Since Jiushi has died without any heir, courtiers and people go to implore the king. The king returns and rules with amnesty and benevolence, and people lead a happy life. The king says to his wife one day: "People are doubtful when a wife is away is husband for one night, while you were separated from me for a number of days. As ancient customs requires, I cannot take you back". The queen says: "While at that obscene place, I was just like a lotus in the mud. If my word is true, the earth will open and swallow me up". Just then, the ground opens. The queen says: "My word is true". The king says: "Yes, it is". Since chastity is a Buddhist requirement. From then on, merchants surrender part of profit, the learned resigns their position, the noble can safeguard the humble, and the strong does not

preserving the epic's original appearance. This can be said to have made a great contribution to Indian culture. It is reported, Raghuvira (1902-1963), a reputed Sanskrit scholar in India, visited China



Hanuman, the Monkey God



'Six Paramitas Sutra', translated by Kang Senghui, Wu, Three Kingdoms Period

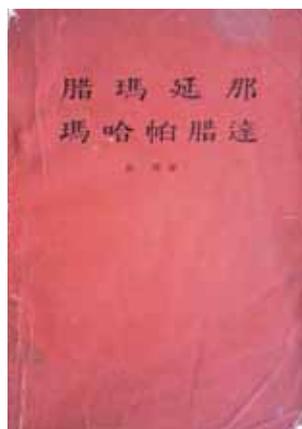
bully the weak, all due to the king. Lewd women turn pure, and swindlers become faithful, and the false turns truthful, all due to the queen. Buddha tells bhiksus: "Then, I was the king, Ju Yi the queen, Tiao Da was Jiu Shi and Maitreya was Sakra". Bodhisattva requires endurance and patience in the face of humiliation.

Combined, the above two stories can form a miniature *Ramayana*, even with some identical details. It might have been a preliminary framework at the beginning, since it had been widely told in India so that even Buddhist masters, rather overlooking it, had to borrow something from it to spread Buddhist ideas. It turns out that the Sutras in Chinese, have virtually, played an important role in

in the 1950s, and brought back this miniature of *Ramayana* to India and translated it.

China has a mythical story, *Journey to the West*, and the protagonist Sun Wukong is related to *Ramayana* in respect of the image and many details. Before *Journey to the West*, Chinese sutras already had other monkey stories, for example, Article 47 and 56 and the like of *Liu Du Ji Jing*. In the Song Dynasty, the personality, ability and actions of the monkey king in *Liu Du Ji Jing* were reproduced in a fiction titled "*Da Tang Sanzang Qujing Shihua*". Chinese scholars generally are of the opinion that, this fiction is the origin of *Journey to the West*. And so, the image of Su Wukong was produced under the influence of Chinese sutras as well as Hanuman in *Ramayana*. Another possibility is, Wu Cheng'en, the author of *Journey to the West*, might have heard from someone a detailed account of *Ramayana*, otherwise it is impossible to explain why this book is identical with *Ramayana* in some important details. In a research on *Journey to the West*, Hu Shi suggested that Su Wukong, as the most vivid character, may be borrowed from India rather than homemade. He thought that Hanuman in *Ramayana* was the predecessor of the monkey king, since they two have almost the same power. For instance, Hanuman could fly in the air, move big mountains, turn bigger or smaller, enter into others' stomach, and fear no fire, and Sun Wukong also have these powers. As a result, he inferred that Sun Wukong was produced under the influence of *Ramayana*. On the contrary, Lu Xun thought Su Wukong was a native product of China. For a long time, academic circles in China have been arguing and debating over this issue.

According to Chen Yinque, stories of Xuanzang's three disciples are all from Buddhist sutras. Ji Xianlin thought, even the dragon king has a foreign origin as well. Chinese sutras have many stories of the monk fighting demons as told in *Journey to*



'The Ramayana and Mahabharata'  
(front cover)

*the West*. He also supported the connection of Sun Wukong with Hanuman in *Ramayana*.

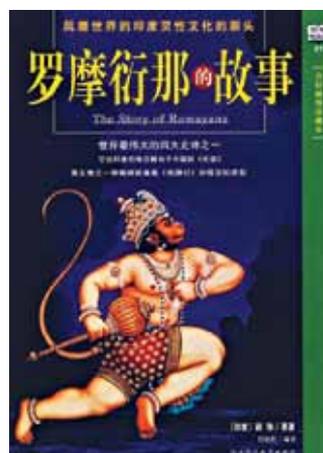
Lu Xun thought highly of ancient Indian literature, including *Ramayana*. He wrote: "On the Power of Satanic School of Poetry" in 1907, and mentioned admiringly Kalidasa in this long article, "ancient India had four *vedas*, which are fascinating and profound; *Mahabharata* and *Ramayana* are two epics with charming beauty". The poet-monk Su Manshu, after studying Sanskrit and travelling in India, published *Yanzikan Suibi* in 1913, and praised the Indian epics *Ramayana* and *Mahabharata* as "grand and elegant", and "a great treasure in the eyes of European literary figures, just like *Illiad* and *Odyssey* were to Greece. These two Indian epics have not been translated into Chinese, and only in the book "Huayan Jingchao" it states, "*Ramayana* and *Mahabharata* are names of books. They were translated into European language a long ago, and the best is the translation made by Ramesh Dutt, with an introduction provided by the British scholar Max Müller, but it is a partial rather than complete version." Obviously, he realised the great value of the two Sanskrit epics and had a strong desire to translate them into Chinese.

In March 1963, the People's Literature Publishing House published *The Ramayana & The Mahabharata* translated by Sun Yong from an English version of Ramesh Dutt. Sun Yong tried to reproduce "sloka", with 16 Chinese characters each line and two lines each stanza. His translation of *Ramayana* has about 4,000 lines and 2,000 "slokas". In September of the same year, Feng Jinxin and Qi Guangxiu translated *Ramayana's Stories* and published it through China Youth Publishing House, and it consists of more

than 3,00,000 words. The original version was adapted by Shudha Mazumdar from Krittibas' Bengali edition of *Ramayana*. The Chinese version has a long introduction by Jin Kemu, "*Ramayana: A Great Indian Epic*".

From 1980 to 1984, People's Literature Publishing House successively published *Ramayana* translated from a corrected Sanskrit edition. There are seven chapters and it consists of eight colossal volumes and nearly 90,000 lines, adopts a form of folk song and provides detailed notes, and thus reproduces the charm of the original poem. Ji Xianlin commenced the translation in 1973, originally only as a means to pass the time, and did not take it as a conscious effort until the end of the Cultural Revolution. After a decade of unusual diligence, he finished the final part of the whole works in early 1983. In the course of this, Ji Xianlin published *A Preliminary Probe into the Ramayana* (1979) and several articles, including *Ramayana in China*.

*Ramayana* is not only popular among Han people, but also has a great impact on Dai, Tibetan and Mongolian people. Dai people in Yunnan have close economic, trade and cultural connection with India through the southwestern Silk Road, and enjoy a favourable geographic position in traffic with



'The Stories of Ramayana' (front cover)

some countries in Southeast Asia. Here, *Ramayana* turns into *Lan Ga Xi He*. In other ethnic minorities in Yunnan, different Rama's stories are told. When Rama's stories are translated and adapted, local popular tales are added to give a localised colour. Geographically, religiously and culturally, Tibet is closely related to India, and translating classical Indian literature has been one of its traditions. Tibetan scholars translated and adapted *Ramayana*. In 1980, Sichuan Ethnic Publishing House published the Eulogy of *Ramayana* written by zhang-zhung-chos-dbang-grags-pa in the 15<sup>th</sup> century. It is reported, China has at least four Mongolian versions of Rama's stories. In Xinjiang, Rama's stories are

preserved in ancient ethnic languages, such as Saka (Khotan), Tocharian and Agnean.

(Liu Jian)

## JATAKAMALA

*Jatakamala* is an epic written in classical Sanskrit in the 4<sup>th</sup> century by the monk Aryasura, whose life is unknown. It consists of 34 *Jataka* stories and portrays a compassionate and merciful image of the Buddha, who is sympathetic with creatures in plight or despair, no matter who it is whether a king, a Brahmin, an ascetic, a monkey or a rabbit, and it also vividly describes the cultural life in ancient India from the life of the royalty to that of civilians or life in the cities or in the villages. It aims to propagate “paramita”, which means to encourage



Mural depicting the Sibi Jataka, Northern Wei Dynasty, Cave 25, Mogao grottoes, Dunhuang, China



*Jatakamala*, a Qing Dynasty edition

people to acquire Buddhata through giving of alms, observations of commandments, patience, diligence, meditation and wisdom. Most of stories, such as ‘Sibi, The Hare’, and ‘The Tigress’, can be found in previous Buddhist texts. It was composed in classical Sanskrit in a skillful, rhythmical, rhetoric and yet concise manner. The writing is lucid, smooth and has an artistic charm, and it is generally recognised as a classic masterpiece of Buddhist literature.

In his ‘Account of Buddhism Sent from the South Seas’, Yijing said, “these tales from the ‘Jatakamala’ were of rich literary merits and instructive. ‘Jatakamala’ can be translated into over ten volumes. It consists of Jataka stories and tends to preach obedience, love and benign governance. At that time, Siladitya was fond of good writings, and decreed, ‘Bring them to me tomorrow morning if you have good poems of praise’. The following day, he received 500 with most of them from ‘Jatakamala’, which was considered to be the best. On islands in the south sea, there are more than a dozen of states, where people, monks or laymen, all cite from this book. Like the previous book, it is not yet translated”. Therefore, when Buddhism was at its height, ‘*Jatakamala*’ was popular in India and the kingdoms in the South Seas, and had even become the name for a category of books. In Ajanta Caves,

Aryasura’s words are inscribed on some carvings of Jataka stories. In Java of Indonesia, the grand Buddhist building Borobudur has the reproduction of 34 stories of ‘*Jatakamala*’ through relief sculpture.

Of existing Chinese sutras, there is a ‘*Bodhisattva - Jatakamala*’ that consists of 16 volumes. According to volume IX of ‘*Zhiyuan Fabao Kantong Zonglu*’ in the Yuan Dynasty, the first four books of the original Sanskrit text were written by Aryasura, and the remaining 12 books were composed by Shantiparivartan and Aryadeva. It was translated into Chinese by Chinese monks Shaode and Huixun in Xi Ning Era (1068-1077) of the Song Dynasty. But it varies greatly from the version written by Aryasura alone, except those ascribed to Aryasura, the rest books are mostly articles expounding Buddhism.

(Liu Jian)

## HARṢACARITA

Harṣacarita is a biographical novel written by Bāṇa, a famous Classical Sanskrit writer in India, which tells the story of Siladitya before and after he became an emperor.

Bāṇa was born in the 7<sup>th</sup> century, and apart from Harṣacarita, he also created the Kādambarī. Harṣacarita was completed between 612 and 627 AD, with eight chapters in total; and before the main content, there are 21 prologues mainly praising Lord Shiva and the literary works made by writers before his time. In the first chapter, Bana introduces the history of his family and life stories; the second chapter tells the story about how he met Siladitya and the third chapter gives a vivid description of the ancestors of Siladitya, and from chapter four all the way down to chapter eight, the birth and life stories of Siladitya are presented.

Harṣacarita can be viewed as a very important literature for people to study and research the early reign of Siladitya, and can boast to have irreplaceable value in history.

In the second chapter, when Bāṇa meets Siladitya, the latter had become the king of five regions of India. Bāṇa's story starts from the ancestor of Siladitya and birth of Siladitya and extends into the most fantastic moment of his life - inheritance of the throne. The whole story utilises the death of Empress Yaśomatī, Emperor Prabhākara-varddhana, Emperor Grahavarman and Rājyavarddhana as plots and ends up conquering the whole world and rescuing Rājyaśrī (possessing the same meaning with the kingship). The description about Siladitya ends at the climax. The story in chapter eight is echoed in the second chapter, in which Bāṇa told the stories of Harṣacarita. Bāṇa returns to the audiences and finishes his story in chapter eight.

From the perspective of the structure, *Harṣacarita* is complete, and runs through the whole course of Siladitya's life. *Harṣacarita* is far from a historical piece, but a literary biography. Bāṇa made good use



Painting depicting King Shiladitya paying respect to the Buddha

of Indian epic poetry and classical narrative poems in Sanskrit, and copied the myths and legends to establish a literary style with ornamental elaboration as its characteristics by a combination of partial tones, words or phrases with double meaning, metaphor, exaggeration and symbolic means, and lengthy compound words and adjectives. On the surface, these are rhetorics complimenting Siladitya, but if we view it from a deeper perspective, we will understand that he was trying to expose the truth and conspiracy in front of us with excessive flattery. His words are luxurious and elegant, but unreal and flattering, and only those words and sentences that take off their magnificent disguise and seemingly spring up inadvertently and unintentionally are what we should think about carefully and treat them as valuable historical materials. As long as we see through the nature and essence of the flowery language, we could get a glimpse of the truth and restore the true colors of history.

Under the circumstance, since there are not many historical works about ancient India, '*Harṣacarita*' has a very high historical value. A large number of figures and events, such as Tonghu and Chunhu in Malava, Skandagupta, leader of elephant troops and minister Bhaṇḍi, Rājyavarddhana's death from a conspiracy have been proven by inscriptions and some historical materials. This shows that Bāṇa is not only a *literati* living in the royal palace, but an excellent official historian. The book *Records of the Western Regions of the Great Tang* mainly describes the reign of late Siladitya period, while *Harṣacarita* tells us stories about Siladitya's early life, and both books complement each other. At the same time, *Harṣacarita* presents an all-round and vivid picture of the Indian social lives in Siladitya's time, which involves a wide range of fields like caste, profession, religion, art, cloth, customs etc.

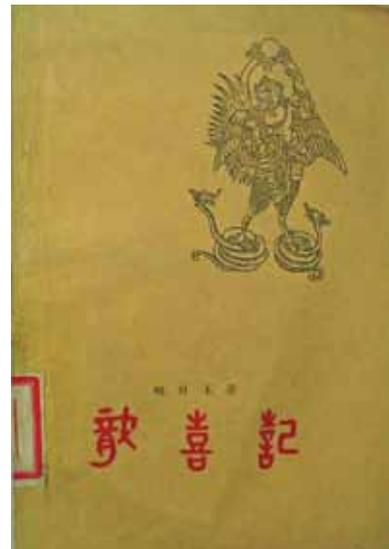
(Zhang Yuan)

## NAGANANDA

Nāgānanda, is one of the representative dramas created by Siladitya based on the legend of Jimutavahana Bodhisattva sacrificing his life to save the son of Naga (snake), and it combines the elements of both Buddhism and Hinduism. The Chinese translation of this epic, done by Wu Xiaolong was published in 1956.

### Synopsis

Siladitya was an excellent dramatist who became famous relatively later when the idiomatic usage of language had developed from simplicity into elaborate and magnificent rhetoric. Nāgānanda was probably written between 611-640 CE, based on the story of Prince Jimutavahana saving the son of a snake at the cost of his own life. Princess Malayavati dreamed one night that goddess Gouri predicted she would get married to King of Vidhyadharas. And



'Nāgānanda', front cover of the Chinese edition

then she fell into love with Jimutavahana, prince of Vidhyadharas, he, in order to express his love to the princess, drew her portrait on a stone seat. However unfortunately, Princess Malayavati misunderstood that the prince already had a sweetheart and was unwilling to marry to her, so she tried to hang herself but was saved by the prince. The doubts were dispelled. In Act III, the two lovers are shown to be happily making preparation for their marriage, but when it goes into Act IV, the comedy turns into a tragedy. Garuda who fed on snakes, wanted to eat Shankachuda, a snake, which overwhelmed his mother with sorrow. Jimutavahana decided to face Garuda in place of Shankachuda and was tragically killed by Garuda. But in the end, with the aid of the Goddess Gouri, Jimutavahana was brought back to life. He later married Princess Malayavati, and inherited the throne and ruled the world.

A Chinese Buddhist Monk Yi Jing in his *An Account of Buddhism from the South Seas*, Volume IV says, “Siladitya created a story based on the legend of Jimutavahana Bodhisattva sacrificing his life to save the son of a snake. Siladitya collected songs about it, played music, and issued an order to compose dances; the songs and music of Nagananda became popular down the ages.”

The saying is used to prove that Siladitya is the author of Nāgānanda. However, if you think carefully about the words used by Faxian, an eminent Chinese monk, you will find the conclusion may not be accurate.

Words used by Faxian include, “Based on the legend”, “collected songs”, “played music” and “ordered people to compose for it,” which all signal that Nāgānanda was created on the basis of materials that already existed at that time, rather being written by Siladitya himself.

During the period that Nāgānanda was written, Siladitya might have done some directorial and editing work. He collected a variety of current writing materials into an organic whole and constructed his own themes to express his own thoughts.

On account of the huge differences between the first three and late two acts, even if Nāgānanda had actually been written by Siladitya alone, the possibility that he just presided over the creation of the book can't be ruled out.

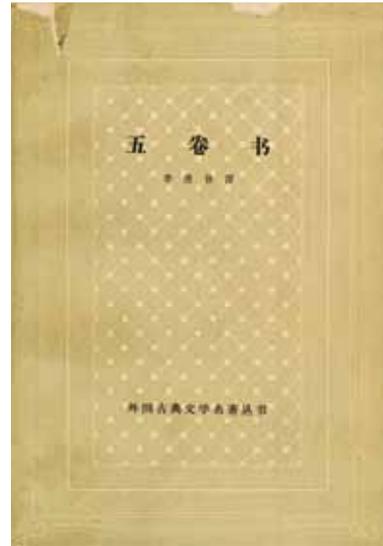
(Zhang Yuan)

## PANCATANTRA

*Panchatantra* is an ancient Indian collection of fables written in Sanskrit. The earliest version was compiled in the 12<sup>th</sup> century, while some of the oldest stories may have existed since 6<sup>th</sup> century BCE, and the earliest text may date back to the 2<sup>nd</sup> or 3<sup>rd</sup> century CE.

## Contents

It begins with a short introduction, saying that a king asks a Brahman to instruct his three ignorant princes who does not like reading, and for their benefit, this Brahman tell stories that constitutes the rest of the *Panchatantra*. It consists of five books. In the first book, titled “The Separation of Friends”, a main story narrates that a lion and a bull were good friends, yet were separated by jackal, which is also interwoven with 30 stories. In the second book, titled “The Gaining of Friends”, the main story relates that a crow, turtle, rabbit and deer become friends and work together to escape from the hunter, and is interwoven with nine stories. In the third book, titled “War and Peace”, the main story narrates that crows and owls are traditional enemies and the crows play tricks and defeat the



'Pañcatantra', front cover of the Chinese edition

owls, and interwoven with 17 stories. In the fourth book, titled “Loss of Gains”, there is one main story as well as another 11 stories. The fifth book, titled “Rash Deeds”, also include a main story and another 11 stories. Together, it includes a total of 83 stories, with five main stories and 78 inter-woven stories. However, the actual number of stories is more than this.

## Features

Besides general characteristics of fables, the *Panchatantra* has its unique points: 1. Structurally, it includes several main stories, each of which in return contains several stories. 2. It is composed in prose and verse, and narrates the story with prose and from time-to-time insert rhythmic verses and epigrams. 3. Most of its stories are animal fables.

## Influence in China

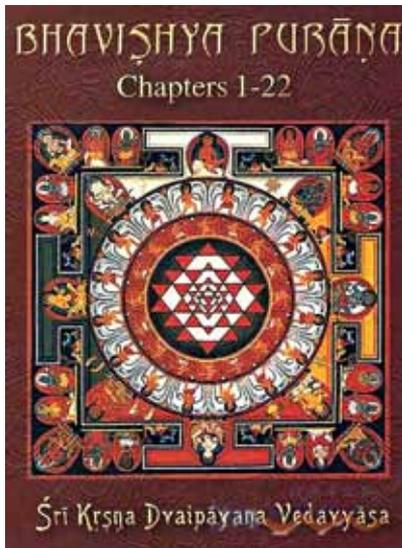
In addition to a worldwide influence, the *Panchatantra* also has a considerable influence in China. Many of its stories are similar to those in the

*Jataka*, which were already translated into Chinese in the 2<sup>nd</sup> or 3<sup>rd</sup> century CE or even earlier, and so, are not foreign to ancient Chinese. Moreover, some of its stories are told in Tibet, Xinjiang Yunnan and Guangxi. Being translated into Mongolian long ago, it is also well-known in Inner Mongolia. In 1930, Xu Dishan gave a brief introduction of the *Panchatantra* and stories in it in his book "Indian Literature". In 1959, Ji Xianlin translated the complete *Panchatantra*, and in the preface and the postscript of the 1979 reprint, he introduced in details its compilation and influence in China. A quite detailed account was also provided by Jin Kemu in *A History of Sanskrit Literature* (1964) and by Huang Baosheng in *Ancient Indian Literature* (1988). In modern times, Chinese scholars on comparative literature and folk literature often use the stories of the *Panchatantra* for comparative study.

(Xue Keqiao)

## PURANAS

Puranas refer to ancient Hindu texts that narrate the history of the universe and appeared after the *Vedas*, *Brahmanas*, *Upanishads* and the two Hindu epics. They are also known as *Pancalaksana*, referring to five subjects recorded in these books: 1. The creation of the universe; 2. Recreations after the destruction of the universe; 3. Genealogy of the gods and sages;



'Bhavishya Purāna', front cover of the English edition

4. The epoch of the Manu's rule; 5. The histories of the patriarchs of various dynasties. After the 7<sup>th</sup> century CE, the *Puranas* kept being enlarged, and someone proposed 10 subjects. However, the basic contents of the *Puranas* are myths and legends, and there are a great number of Puranic texts, mainly including major 18 Puranas and minor 18 Puranas, and the former are more important and widely disseminated, and include the following:

1. **Brahma Purana**, contains about 10,000 verses, first, narrates the origin of the name of the book, the creation of the universe, various epochs under the rule of Manu, genealogy of patriarchs of solar and lunar dynasties, upper world, lower world, stars and the like, then describes the holy places of Hinduism in detail and narrates the legends of Krishna, and lastly, then describes sacrifice rituals, responsibilities of the gods, the stages of the life,



'Samudra manthan (The Churning of Ocean)', a Basohli painting, 1700 CE

Vishnu worship, division of the epochs, and also mentions the Yoga school and Samkhya, which are among the six ancient Hindu schools of philosophy.

2. **Padma Purana** has about 55,000 verses, and is as long as half of the *Mahabharata* and is the longest Puranic texts. It can be divided into five sections (or seven sections in some editions). (1) *The section of Creation* described the origin of its name, and says Brahma was born from a lotus and created the world, then describes the division of time, epochs and various periods under the Manu's rule, genealogy of dynasties, and birth and responsibilities of castes; it also contains names and tales of some holy places, such as devas and asuras churning the Ocean of Milk, Vishnu killing the demon Madhu and turning into a boar to kill the demon Hiranyaksha. It also describes the stories of Shiva, Parvati and Skanda. At last, it mentions the worship of the Ganges and Sun, exhorts on women's fidelity and the poor man's lack of greed. (2) *The section of Earth*, firstly tells that Kashyapa's two wives gave birth to a number of devas and asuras, and then explains, that through the mouth Kashyapa, came reality and non-reality of the world, soul, life and death as well as other philosophical concepts, and then explains the nature of dharma through Vasishtha. In the end it tells a variety of stories about observing and not observing dharma, including Yayati in the *Mahabharata*. (3) *The section of Heaven* begins with a description of Vishnu worship, and then proceeds to narrate the creation of the world, the formation of five elements, India's major mountains, rivers, ancient kingdoms



An image from 'Bhagavata Purana'

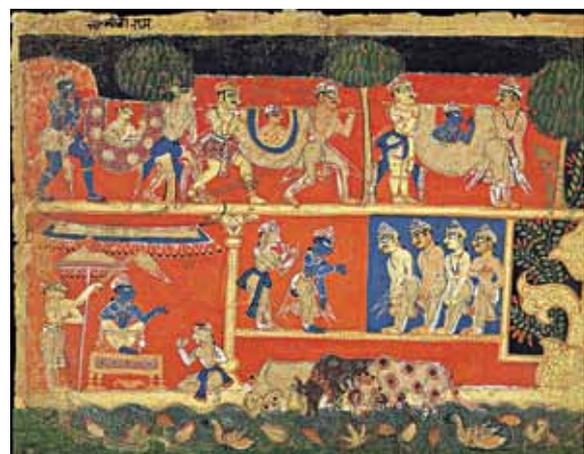
and four epochs, and responsibilities of four castes and four stages of human life and then teaches how to worship Vishnu to purify evils. (4) *The section of Netherworld* mainly offers quite a complete story about Rama but a considerable part is devoted to his father Dasharatha and his two sons; (5) *The final section* is in the form of a dialogue between Shiva and Parvati. It narrates the meaning and effect of Vishnu Worship and then describes the essential knowledge of religion, it goes on to talk about the God of Saturn and Dashratha, the 12 months and relevant rituals and ceremonies, and tells in details the benefits of listening to the *Bhagavad Gita* and eight avatars of Vishnu, and at last, it mentions Vishnu worship and four epochs.

3. **Vishnu Purana**, has about 23,000 verses, consisting of six parts. The first part begins with the origin of the universe, the formation of the Heaven and Earth, genealogy of devas, division of the epochs, as well as the questions about Dharma, sages and the *Vedas*, then answers them one-by-one and narrates a number of myths and legends. The second part starts with descendants of Manu and their rule in seven states, and then gives a special introduction of one of these states, Jambudvipa and Mount Neru located in its centre, mentions ancient Indian states, mountains, rivers, other states as well as the Sun, Moon, stars, seasons, months and the like and ends with tales about Bharata. The third part commences with seven epochs of Manu, gives a forecast for them and then introduces the four *Vedas* and *Puranas* and other texts, responsibilities of four castes, four stages of human life, while interweaving with some stories. The fourth part centres on genealogy of solar and lunar dynasties

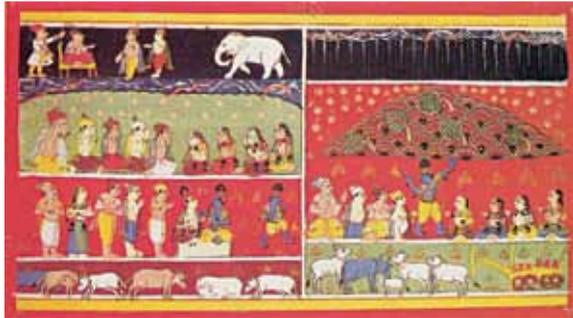
and interwoven with some tales of the kings, such as Rama, Vikramorvasi, Krishna, Yayati and Shantanu. The fifth part offers a thorough story about Krishna. The sixth part begins with the division of four epochs with focus on struggles in the fourth epoch, and then teaches morality, karma, reincarnation, beneficence, religious practice etc. The supremacy of Vishnu is highlighted in the entire book.

4. **Shiva Purana** (or Vayu Purana) has about 24,000 verses, consists of seven sections, which focusses on extraordinary deeds of Shiva, his wives and two sons. It narrates that Shiva is the origin of the universe and from his left Vishnu is born and from his right Brahma is born. He commands Brahma to create the world, and from Brahma, devas and sages come. Shiva is reincarnated as Sati, who gives birth to the daughter of Daksha Prajapati. Sati marries Shiva and burns herself because her father does not invite her husband Shiva to a sacrificial ceremony. Sati is reincarnated as Parvati, the daughter of the king of Himalayas. Kama attempts to make Shiva fall in love with Parvati and thus shot an arrow at Shiva, but gets burned into ashes by the third eye of Shiva. Parvati marries Shiva. It also tells the stories of Skanda and Ganesa as well as explains the meaning of Linga cult and several holy places of Linga.

5. **Bhagavata Purana** (also known as Sukhasagara), has about 18,000 verses and is the most widespread Puranic text in India, consisting of 12 sections, which are subdivided into chapters. The first section begins with an account of merits and virtues of Vishnu, mentions 24 avatars of Vishnu, and then describes the situation after the great battle as told in the *Mahabharata*. The second section describes the creation of the world and avatars of Vishnu. The third section praises Krishna, and tells in details the creation of the world and two avatars of Vishnu. The fourth section describes the genealogy of the first Manu, tales of Shiva, and legends of pole star and stories of some pious Vishnu



'Bhagavata Purana-Royal Tour of Krishna', first half of 16th century CE



Painting showing Krishna lifting the Govardhan Mountain

worshippers. The fifth section begins with the relations between family life and spiritual liberation as well as stories of several kings, and then describes seven lakes on the earth, the Sun, the Moon and stars in the sky, realms under the earth and hells. The sixth section describes the achievements of some Vishnu worshippers. The seventh section focusses on the lion-man incarnation of Vishnu. The eighth section narrates that a king is cursed and turns into an elephant, but ascends to the heaven for worshipping Vishnu, and also narrates tales of Vishnu turning into turtle, dwarf and fish. The ninth section describes the genealogy of the seventh Manu, whose descendents are divided into two parts, with his son founding the Solar Dynasty and his daughter in Lunar Dynasty, and stories of several kings of these two dynasties are also told. The 10<sup>th</sup> section is the longest, and offers an elaborate account on the life of Krishna. In the 11<sup>th</sup> section, Krishna accomplishes his mission and ascends to the heaven. The 12<sup>th</sup> section describes the genealogy of the kings in the struggle after Krishna dies, various social evils and the destruction of the world, and tells people to listen to the deeds of Vishnu and to meditate on Vishnu so as to be liberated ultimately.

**6. Narada Purana** has about 25,000 verses and is a handbook about the Vishnu sect. It consists of two parts. The first part describes the origin of the world. Narayana (ie Vishnu) is the origin and from his right Brahma was born. From the middle Rudra and from the left Vishnu were born. He created the world in the form of Brahma, protects it in the form of Vishnu and destroys it in the form of Shiva. It then goes to explain karma, Vishnu worship, ethics and rites, knowledge and religious cultivation, and is interwoven with many legends and myths. The second part begins with rites, taboos, education, mathematics, grammar, astronomy, phonology and ends with how to worship Vishnu and his incarnations.

**7. Markandeya Purana** has about 9,000 verses. It may be the oldest Puranic text, though it contains something of later times as well. Indra, Agni and Surya, rather than Vishnu and Shiva, have a

prominent place in this text and many tales are closely related to the *Mahabharata*, including the tale of Goddess Durga killing the demon, which is included in the book at later times. Like other Puranic texts, it also describes seven states, Manu periods, castes, life and death, heaven, hell, morality and rites.

**8. Agni Purana** has about 15,000 verses and starts with the stories of Shiva's 10 incarnations and then the Linga (Shiva) and Durga worship, and the rest covers a variety of subjects, including politics, warfare, law, *Vedas*, *Puranas*, medicine, verses, grammar, astrology, rituals, astronomy, geography etc. It has certain association with esoteric Buddhism and gives a prominent place to rules concerning how to draw mandala, to pray, to build a temple and to place various statues in the temple.

**9. Bhavishya Purana** has about 14,500 verses, and its name suggests, it is a book forecasting the future, but actually it is quite disorderly, and might not be the original text. It has three sections. The section of *Brahma* begins with the description of the creation of the world, perhaps being derived from the *Manu Smrti*, and then discusses epochs, castes and duties of women. The section of *Pratisarga* focusses on kings and their deeds, covering kingdoms and kings in India and even in China, and at the last part of this section, several Muslim rulers are mentioned, including Timur, Humayun and Akbar. This indicates that it was compiled at a much later time, no earlier than the 16<sup>th</sup> century, since Akbar died in 1605. The section of *Uttara* describes various sins and the horror of the hell as well as sacrificial rituals, offerings, prayers and incantations, teaching people how to attain liberation and ascend to the heaven.



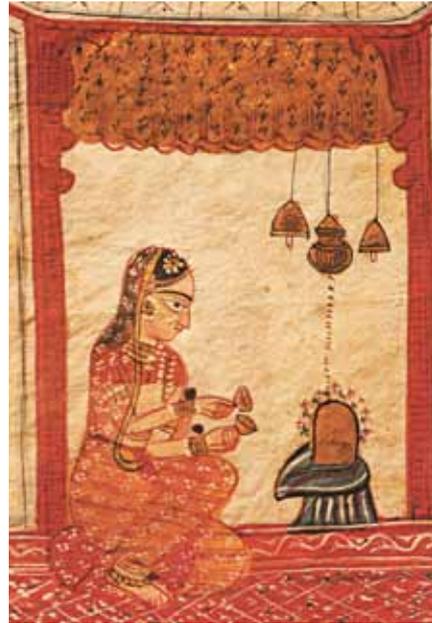
Mount Sumeru, regarded as the centre of the universe  
 by Hindus and Buddhists

10. **Brahmavaivarta Purana** has about 18,000 verses, consisting of four parts ie *Brahma*, *Prakriti*, *Ganesh* and *Krsna Janma*, separately describing the creation of the world and tales of five goddesses, Ganesa (son of Shiva and Parvati) and Krishna, with the focus on the tales of Krishna.

11. **Linga Purana** has about 11,000 verses, consisting of two parts. The first part describes the creation of the universe, attributing its origin and supreme master to Shiva and also narrates Shiva's 28 avatars as well as Linga worship, astronomy, geography, genealogy of the kings etc. The second part contains tales about Linga and introduces yoga as a method for a unity between individual soul (atman) and ultimate soul (Shiva).

12. **Varaha Purana** contains about 24,000 verses, focusses on prayers, rituals, practices, daily behaviours of the Vishnu sect and is interwoven with a number of myths. It also describes the holy places of the Vishnu sect and tales of Shiva and Durga.

13. **Skanda Purana** is alleged to have about 81,000 verses, but the original text is lost and existing copies are quite chaotic. Generally, it is considered to include six books and 50 sections, but this is not conclusive. One edition is divided into six parts: (1) *Mahesvara* narrates how Shiva wreaks havoc at the sacrifice held by Daksha Prajapati and defeating all devas, including Vishnu, Brahma and Indra, then tells the tales of Rama, Ravana and the churning of the Ocean of Milk, and at last, Shiva worship is discussed. (2) *Vishnu* begins with Vishnu turning into a boar, then describes the effect of pilgrimage and bath in the sacred river. It then goes to discuss the study of the *Puranas* and different effects of worshipping Vishnu in different months. It also mentions Ramanuja, a Vishnu philosopher in the Medieval Ages who died in 12<sup>th</sup> century CE. So, this part might be compiled quite late and was forcefully included by the Vishnu sect. (3) *Brahma* mainly introduces some holy places and describes how to be liberated by experiencing Vishnu. This is connected with the Hindu piety movement in the Middle Ages, so, it might be compiled late as well. (4) *Kasi*, also known as Benares (present-day Varanasi), may be an original part of this *Purana*. It lists holy Hindu places and benefits of pilgrimage to these holy places, and then focusses on introducing Kasi and Shiva sites in Kasi. (5) *Avantya*, mainly introduces sacred sites in Avantya, an ancient city and centre of culture (present-day north of the Narmada River and Ujjain in central India), and uses some stories to demonstrate the benefits of pilgrimage to these places. (6) *Rewa*, is the name of a sacred river, which is also known as Narmada River and located in the south of Vindhya, flows from east to west into the Arabian Sea. It mainly



Worship of Linga and Yoni, an Indian painting

focusses on miracles, myths and legends related to this sacred river.

14. **Vamana Purana** has about 10,000 verses, describes avatars stories of Vishnu and focusses on Shiva sites, Linga worship and tales of Shiva, Parvati, Skanda and Ganesa.

15. **Kurma Purana** has about 17,000 verses, focusses on praising Shiva, narrating avatars stories of Shiva, introducing Shiva sites and telling people how to know Shiva through meditation and to acquire the supreme knowledge through pious rituals.

16. **Matsya Purana** has about 14,000 verses and is deemed as a very old text that also contains later additions. Many of its stories, such as Pururavas, Vikramorvasi, Yayati, described the battles between devas and demons, the churning of the Ocean of Milk and Savitri, are consistent with the *Mahabharata*. Like other *Puranas*, it also describes the major 18 *Puranas*, nine celestial bodies, seven states, four epochs, avatars of Vishnu, Vishnu killing the demon, birth of Mars, genealogy of dynasties, responsibilities of the kings, family rituals, ceremonies, religious festivals, astrology, dream interpretation, law, morality and the like.

17. **Garuda Purana** has about 19,000 verses, consists of three parts: (1) *Karma* introduces medicine, worship, law, astronomy and geography; (2) *Dharm* describes life and death, karma, liberation and funeral rites; (3) *Brahmam* tells the supremacy and sacred places of Vishnu. But, some editions directly divide the book into 18 chapters. Chapters 1-4 describe horrors of hell and evils leading to hell. Chapter 5 explains the supremacy of Vishnu and the meaning of following the dharma.

Chapters 6-7 deal with karma, samsara, 10 avatars of Vishnu, and means of being liberated from samsara. Chapters 8-11 introduces sacrificial rituals for the dead. Chapter 12 describes the size of the hell. Chapter 13 discusses human pulses and veins and ways of meditation. Chapter 14 tells how to be eternally freed from sufferings in this world. Chapter 15 introduces some knowledge about medicine and healthcare. Chapter 16-17 introduce the meaning and ways of Vishnu worship, and Chapter 18 describes the creation of the universe, devas and demons.

**18. Brahmanda Purana** now exists with about 12,000 verses as the original text has already been lost. It contains hymns and legends, covering the creation of the world, genealogy of the sages, history of kings, the Manu periods, deeds of outstanding figures, continents in the world, seven holy mountains, celestial bodies, constellation, avatars of Vishnu and fights between devas and demons etc.

Some contents of the Puranas were introduced into China along with Buddhist texts, among which, for instance, Shiva, Vishnu and Brahma appear as guardians, and after 7<sup>th</sup> century, under esoteric Buddhism, even their spouses and carriers are given a place in the temple as well as in the mandala. Some of their avatars became very influential in China. For example, Mahakala, who evolves from Shiva, had a great influence on China in the 13<sup>th</sup> and 14<sup>th</sup> centuries, and up to now, is still worshipped among Tibetans, Mongolians, Bai people and other ethnic groups. In modern times, a brief introduction was offered by some Chinese scholars, for example, by Xu Dishan in *Indian Literature* (1930) by Jin Kemu in *A History of Sanskrit Literature* (1964), by Huang Baosheng in *The Literature of Ancient India* (1988) and by Ji Xianlin (chief editor) in the *Ancient Indian Literature* (1991) and Wang Xiaodan translated some myths and legends, which were included the 4<sup>th</sup> Volume of the *Oriental Myths and Legends* edited by Xue Keqiao (1999).

(Xue Keqiao)

## PADMAVAT

*Padmavat* is a representative work of the 'Bhakti Kaal' of the 'Nirguna School' of Devotional Literature in medieval India, also translated as *Padmāvat*, a long love narrative poetry created in Hindi Avadhi dialect by Malik Mohammad Jāyasī, a devotional poet of Sufi. The poetry was created in Persian Masnavi style, and includes more than 600 sections, 18 lines for each section, altogether over 11,000 lines. The poetry has several editions in circulation, of which '*Jāyasī Granthāvalī: Padamāvati Ṭika Sahita*', the proofreading edition of Rajnath Sharma, is most complete and deliberative. Main story: Singhala Dvīpa had a very beautiful princess

named Princess Padmini. Cittaoura's Crown Prince Ratnasena learned about Princess Padmini from her parrot, so he dressed himself up as a hermit and manages to see the princess. After experiencing all kinds of sufferings, he finally meets the princess and marries her with the help of the great god. After that, the couple lived happily. But, the prince's first wife Nāgamatī was sad in Chittor, so she sent a bird carrying a letter to the prince evoking him to think about his homeland. And so Ratnasena takes Padmini with him and returns to his kingdom. Rāghava Cetana, a Brahman tells this news to the Muslim ruler, Alauddin in Delhi. Alauddin sends troops to attack Ratnasena in order to kidnap the princess. He fights bitterly with Ratnasena for eight years and is able to capture and bring him to Delhi by deceit. The princess comes up with a plot to save her husband, and leads the soldiers of Ratnasena to Delhi and saves him. Afterwards, Ratnasena goes to war with a neighbouring state whose king also coveted the beautiful princess. In the end, both die in battle. The princess is forced to burn herself in Sati when Alauddin comes to attack again.

*Padmāvat* is a widely circulated story among Indians as it absorbs the elements of Indian folk literature and classical literature, integrates folktales and historical stories, emphasises that god loves and expresses the tolerant and equal thoughts of Islamic Sufi.

Studies on *Padmāvat* in China started in 1980s. *India Hindi Literature History* (1987), *A History of Ancient Indian Literature* (1991) and *Indian Religious Literature in Medieval Times* (2011) have introduced the life story and creation of Malik Mohammad Jāyasī and the contents, artistic characteristics, religious thoughts and influence of *Padmāvat*. Xue Keqiao, a researcher of Chinese Academy of Social Sciences published his dissertation, *Malik Mohammad Jāyasī and Lianhua Gongzhu Chuanqi—On Hindi Sufistic Literature in Medieval Times* on the first edition of *South Asian Studies* in 2004 to analyse and discuss Malik Mohammad Jāyasī and '*Padmāvat*'.

(Ren Jing)

## RAMACARITAMANAS

*Rāmacaritamānas* is a representative work of the 'Rama Branch' of 'Saguna School' of Devotional Literature in medieval India. It is a long narrative poem recomposed in Hindi Avadhi dialect by the devotional poet Tulsīdās (1532-1623), based on the great epic '*Rāmāyaṇa*' and the '*Adhyātmārāmāyana*' written by disciples of Ramananda.

The poem tells stories about Rāma, one of the incarnations of Mahavisnu, based on the dictation of three people and the retelling of three listeners. The poem is composed of 24,000 eulogies that are divided into seven sections, namely *Bālakāṇḍa*,

*Ayodhyākāṇḍa*, *Aranyakāṇḍa*, *Kiṣkindhākāṇḍa*, *Sundarakāṇḍa*, *Laṅkākāṇḍa* and *Uttarakāṇḍa*.

Main story: After King Daśaratha of Ayodhyā held a sacrificial ceremony to pray for children, his three queens gave birth to four sons. The oldest son Rāma was intelligent and knowledgeable, and had both integrity and ability when he was still a child. When he was about 15 or 16 years old, he attended a ceremony for choosing a spouse and married Sītā, daughter of King Janaka. King Daśaratha had intended to pass the throne to Rāma, but was forced to send Rāma into exile for 14 years, as he had made

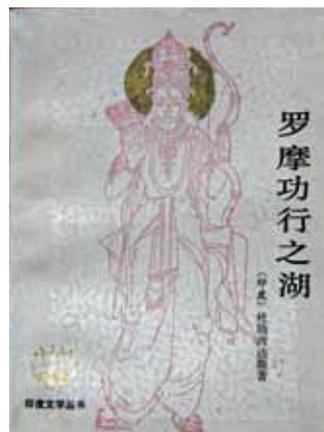


Indian miniature painting depicting Hanuman, the Monkey God, paying obeisance to Lord Rama

a promise to one of his wives. Rāma was obedient to his father and took his wife and his younger brother Lakṣhmaṇa into the woods. In the woods, Rāma displeased Śūrpaṅkhā, the younger sister of Rakshasa Raja Rāvaṇa of Laṅkā, which led to a series of problems. But Rāma defeated Rāvaṇa with the help of Hānumāna and his army and saved Sītā. The couple was reunited ultimately. After the end of the exile period, Rāma returned home on a carriage made of clouds, took the throne and established the Rāma Dynasty. Since then, he started to rule the state and people started to live and work in peace and contentment.

*Rāmcaritmānas* describes Rāma as a figure whose divinity is higher than human nature, expressing the poet's piety and fidelity to Rāma. This is not only a literary work but also an ancient religious book. It is widely sung and has a far-reaching influence in India, especially in north India.

Chinese translations and studies of *Rāmcaritmānas* started in 1980s. Liu Anwu with the



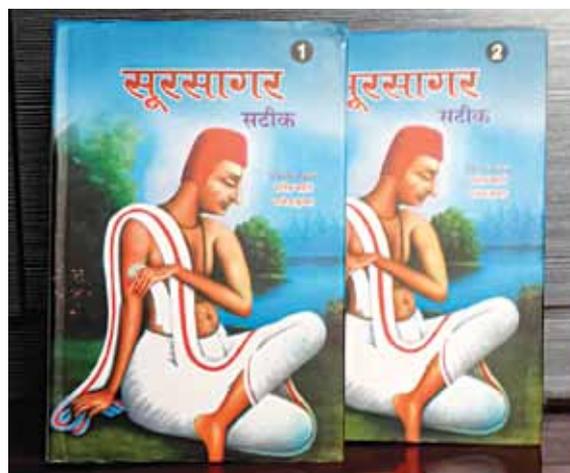
'Ramacharitmanas', front cover of the Chinese edition

Department of Oriental Languages and Literature of Peking University published his dissertation *Medieval Indian Great Poet Tulsidas and His Work Rāmcaritmānas* on *South Asian Studies*, Edition 2 in 1983 and gave a detail introduction of Tulsidas and his work *Rāmcaritmānas*. After that, *India Hindi Literature History* (1987), *A History of Ancient Indian Literature* (1991) and *Indian Religious Literature in Medieval Times* (2011) have also introduced the lifetime and creation of Tulsidas, and the contents and influence of *Rāmcaritmānas*. The complete Chinese translation of the poem was translated by Jin Dinghan with the Department of Oriental Languages and Literature of Peking University and was published in 1988.

(Ren Jing)

## SURSAGAR

Sūrsāgar (Ocean of Music), one of the magna opera of the devotional (Bhakti) literature in medieval India. It is a collection of poems in Braj Bhasha (a dialect of Hindi), also considered as an important classic of the Hindu Religion. 'Sūrsāgar'



'Sursagar', front cover of the Hindi edition

was composed by Sūrdās, a blind poet who lived between 15<sup>th</sup> and 16<sup>th</sup> centuries. The accurate time of 'Sūrsāgar's' composition remains uncertain. The earliest manuscript is acknowledged to be edited in 1573. Based on the Sanskrit sacred text *Bhāgavata Purāna*, the collection depicts stories of Krishna, one of the avatars of the god Vishnu. According to different editions, the length of the collection varies from hundreds to thousands of poems.

The synopsis of 'Sūrsāgar': Krishna was born into the Yadava clan. His parents suffered persecution from his maternal uncle, the King Kamsa. Therefore, Krishna was raised by the cowherd couple Nanda and Yashoda. The child Krishna was, on one hand, naughty and played a lot of mischievous pranks. On the other hand, as an avatar of Vishnu, he subdued and killed a number of demons, protecting the cowherds. As a youth, Krishna flirted with many 'gopis' (wives and daughters of the cowherds), from which a lot of erotic verses came into being. At the age of 16, Krishna returned to his birthplace Mathura and slew the wicked King Kamsa. Thus, he rescued his birth parents, and later himself became the regent. After sometime, he decided to move his kingdom to Dvaraka and there he achieved greatness and immortality.

'Sūrsāgar' portrays different images of Krishna during years of his growing up. It is considered as the representative work of Krishna-bhakti, which belongs to the Saguna school of the Bhakti movement in medieval India. Expressing the ardent devotion and affection towards Krishna, 'Sūrsāgar' is enormously influential and widely popular in north India.

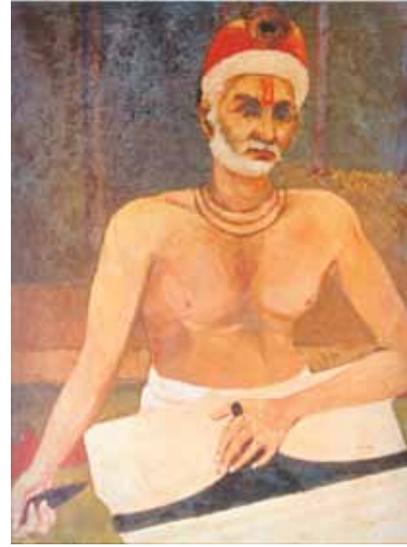
Study on 'Sūrsāgar' in China started in the 1980s, when for the first time in China, Professor Liu Anwu of the Department of Eastern Languages at Peking University published his essay 'Sūrdās, the Mahakavi of 16<sup>th</sup> Century India in Foreign Literature Studies', introducing the poet Sūrdās' life and his work 'Sūrsāgar' in detail. Henceforth, in 'History of Hindi Literature in India' (1987), 'History of Ancient Indian Literature' (1991) and 'Indian Religious Literature in Medieval Times' (2011), several verses of 'Sūrsāgar' were chosen to be translated into Chinese, along with the introduction of Sūrdās' life and works. In 2011, the project of 'Translation and Study of Sūrsāgar', led by Professor Jiang Jingkui of the Department of South Asian Studies at Peking University, was approved as the major project of key research institute of social science and humanities, Ministry of Education of the People's Republic of China. For Chinese academia, it is another major project focussed on medieval Indian literature after the Chinese translation of 'Rāmcaritmānas'. The project is in progress at present.

(Jiang Jingkui)

## KABIRGRANTHAVALI

*Kabir Granthāvalī*, corrected edition of the works of Kabir (also known as Kabirdās), poet of the Saguna School of Bhakti Movement in medieval India. The book was published by Nāgarī Pracāriṇi Sabhāin in 1928 and edited by Śyāmasundar Dās, the then director of the Hindi Department of Banaras Hindu University.

The master copy is two hand-copied books of Nāgarī Pracāriṇi Sabhāin and the contents differ from the works of Kabir in Sikh canon 'Ādi Granth' and Kabir Panth canon 'Bijak'. The book includes more than 1,000 pieces of poems, mainly in three types namely dohā, pada and ramainī, and reflects Kabir's philosophical, religious and social perspectives of standing for the belief in one god,

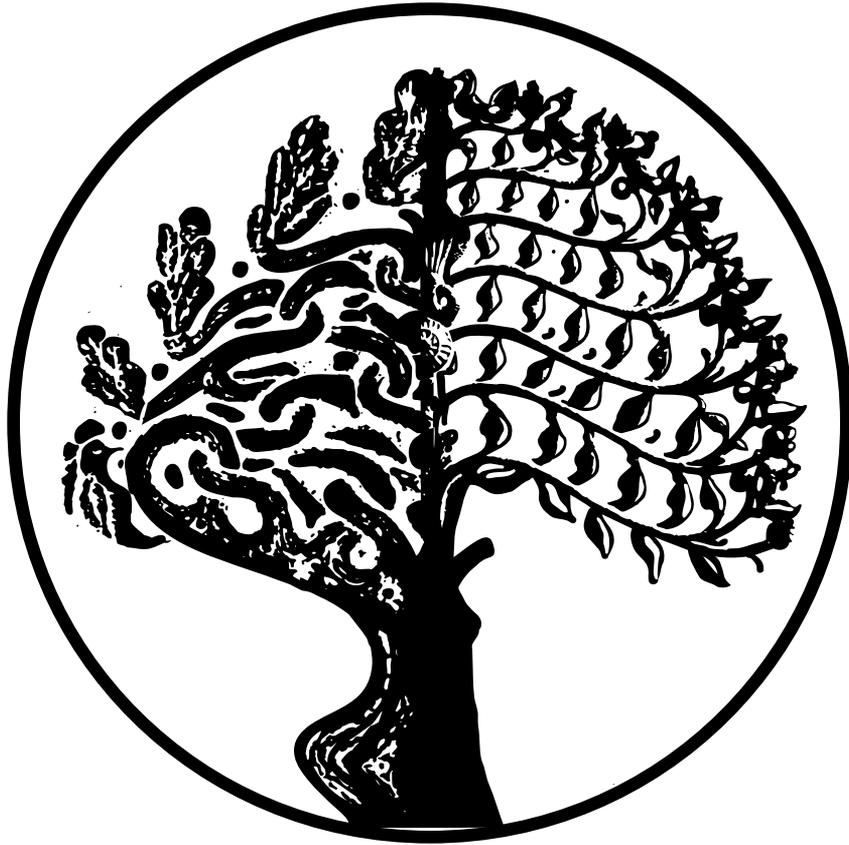


Kabir

the supreme existence of having no form and no attribute, and the belief in god with wisdom and devotion on the one hand and opposing canon and religious ritual as well as the authoritativeness of Brahman on the other. The book has been gradually recognised as an authoritative master copy by the academic community by virtue of its accurate collation and comprehensive works included. It has been republished many times, and follow-up academic studies are mostly conducted based on it.

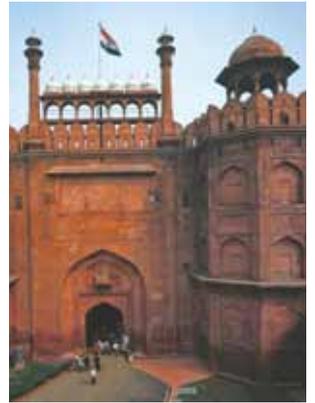
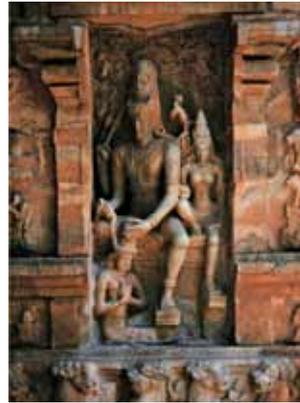
Liu Anwu published his dissertation *Introduction to Indian Hindi Literature on Foreign Literature*, Edition Z1 in 1986, and introduced Kabir and his works. *India Hindi Literature History* (1987) and *A History of Ancient Indian Literature* (1991) also introduce and select some of his representative works. *Indian Religious Literature in Medieval Times* (2011) gives further introduction of Kabir and *Kabir Granthāvalī*, and selects about 70 pieces of poems of Kabir to analyse his religious thoughts and artistic value.

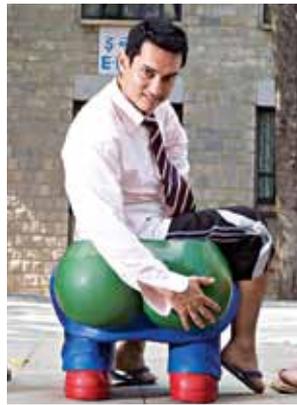
(Zhang Minyu)



# VIII

## VISUAL AND PERFORMING ARTS



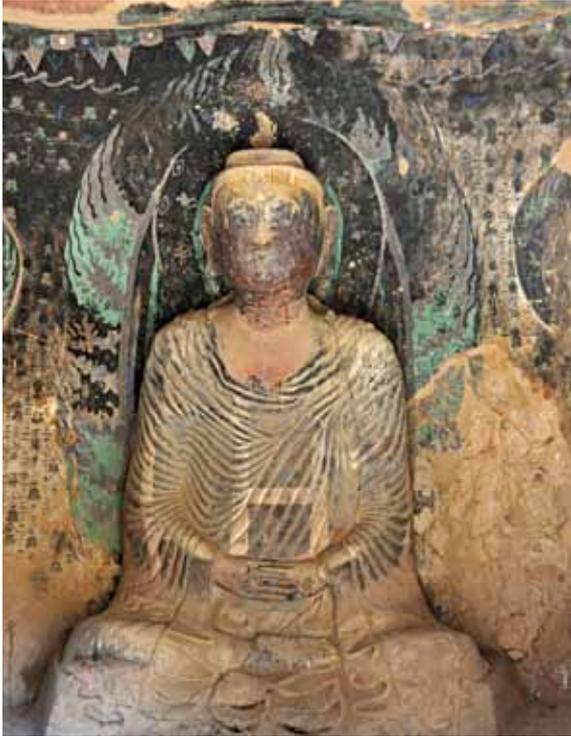


VISUAL AND PERFORMING ARTS



# VISUAL AND PERFORMING ARTS

## OVERVIEW



*A rock cut grotto of a Buddhist image at Bingling monastery at Yongjing county in Gansu Province, dating from the northern Zhou Period (557-581 CE).*

India and China are two great powers of art, which have both created various types of colourful art forms and formed long-lasting and profound traditions. They are also ancient civilisations of the world whose cultural traditions have not been broken since antiquity. Due to the adjacency of geographical location, similarity of psychological feelings and constant human communication, the art exchange between the two countries can be traced back to the beginning of the Christian era. In ancient times, Buddhism was the main medium of exchange, with India having exported more while China imported in vast measure. As D D Kosambi, a famous historian in India, said in chapter V of *Ancient Indian Culture and History of Civilization* that things related to Buddhism, such as art and architecture in Burma, Thailand, Korea, Japan and

Tibet of China, and even world art, will be inferior without the theme of Buddha influenced by India. This is true. In modern times, due to government support, such exchanges are more extensive, frequent and regularised. Art exchange between India and China is brilliant in mutual influence that can be substantiated by records and documents; it is the only one of its kind in the history of human cultural exchanges.

In history, there are four main channels of Art exchange between India and China ie, Xiyu (Western Regions) channel, Yunnan-Burma channel, South China Sea channel and Tang Dynasty-Tubo (Tibetan regime in ancient China) channel. Xiyu (Western Regions) channel starts from the ancient city – Chang'an (present day Xi'an). With Yangguan and Yumenguan passing westward, along the north and south road of Tarim Basin, via Khotan, Yarkand, Yanqi and Qiuci, over the Pamirs, it enters northwestern India, or connects with Europe. This channel is also called the Silk Road. Xiyu (Western Regions) channel is not only a trade route, but also the main channel of cultural and artistic exchange between India and China. Yunnan-Burma channel starts from Sichuan and Yunnan areas in southwest China, via Burma, leads to Assam and Bangladesh



*Indian goddess Saraswati holding the musical instrument Veena*



(Left) The torso of a dancing male in limestone, dating back to 3000 BCE, now preserved in the National Museum of India, New Delhi.  
(Right) A dancing female in bronze, dating back to 3000 BCE, now preserved in the National Museum of India, New Delhi.

in northeast India. Yunnan-Burma channel has been opened before Zhang Qian's diplomatic mission to the Western Regions and it is a very important channel with superior natural conditions and relative safety. South China Sea channel is also called Marine Silk Road. It starts from Guangzhou and Quanzhou in the southeast coast of China, via Strait of Malacca, Malaysia, leads to Tamil Nadu in southern India. This channel has been opened in Western Han Dynasty, making up for the deficiency of the India-China land traffic. Tang Dynasty-Tubo (Tibetan regime in ancient China) channel starts from Chang'an, via Qinghai-Tibet Plateau and across the Himalayas and leads to Nepal and India. These four channels have even made lasting and significant contributions to India-China traffic and art exchange in history. These are still playing an important role today.

#### Indian Music

Since the period of Indus Valley Civilisation, there have been carvings showing dancing with music, on which there are musical instruments such as flutes with seven holes. Since Vedic Age, Indian music at least has more than 3,000 years of history. Ode in *Rigveda* appearing around 1500 BCE can be regarded as the earliest lyrics. *Samaveda* is a song book of ancient times and is used by priests singing during sacrifices. Indian music probably originated from religious sacrificial ceremonies.

Music is sacred in Indian people's lives and minds. Ancient books show that India has had professional singers and accompanists since the ancient times, and their image can be found in some carvings around the Christian era. During Vedic Age, string instruments such as Veena and wind instruments such as flute have been made and they are the origin of some Indian national musical instruments commonly used now. Probably in the late Vedic

Age, Indian musicians changed the tetrachord into heptachord, and the description of heptachord can be found in *Atharvaveda*. In the epic period, music received rapid development under the support of the royal family. Around the Christian era, music changed from the elements of religious ceremonies into a highly secular art. In terms of music theory, in addition to the heptachord, seven musical modes also appeared in India. *Natyasastra* not only summarised the drama theory, but also was the earliest Indian literature of music theory. Up to now, many Indian musicians still follow the music rules formulated by Bharata.

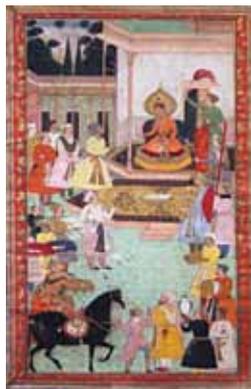
*Raga* is a unique feature of Indian music. It refers, specifically, to the tune framework with musical mode in Indian classical music. Each *Raga* has five *Ragini*, and a total of 36 combinations of tunes. The specific *Raga* and *Ragini* can only be sung in specific season or at a certain time of the day to express the special emotion or mood i.e., to show nine "tastes" of traditional Indian aesthetics. Therefore, Indian music has the distinct characteristics such as beautiful melody, being delicate and exquisite, and changing. Initially, Indian classical music was a system, but has gradually been divided into two major schools in the process of development, namely the Hindustani music and Karnataka music.

#### Dance

Among the Indus civilisation relics unearthed in Mohenjo-daro and Harappa, there are bronze statues of female dancers and stone statues of male dancers. According to legends, Shiva, who is one of the three gods of Hinduism, is the earliest ancestor of Indian dance and is capable of 108 kinds of dance. The universe is in the periodical destruction and renewal under his dance. His *Nataraja* is quite famous. Indian dance also probably originated from religious sacrificial ceremony. The early professional dancers would please the gods by dancing during the sacrifice. But dance as an art has at least 3,000 years of history in India. Before Bharata wrote *Natyasastra*, Indian dance had prospered and matured. According to *Natyasastra*, dance is the indispensable content of all important celebration. *Natyasastra* set rules for



A hunting scene in rock painting at Bhimbetka in India



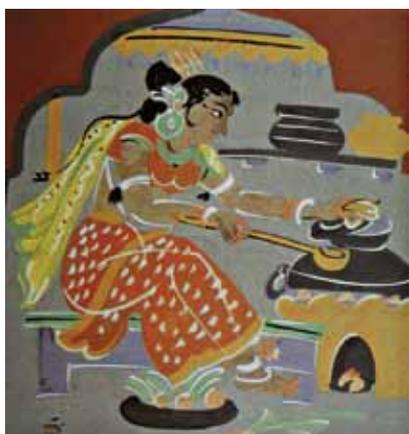
(Left) A mural painting depicting the return of the Buddha back home, on the rear wall on the left hand side of the main prayer hall of Cave number 17, at Ajanta caves in India. (Right) A painting from the Mughal period in India. Badshah Akbar listening to administrative affairs, now preserved at the Victoria State Art Gallery of the International Centre at Melbourne in Australia.

Indian classical dance and is still the theoretical source of all Indian classical dance forms.

Indian classical dance is divided into north and south systems, and seven schools. Due to historical and social change. Each kind of dance form has its unique skills after evolution, but they still have some common aesthetic principles and technique characteristics, and all originated from Hindu mythology. Among those Indian classical dance schools, the largest and most widespread dances include *Bharatanatyam*, *Kathakali*, *Manipuri*, *Kathak* etc.

### Indian Painting

Art of painting in India originated from the original line drawing. These line drawings exist in caves, therefore it is also called rock paintings. Rock paintings of India lasted from the middle period of the sixth millennium to the early centuries of the Christian Era. These rock paintings mainly portray hunting scenes and all kinds of wild animals, as well as human dance or funeral scene. In late period, rock paintings showed more of the contents about human life such as horse riding, riding elephants



A painting of a woman preparing food by Nandalal Bose

and war and also have symbols about witchcraft and reproduction worship.

Ajanta frescoes are the mature and model masterpieces of Indian classical painting. Their subjects were mainly Buddha Jataka story and Buddha's story. Early frescoes were created around mid-2<sup>nd</sup> or 1<sup>st</sup> century BCE and the most late frescoes were created after 475 CE. These frescoes abided by the rules of six elements of Indian traditional paintings. They belong to the fine quality works of Indian traditional painting, and pay attention to expressing emotion. Two dominant aesthetic emotional keynotes were used to express 'love' for worldly emotional life and 'sympathy' for religious emotion. In these caves, painting spread around the cave walls, pillars and patios. Ajanta frescoes have had a significant impact upon the local art of painting in India, and grottoes frescoes in Dunhuang and Yungang in China.

During the reign of Mughal Dynasty, Indian art of painting witnessed a boom again. There were numerous miniature works, reaching the climax of art renaissance. Such painting type, which is called the Mughal miniature, was mainly popular in the palaces of Mughal Dynasty. All emperors of the Mughal Dynasty were fond of warm colours and meticulous brushwork. So Mughal miniature has many similarities with Chinese traditional realistic and heavy-colour paintings. During the reign of Aurangzeb, Mughal miniature began to fade in popularity.

Since the 19<sup>th</sup> century, due to the introduction of western learning to the east, Indian painting also received influence from western painting theory and works, and had many slow and significant changes in aspects such as types, skills and style. The basic skills and scientific processing in the effects of light, body proportion and perspective of western paintings attracted the attention of Indian painters. From the middle of the 19<sup>th</sup> century to India's independence in 1947, Indo-European academism had been in the dominant position in the Indian art circle. At the same time, under the cultural background of the Renaissance in Bangladesh, the Bangladesh Painting School with its leader, Rabindranath Tagore, emerged in the early 20<sup>th</sup> century. It called for resisting the art education of colonialism, and advocated the inheritance of Indian artistic traditions represented by Ajanta frescoes and Mughal miniature. Nandalal Bose was the representative painter of Bangladesh Painting School. And the poet Rabindranath Tagore was another important painter in modern India. He started painting after the age of 60, with more than 1,500 works. He has repeatedly held personal exhibitions in western countries, winning high praise. Because his paintings and art theory played

the pioneering role and exerted great influence upon Indian modern art, he was honoured as one of the pioneers of Indian modern art.

Since India's independence, many Indian painting schools blossomed, including many prominent art schools such as expressionism painting, surrealism painting, Neo-Tantra Art and others. Under each school, there were a number of important painters. They had wide horizons and increasingly mature painting techniques. New works paid attention to show the real life and personal feelings in the modern society. Indian painting not only inherited the tradition, but also began to innovate and show a thriving vitality.

**Indian Carving** Maurya Dynasty, founded in 4th century BCE, was an unprecedented huge Empire in the history of India. Indian carving obtained great development during this period. In Mathura and other centres of ancient civilisations, people successively discovered more than 20 huge stone Yaksha statues. Yaksha was one of the gods in Hindu mythology, and under the worship of folk religion. Carving during the Maurya Dynasty held a special important position in Indian art history. During this period, stones were widely used in building and carving in India. In 3rd century BCE,



*Engravings on the main northern gate of the Sanchi Stupa in India*

carving flourished the most in India. And in this period, the monumental monolithic pillar built by Ashoka was the model of stone carving works. They were carved from the monolithic sandstones, with the height of 12-15 mt and weight of about 50 tons. The art essence of Ashoka stone pillar was embodied in its head. The Lion Capital of Ashoka discovered in Sarnath was the most important and famous. The stone pillar was originally built by Ashoka in Sarnath in memory of Sakyamuni's very first teaching at Sarnath, standing for the pillar of the universe, and its head was selected as the national emblem of the Republic of India in 1950. Huabiao, the ornamental column used in traditional Chinese architecture, was obviously influenced by the Ashoka pillar.

The railing and gate of Buddhist architecture in Buddhist holy land such as Bharhut, Gaya and Sanchi were very important carvings after Maurya Dynasty.

Sanchi Pillar Relief was the most representative one, and these works were created in the early Andhra Dynasty from 1<sup>st</sup> century BCE to early 1<sup>st</sup> century CE, being surrounded by stone railings and stone gate in four directions. Pillar relief was to show Buddha's *Jataka* story and Buddha biography story. But at that time, there was no Buddhist statute, so wheels, footprint and Bodhi leaves were used to represent the Buddha in the technique of symbolism. The carvings of the Great Stupa at Sanchi had large scale, fine skill, exquisite cutting technique and mature modeling and was a rare masterpiece.

In the middle and later periods of 1st century CE, Indian Buddhist carving art changed rapidly under the influence and interactions of foreign cultures such as from Persia, Greece and Rome. Figure modeling gradually replaced the symbolic expression of the Buddha. Sakyamuni was against idolatry during his lifetime, but in late 1st century CE, the carving and building of Buddha statue have become very important for Buddhist worship. Two carving schools – Matula and Gandhara have even carved Buddha. During the early period (1st-3rd centuries CE), Gandhara Buddha was greatly influenced by Greek carving. They were mainly schist stone carving, and Buddha image was like the Greek sun-god – Apollo; therefore, they were called the Hellenization Buddha statue. Two Bamiyan Buddhas destroyed by the Taliban regime in early 2001 CE were the most magnificent Gandhara Buddha statues. Later, Gandhara Buddha statues were gradually localised, with Indian style and was built by clay. Gandhara Buddha statues were introduced in China, Korea and Japan via Central Asia, and provided the model for art of Buddhist statues in East Asia, exerting profound and great influence.

During the Gupta Dynasty, with the revival of Hinduism, the carving of Hindu gods has grown into a general trend. In India's famous Ellora Caves, 17 of the 34 caves were Hindu carving. A large number of beautiful statues of Hindu gods such as Vishnu and Shiva and their emanation body constituted the rock encyclopaedia of Hindu statues. The Elephanta Caves dug at the same time were pure Hinduism carves. In central and southern India, plenty of Hindu temples hold great artistic value. Unlike Buddhist carving, Hindu carving featured its exaggerated modelling, strong movement and various changes.

Tamil Nadu in ancient southern India was very good at the art of copper carving. Bronze statues during Chola Dynasty were the most famous in India. The bronze *Nataraja* Shiva Statue created in 11<sup>th</sup> century CE and preserved in the National Museum, New Delhi was a rare art treasure, with highly dynamic beauty. The copper carving symbolised the creation, protection and destruction of the universe with the mysterious dance of Shiva, thus, expressing

the ancient Indian philosophy understanding of the evolution of the universe.

### Indian Architecture

Indian architecture art started from Maurya Dynasty actually. Ashoka Pillar was thought to be the earliest stone architecture in India and once widely distributed in many places. From the perspective of architecture, Ashoka Pillar was clearly symbolic, and was the combination of carving and architecture art. During the Ashoka era, there were many grottoes architecture emerging, such as Sudama Grottoes dug in Balaber Mountains of Bihar and Lomas Rishi Grottoes dug in Longshu Mountain near Gaya. They were the pioneer of grottoes architecture such as *Chaitya* and *Vihara* grottoes of later Indian Buddhism. Stupa was another important building during Ashoka era. The Great Stupa at Sanchi near Bhopal, the capital of Madhya Pradesh, was the model of early Indian stupa architecture, with a hemispherical bowl in the centre and was founded in 3<sup>rd</sup> century



Cave number 12 from India's Bajia/Bagu grottoes, dating 2<sup>nd</sup> century BCE

BCE. During the Andhra Dynasty, four stone pillars were built around the railing of the stupa. The Great Stupa at Sanchi had a profound influence upon stupa architecture later.

Bodhgaya Mahabodhi Temple, more than 10 km away from the south of Gaya in Bihar was also a famous Buddhist architecture. According to legend, Sakyamuni has even sat in meditation under the banyan here. This temple was built in the same period with the Great Stupa at Sanchi. Xuanzang said in *Great Tang Records on the Western Regions* that "it is 160 ft high, 20 paces wide, being built with blue bricks and coated with lime. Each floor has a Buddha statue, with beautiful carving". Later, the Buddhist architectures were mainly temples and grotto temples, spread across India. The most famous one was in Nalanda in southeast of Patna, Bihar. It was built in the period of Gupta Dynasty, the first



Mahābodhi Temple at Bodhgaya in Bihar, India

half of 5<sup>th</sup> century CE, and was the academic centre of Indian Buddhism. After repeated expansion, it has a grand and magnificent palace, and is well-known overseas. However, these temples were destroyed during Tujue Muslim invasion in 12<sup>th</sup> century CE.

The oldest Hindu architectures were some grottoes in the Gupta Dynasty. With the decline of Buddhism, Hinduism began to flourish. In medieval times, many dynasties in northern and southern India believed more in Hinduism, which promoted the development of architecture art of Hindu temples. Around 10<sup>th</sup> century CE, Hindu architecture entered into its heyday. Buddhism emphasised peace, while Hinduism advocated dynamic change, so the Hindu architecture art also presented a completely different style and features. From the time span, architectural scale and artistic style, southern Indian temple architecture was of typical significance in India. The Brihadeeswarar Temple built in the early 11<sup>th</sup> century CE in Tanjore during Chola Dynasty was the biggest temple in India, commonly known as Great Stupa of Tanjore. Many frescoes, sculptures and all sorts of adornments made the majestic temple gorgeous. Sri Meenakshi Temple in Madurai was built in the 17<sup>th</sup> century CE, and was also a famous temple in southern India. Ellora Caves mentioned above regarding Indian carving had 17 Hindu grotto temples, while Elephanta Caves are Hindu grotto temple. Compared with the Buddhist temple, Hindu temples had not only difficulty in engineering but also more abundant artistic connotation.

After invading India and establishing the regime, Muslims also brought various architectural forms with Islamic style into India which made



*The Brihadisvara (Shivala) temple in India which was established in 1025 CE, during the reign of King Rajasimhavarman of the Chola Dynasty.*

India's architectural culture diversify into various forms and styles. Since 13<sup>th</sup> century CE, Muslim architecture gradually emerged in many cities in northern India and it mainly included castles, palaces, tombs and mosques. Building materials were more red sandstone and white marble, simple and pristine or fresh and elegant. Indian Muslim architecture gradually absorbed some artistic forms of India's traditional architectures during its development, forming a unique style. In the period of Mughal Dynasty, a large number of masterpieces of architectural art emerged which was the most brilliant chapter in the architectural history of India and even the world.

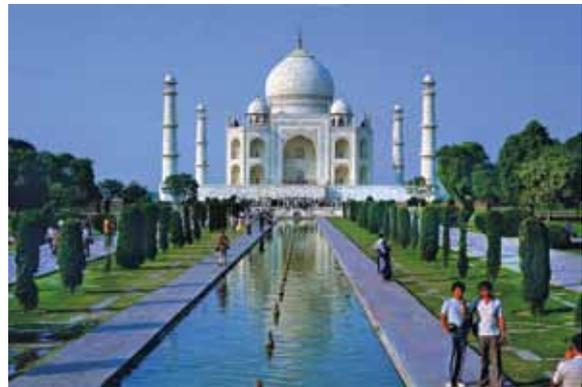
From Akbar to Shah Jahan, generations of Mughal emperors indulged in architecture. The wealth and power of the empire and interest and aesthetic taste of rulers jointly contributed to the prosperity of Mughal architecture art. Humayun Tomb in east Delhi was the most important master work of early Mughal architecture. Persian architect Milak Mirza Gyasi was responsible for the design of the tomb, giving it a Persian style. The stately and primitive tomb was located in the centre of a quiet and secluded square garden and it was the first Indian garden tomb, laying the foundation for the building of Taj Mahal. In 1565, Akbar, son of Humayun, started to build Agra Fort. It was not only a grand palace but also an invulnerable military stronghold. It was built using red sandstone, and is commonly known as Agra Red Fort. Outside the wall, there is the tower, horn tower, turret, battlement, with moat 10 mt wide surrounding it, and inside the castle,



*Xivala Temple at India's Bulihadi, during the Chola Dynasty.*



*Humayun's Tomb in New Delhi, India*



*Taj Mahal in Agra, India*



*Agra Fort in India*



Red Fort in New Delhi, India



Lotus Temple in New Delhi, India

there were hundreds of pavilions built with red sandstone.

During the reign of Shah Jahan - the fifth emperor of Mughal Dynasty, Mughal architecture art reached its summit. Shah Jahan had a passion for architecture art. He used a large quantity of white marble which changed Mughal architecture art from magnificent to elegant. In 1639 CE, Shah Jahan decided to move the capital to Delhi, and built the Red Fort here. This fort was similar to Agra Fort. He wanted to build an earthly paradise, and Delhi Red Fort basically met his desire. Jama Masjid, diagonally across the street from Delhi Red Fort was another huge building built by Shah Jahan. It was India's largest mosque, and can accommodate more than 20,000 believers.

Taj Mahal, the masterpiece of Mughal architecture art, was the most brilliant building built by Shah Jahan, and also the milestone in the history of world architecture. In 1631 CE, Shah Jahan's beautiful wife Arjumand Banu Begum died after she gave birth to the 14<sup>th</sup> child. Shah Jahan decide to build in her memory, an unprecedented tomb beside Yamuna River by southeast of Agra Fort to bury his wife. The construction of the tomb started in 1632 CE, and completed in 1643 CE. During the construction period, more than 20,000 artisans worked in a day. The whole architectural complex was a rectangular plane, 580 mt long from north to south, and 305 mt

wide from east to west. There was a square Persian-style garden in the middle of the tomb, and the white marble pool in the centre of the garden reflected the beautiful shadow of Taj Mahal. White marble-domed tomb was in the middle of the north of the garden, with 57 mt high. The tomb was octagonal, with stone coffin – cenotaph of the queen Mumtaz Mahal (another name) being placed in the centre, and the simulate coffin of Shah Jahan in the west side. The stone coffin was surrounded by marble screen inlaid with gems. Taj Mahal was regarded as one of the architectural marvels in the world. After Aurangzeb's death, Mughal architecture art began to fall with the fall of the empire.

After European colonists invaded India and gained a foothold, the European modern architectural concept was gradually applied to this ancient civilisation. Portuguese colonists built many magnificent Christian churches with European Baroco style in Goa. By the late Victorian era, the influence of British colonists upon Indian public architecture emerged. However, most British architects respected and were willing to reflect the Indian traditional architectural style. In 1911, King George V officially announced that British India government moved from Calcutta (present-day Kolkata) to Delhi. Policymakers decided to build another new capital in the south of Old Delhi. In January 1931, a ceremony was held in New Delhi. Modern architectures such as the Rashtrapati Bhavan, were elegant, vibrant as well as stately, primitive and grand. Red sandstone and white marble constituted the key colour of these architectures. India Gate in New Delhi was a symbolic and memorial architecture. This arch architecture was in memory of the unknown soldiers killed in World War I. Victoria Memorial in Calcutta and India Gate in Mumbai, all have a European style. Lotus Temple of Bahai Faith (namely Bahaism) built in New Delhi in 1986, was a very striking modern religious architecture, with the main building materials of white marble, shape of the typical style of Bahaism temple, and looked like a gigantic white lotus blossoming. Therefore, this famous modern architecture was also known as Lotus Temple. Nine doors were opened on nine walls under the dome, meaning that all roads could lead people to the temple of god. Lotus Temple was surrounded by nine pools which were the symbol of lotus leaves. Lotus Temple covered an area of 10.5 hectare, with lush flowers and trees around. Lotus Temple honoured as the modern architectural marvel was one of the most spectacular architectures and was also one of the symbolic architectures in New Delhi.

#### **The influence from India's ancient art upon China**

Ancient Indian music, dance, carving, painting and other forms of art have had a huge impact upon China.



A mural painting of Gandharvas in the Bhaiṣajyaguru Sūtra, depicted in cave number 18, in the cave of a thousand Buddhas in the Mogao grottoes in Dunhuang, Gansu Province.



The southern mural painting in cave number 112 among the Mogao grottoes in Dunhuang, Gansu Province. It depicts the Chinese harp being played by a gandharva in the Amitayus Sūtra.



Mural painting in cave number 112, depicting the musical craft of playing a double-ended skin drum with a narrow waist.

**(I) Music:** Music exchange between India and China has had 2,000 years of history. In the Eastern Han Dynasty, Indian music was introduced into China with the spread of Buddhism. In the third century CE, Buddhist music began to be popular in China. In Dunhuang frescoes and Yungang stone carving, we could see many Indian musical instruments such as Xiao, flute, Qin, konghou (stringed instrument), pipa, and brass cymbal. During the era of Emperor Wu of Han, China could copy the konghou. By the late Tang Dynasty, the musician Li Ping was well-known because of being good at playing the konghou. Li He (a poet in Tang Dynasty) has even made the vivid description in his verse, “Jade shatters on Kunlun Mountains, and phoenixes shriek” that Li Ping’s playing skill has reached the acme of perfection.

#### **Theory of Qiuci (an ancient state)**

Musical modes contained Indian musical elements, and had a significant impact on the development of ancient Chinese music. Indian music was introduced into Former Liang (a state of the Sixteen Kingdoms during Jin dynasty) in 4th century CE, and then into the east. In the Northern and Southern Dynasty, Emperor Wu of Liang Xiao Yan brought Buddhist music into the court. During the reign of Emperor Wu of Northern Zhou – Yu Wenyong (561 - 578 CE), Sujiva introduced seven musical scales of Qiuci music to the Northern Zhou Dynasty. Because Qiuci was close to India geographically, it was greatly influenced by Indian culture, so the theory of seven musical scales undoubtedly originated from Indian music. Seven musical scales exerted a great impact on Chinese music in medieval times. In the Sui Dynasty, heptachord was introduced into China. Indian song *Shashijiang* and dance music *Tianqu*

were very popular. Indian musical instruments such as Konghou, Bili (wind instrument), and Jiegu (drum) were also used by Chinese musicians. In Sui and Tang Dynasties, Indian music was the court music.

**(II) Dance:** In ancient China, dance was a kind of popular art. In the Han Wei Dynasty, China began to absorb foreign dancing. By Sui and Tang Dynasties, Indian dance and music became popular among the whole country. The lithe and graceful dancing postures from Northern Wei Dynasty in 4th century CE to Sui and Tang Dynasties could be seen on Dunhuang frescoes. With the fall of Song Dynasty, dance and Buddhism also declined at the same time. Some dancing skills were introduced from China into Korea and Japan.

In Han Dynasty, Zhang Qian made the expedition to the Western Regions, and brought back *Mahaturya*. Based on this, the musician Li Yannian created 28 new pieces of music. From Eastern Han Dynasty to Northern Dynasty, Indian dance and music quickly took the position of Chinese ancient dance. According to *Book of Tang, Music Records*, in Northern Dynasty, some dance music such as Daimian, Botou and Tayaoniang were introduced from the northwest region. Warrior Lanling from Northern Qi Dynasty often wore the mask to defeat the enemy, so people of Qi Dynasty created the Daimian dancing music to show his courage, called *Warrior Lanling Battlefield Music*. According to textual research of modern scholars, these dance music all was related with India. The pictures showing these dances were introduced in Japan in Tang Dynasty, and have been kept up to now.

The famous *Warriors Triumphal Dance* in Tang Dynasty was created with the absorption of external

elements such as Qiuci music, with 120 musicians wearing armours and holding halberds. It was once introduced to India, receiving king Siladitya's attention. *Five-Direction Lion Dance* was also well known in the Tang Dynasty. Lion was an auspicious beast, and was close to Indian Buddhism. Lion dance has been popular in China in the Three Kingdoms period. General Lü Guang from the Former Qin Dynasty (352 - 394 CE) led the troops to capture Qiuci, and brought tens of thousands of artists back to Liangzhou (present day Wuwei in Gansu province). With the local influence, lion dance was developed into Chinese five-direction lion dance. When dancing, dozens of drums sounded together and five-coloured lions stood in the east, west, south, north and middle respectively. Two people were dressed up as warriors to hold the ball for teasing, and the dance-band with 140 people would play Qiuci dance, which was spectacular, fascinating, and reflected the phenomena of the flourishing Tang Dynasty. Besides in the court, lion dance was also widely popular among military and civilians, and is still prevalent up to now.

**(III) Art:** In Wei, Jin, Northern and Southern Dynasties, Indian Gandhara art and Gupta art were introduced in the Western Regions, and the mainland of China with Buddhism. With the spread of Buddhism, believers needed idol worship, so Chinese and Indian Buddhists began to build temples, or took back scriptures, progressing steadily. Beginning from 3rd century CE, Buddhist paintings were introduced constantly through Indian Buddhists visiting China or Buddhists returning from India. In 247 CE, Kangseng Hui, who was an indigenous Indian, began to preach in the capital of Wu State – Jianye (present day Nanjing), Emperor Sun Quan built Jianchu Temple (present

day Porcelain Tower) for him. Chinese painter Cao Buxing saw the Buddha paintings and depicted them, which spread all over the world. Buddha paintings brought by Kangseng Hui might be in Gandhara style or Mathura style. In 399 CE, Buddhist Faxian of Eastern Jin Dynasty set out for learning the *sutras* from Chang'an. He travelled across many countries including India, where Gupta Art grew up. When copying scriptures, Faxian also imitated and painted Gupta Buddha. In 412 CE, Faxian returned to China by sea, and brought back many Buddhas, thus, Buddha in Indian Gupta Era was introduced in China. During the reign of Yixi of Jin Dynasty (405-418 CE), Simhala (present day Sri Lanka) in the south of India presented the jade Buddha, about 1.4 m high, with jade green colour, special shape and of excellent workmanship. This Buddha was preserved in Wuguan Temple, and together with five Buddhas hand-made by Dai Kui *Five Buddha* and Gu Kaizhi's painting *Vimalakirti*, they were called the three wonders. During the reign of Donghunhou of Qi State of Southern Dynasty, Buddha was destroyed and was used to make ornaments for the imperial concubines. The jade Buddha was probably introduced from southern India to Sri Lanka with Amaravati style.

In the middle period of 5th century CE, Buddhist Haribhadra from Jinbin (present day Kashmir in India) came to the capital of Northern Wei Dynasty – Pingcheng (present day Datong, Shanxi) to build the Buddha. In the autumn of the first year of Xingguang reign of Northern Wei Dynasty (454 CE), he was ordered to build five Sakyamuni statues for five emperors following Emperor Daowu of Northern Wei (Tuoba Gui, reign from 404-408 CE). Each was 16 chi long, and used 250,000 jin of red cooper. In the early Taian reign of Northern Wei Dynasty (455



A seated image of the Buddha dating from the Kusāna times, excavated from Uttar Pradesh, India.



Mural painting depicting an image of the Tathagata from Yutian (Khotan), excavated from the ruins of a Buddhist temple number 62, from Kaladun at Yutian (Khotan) in Xinjiang Province. It is preserved in the archaeological research institute of cultural relics in Xinjiang.



An image of Śākyamuni in the Guyang cave in the ancient grottoes of Longmen in Luoyang, Henan Province, China.



*Engraved wooden columns of an ancient monastery amidst the ruins of Loulan in Xinjiang Province of China.*

- 459 CE), the Buddhists Yashajit and Buddhandi of Simhala came to China to present Buddha. It was the mature Gupta Buddha, which was of exquisite workmanship, received the highest praise in the western regions, and became the model.

In 518 CE, the envoy Song Yun and the Buddhist Hui Sheng of Northern Wei Dynasty were ordered to travel to the west for Buddhist scriptures. When they saw the stupa Queli Futu in the southeast of Peshawar, also called *Kaniska Stupa*, Hui Sheng hired the local artisan to copy the Buddha and reliefs with Buddha Jataka story enshrined. In 522 CE, Hui Sheng took these Buddhist scriptures and Gandhara art copy back to China. Tang Buddhist Xuanzang not only recorded the Buddha, *stupa*, temples and grottoes of Gandhara and Gupta art, but also brought the gold, silver and rosewood Buddha back to China. And Buddhists like Yi Jing followed them to the west for seeking or painting Buddha, and took them back to Chang'an.

Gandhara art was first introduced into Xinjiang area, which brought the prosperity of western Chinese Buddhist art. The Buddhist art in Shanshan (Loulan in ancient times) and Khotan areas in the south of Silk Road were the products under the influence of Gandhara art, and late Khotan Buddhist art also absorbed the element of Gupta art. Loulan and Khotan had accepted Buddhism in 2nd or 3rd centuries, for instance, both monks and laity shall "try to preach Indian Buddhism," and ascetics shall "read Indian books and learn Indian." At the beginning of 20th century, 14 Buddhist temple ruins were unearthed in Milan, Ruoqiang County, with the remaining building components, statues, frescoes, which showed the influence of Gandhara art. The remaining frescoes in Loulan had the similar style with that of Milan.

Khotan (now Hotan, Xinjiang) was the most important Buddhist cultural centre in the south of

Silk Road. Around the Christian era, Khotan was the place of residence of Indian immigrants, and Buddhism was popular. The Buddhist Faxian of Jin Dynasty has even seen numerous temples and towers when he sought for scriptures. Buddha in Khotan Gomati Vihar might come from Kashmir. In early 20th century, all kinds of Buddhas and reliefs excavated in Khotan might be of Gandhara style or Gupta style. Figures in some frescoes were exactly like those in Ajanta Caves in Gupta era or after Gupta era, which was direct transplant. Some fresco pieces were of mixed style of India, Persia and China factors.

Shule, Qiuci, Gaochang and other ancient kingdoms in the north of Silk Road all were the place of residence of Indian immigrants and greatly influenced by Indian Buddhism and Buddhist art. In Shule, Buddha discovered in early 20th century was of Gandhara style, or featured the Gupta-style Buddha shape. In Qiuci, there were more than 10 Buddhist grottoes like Kizil Grottoes. Kizil Grottoes played an important role in the eastward introduction of Buddhist grotto art. It had many remaining frescoes, and early works were deeply influenced by Gandhara art and traditional Indian painting. Character shape, clothes and painting techniques in some works had the similar style with that of Ajanta fresco. In Gaochang (present day Turpan), remaining carving and frescoes in grottoes temple were also influenced by the Gandhara art and Gupta art. The world famous Dunhuang Grottoes was the product blended by Gandhara art, Gupta art and Chinese local art. In addition, the early Chinese grottoes art works such as Tianti Mountain Grottoes in Wuwei, Gansu and Bingling Temple Grottoes in Yongjing originated from Qiuci grottoes, and they were influenced by Gandhara art and Gupta art, with obvious Indian style.

Northern Wei Dynasty (386-534 CE) was the thriving period of Buddhist grotto art of northern China. From 460-465 CE, five grottoes were excavated in Yungang, Datong, Shanxi, and five Buddhas were built, with the highest one of nearly



*In 1955, the Indian Cultural Delegation led by the Deputy Minister of External Affairs, A. K. Chandar arrives in Beijing.*

17 m, the second highest one of 15.5 m, grand carving and majestic style macro thick. Though they were influenced by Gandhara art and Gupta art, modelling, temperament and clothes of Buddha still showed the dignity of national emperors of northern China. As for the numerous reliefs with Buddha Jataka story and Buddha biography story in Yungang Grottoes, obviously, they were the copy of reliefs in Gandhara area, and might have been made by the rubbings of Gandhara relief. Later, Buddha modelling of Yungang Grottoes had the localisation tendency, and Chinese artistic characteristic was increasingly significant. Buddhist grotto art works such as Dunhuang Grottoes, Maijishan Grottoes and Longmen Grottoes basically went through a similar process. These grottoes were important materials of knowing the development history of Chinese ancient Buddhism, carving, architecture and music and conducting research on India-China art exchange history.

The eastward introduction of Buddhism brought the popularity and prosperity of Buddhist painting. In Wei, Jin, Northern and Southern Dynasty, Gu Kaizhi, Dai Kui, Liu Tanwei, Zhang Sengyao and Cao Zhongda all absorbed the influence from India, and were good at Buddha paintings. The painter Shakyabuddha from India personally conducted the painting demonstration or communicated painting skills with Chinese painters. The so-called painting skills like Caoyichushui and concave-convex brushwork were more influenced by Gupta Mathura-style Buddha, or could be traced back to Ajanta Grottoes frescoes.

#### Modern Art Exchange between India and China

In 8th and 9th centuries CE, Buddhism declined in India. Islamic forces began to invade India, and constantly brought hard hit to Buddhism. Many magnificent temples were destroyed, and innumerable monks vanished without a trace. By early 13th century, Buddhism almost died out in India. Subsequently, India-China art exchange basically interrupted.

**(I) Music and Dance:** Since the second half of 20th century, India-China exchanges in music and dance has been frequent and active. Indian music and dance groups constantly come to China for performance.

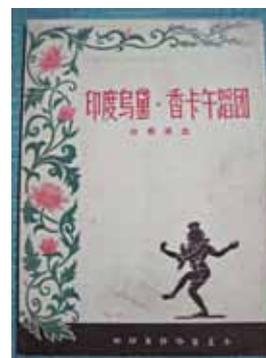
In June 1955, a cultural delegation with 51 people led by A K Chandar, who was the vice-minister of External Affairs Ministry, Government of India, brought Chinese audience rich Indian music and dance show, including *Bharatnatyam*, *Kathakali*, *Kathak* and folk dance of Naga etc. The solo of the performer Ram Narain from Sarangi and solo of Sitar, Sarod and Tabla were refreshing. A few singers sang many Indian songs including works of the musician

Surdas from northern India 300 years ago and the musician Tyagaraj from southern India 200 years ago and songs created by Rabindranath Tagore who was a modern poet and musician. In December of the same year, Chinese cultural delegation paid a return visit to India, participated in the celebration activities of Indian National Day in New Delhi and enjoyed the folk song and dance performances in the suburbs. The famous Chinese flute performer



On June 30, 1955, Chairman Mao meets the head of the Indian delegation and the Deputy Minister of External Affairs, A. K. Chandar.

Wang Tiechui played Chinese music *Small Liangzhou* and *Wedding Song* and dancer Yu Ying performed *Sword Dance* and *Hand-Drum Dance*. Finally, Wang Tiechui and Indian musician played the folk boat song of Indian Bengal, receiving a warm welcome.



The programme schedule depicting the dance performance during the visit of Uday Shankar and his dance troupe to China.

In 1957, Uday Shankar, the father of modern Indian dance, led a delegation to China for playing the musical *The Life of the Buddha*, with seven musicians using Indian musical instruments for accompaniment. In the same year, Indian dancer and film actor Kamala Lakshman and her sister Radha Lakshman visited China together with Indian cultural delegation. Their *Bharatnatyam* performance was highly praised by Chinese audience. The famous writer Bing Xin wrote the article *Impressions of Watching the Dance* to present the Lakshman sisters. On April 5, Lakshman sisters did a farewell performance in Beijing and at the farewell party,



An Indian dance performance in Beijing in April 2008, organised by a classical Indian dance troupe comprising six genres of dance forms, choreographed by Leela Samson, an Indian dancer.

Mei Lanfang, the performing artist of Peking Opera, praised highly for their superb performances. These performances were highly successful, and they were the beginning of Chinese musicians and dancers knowing modern Indian performing arts.

In November 1978, Mrinalini Sarabhai, a famous Indian dancer, led the delegation for visiting China. During the visit to China, she advised that China shall send students to study in her school. Later, Zhang Jun and Liu Youlan were sent by the government to study in that school. In August 1983, Ravi Shankar, the Indian musician and performer of Sitar visited China at the invitation of the Ministry of Culture of the People's Republic of China and Chinese Musicians Association. He made many performances in Beijing, Shanghai and Chengdu, and also held a



Indian Kathak maestro Pandit Birju Mahārāja during a performance.

lecture about Indian classical music in the Central Conservatory of Music. In 1984, Rukmini Devi, the pioneer of revival movement of Indian *Bharatnatyam* led the performers from Kalakshetra Dance Academy to China, with Leela Samson. In October 1986, an Indian instrumentals group performed in Beijing, Jinan, Wuxi and Hangzhou, playing Karnatic and Hindustani classical music. The southern group was led by S Balachander who was the master of Veena, and northern team was led by Ustad Imrat Khan who was the master of Sitar. This might be the first time for the Chinese to listen to classical music of southern India at the scene. The group also held the exhibition of Indian musical instruments in Music Research Institute of Chinese National Academy of Arts in Beijing. And when they learned that professor

Chen Ziming had been teaching Indian music in the Central Conservatory of Music, they presented 20 pieces of Indian musical instruments for exhibitions to the Central Conservatory of Music.

In 1990 CE, professor Debu Chaudhuri, the dean of the School of Music and Arts in the University of Delhi and famous performer of Sitar, together with his wife Manjusree (singer), son Prateek (Sitarist), and Somnath Mukherjee (Tabla player), performed together with *Gandharva Veda* as the theme in Central Conservatory of Music in Beijing.

In August 1991 CE, the Chinese People's Association for Friendship with Foreign Countries, the Chinese Academy of Social Sciences and the Embassy of India in Beijing held the 50th anniversary commemoration of Tagore's death. Indian dance troupe from Calcutta (present day Kolkata) performed Tagore's dance-drama *The Kingdom of Cards* in Beijing, Fuzhou, Xiamen and other places. In May 1994, the first Indian Cultural Festival was held in Beijing. Nearly 72 people from Sangam band, an Indian song and dance troupe and an Indian folk art troupe, performed in 13 cities of China including Beijing, Shanghai and others, producing great influence. In October 1997, 20 troupe members came to China to attend the Fifth Festival of Asian Arts.

In January 2000, Birju Maharaj who was the master of Indian Kathak led the delegation to Beijing for participating in the Second Festival of Asian Arts held by China. Maharaj was not only a dancer, but also a singer, performer of the drum and design master of dance. He has given performances in Europe, the United States and Asian countries, and his students are spread all over the world including China. His performance caused a sensation in the dance circle of Beijing.

In May 2000 CE, Brova Barama, who was the most renowned violinist and composer in India, visited China to perform in Beijing, together with the Indian President. He was a violinist, proficient in Karnataka music style. His *Vedic Poetry Fantasia*, *Violin Duet - Travel*, *Global Symphony* and *Interstellar Symphony* were an interaction of Indian music, oriental music and western music, which was unique in the world music circle, and enjoyed great popularity. Together with Beijing Symphony Orchestra, he played his violin concerto *Love Peace* and selections of *Global Symphony*, and was welcomed among the Beijing audience. In October 2002, Leela Samson, an Indian famous *Bharatnatyam* dancer, led Spanda dance troupe to Beijing to attend the Festival of Asian Arts. They also performed in Hohhot, Baotou, Shanghai and Hangzhou etc.

On September 22, 2007, Ustad Sabri Khan, a contemporary master of Sarangi in India, together with his son Kamal Sabri and Tabla drummer Salit



*Kamal Sabri, son of famous Sarangi player Sabri Khan performing in China.*

Das et al, and six other artistes, performed in the Third Annual Conference of World Folk Music. The concert was an unprecedented grand occasion. The beautiful timbre of Sarangi resembling the human voice and the performer's excellent skill, luxuriant musical adornment phrases and impromptu performance surprised all.

In April 2008, Leela Samson visited China again, and performed for the opening ceremony of Indian Tourism Culture Year. As the chief director, she brought a wonderful party composed of six schools of classical dance in India – *Manipuri, Kathakali, Odissi, Mohiniyattam, Bharatanatyam* and *Kathak*. These different styles of dance had distinctive characteristics, complementing each other. Such a grand scene of Indian dance was first seen in China. These distinctive dances showed the extraordinary artistic imagination and creativity of the Indian people, that was both dizzying and beautiful.

On January 15, 2012, Kiran Segal, an Indian Odissi dancer, came to Guangzhou to perform. In March, Rama Vaidyanathan, a famous contemporary *Bharatanatyam* dancer in India, performed in the National Center for the Performing Arts and the Central Conservatory of Music respectively, receiving warm response. In summer of the same year, Sonal Mansingh, a senior *Bharatanatyam* and Odissi dancer, also performed in Beijing.

In early 1950s, Shen Zhibai who was the famous musicologist in China began to study Indian music. In late 1950s, he guided the postgraduates in the collection, sorting and translation of information and writings about Indian music. In early 1960s, he began to teach Indian classical music theories in Chinese Conservatory of Music.

In late 1980s, China sent visiting scholars specialising in Indian music to India for the first time, and they became Chinese experts in this field. Once back in China, they made outstanding contributions to research, popularisation and education of Indian music. In late 1980s and early 1990s, the Central

Conservatory of Music and Shanghai Conservatory of Music opened the courses of Indian music culture respectively. Since 1991, Shanghai Conservatory of Music successively recruited the master degree and doctoral candidates with Indian music as the research direction. Now, Indian music has become one of the important teaching contents in Chinese music colleges and universities at all levels.

Chen Ziming, the expert of Indian music from the Central Conservatory of Music began to learn and research Indian music in 1980s. After attending a lecture of Ravi Shankar in the Central Conservatory of Music, he became interested in Indian music, and began to incorporate Indian music into his course *World Folk Music*. In 1986, he sent his students An Ping to study in India, and Zhao Jiazi from the Shanghai Conservatory of Music also travelled together. In 1989, Chen Ziming, a visiting scholar went to India to study Indian music. He communicated with his Indian counterparts at Ravi Shankar's home, and played Chinese music such as *The Butterfly Lovers, The Moon Over a Fountain, Dance of the Yao People, Spring of Sinkiang* and others.

Zhang Yuzhen, who was an associate professor of Capital Normal University, as a visiting scholar, learned Sitar in Gandharva Mahavidyalaya in New Delhi from 2000-2002. On December 2, 2001, she used the Chinese national musical instrument – pipa, together with Indian musicians playing the Sitar, Indian flute and Tabla in the concert hall in



*Chen Ziming during performance*

the heart of New Delhi, which was the first attempt in blending Indian and Chinese musical instruments together. Liu Huiyuan, who was a teacher from Tianjin Chinese Theatre Arts School (Tianjin Art School), learned to play the Sitar in the School of Music of University of Delhi from 2003-2006. In 2005, she used a Chinese dulcimer, together with Indian musician using Sitar and Tabla played Indian raga and the Chinese song, *Jasmine*.

In 2012, the famous instrumentalists in India – Tarun Bhattacharya and Kedian brothers, as well as Tabla performer – Prosenjit Poddar, were invited to China. Together with Chinese instrumentalists, they held a concert with the theme of *East Meets*



Chinese artist Jin Shanshan performing Indian dance.

East in the National Center for the Performing Arts in Beijing.

In the second half of 20th century, with the constant introduction of Indian films into China, the Indian film music began to spread in China. *Awaara Hun* – the theme music of film *Awaara* was quite popular among the Chinese people. Since 1980s, Tagore's songs began to attract the attention of the Chinese music industry. In 1989, when professor Chen Ziming from Central Conservatory of Music learned and researched Indian music in India, Tagore's music was also one of his research topics. In September 2007, the folk music performance group from Central Conservatory of Music played many Tagore's music pieces with Chinese national musical instruments such as pipa, dulcimer, Erhu and flute. On May 17, 2012, as the achievements of India-China cultural exchange programmes, the launch ceremony of *A Selected Collection of Rabindranath Tagore Song* and concert of Tagore's works were held at the Central Conservatory of Music. Jaishankar, India's ambassador to China, and other Indian friends attended the grand gathering.

Since 1980s, China began to send students and visiting scholars to India to learn Indian dance. Chinese dancers Zhang Jun and Liu Youlan learned classical dance in India. Once home, Zhang Jun successively taught at the Beijing Dance Academy and China Oriental Performing Arts Group Corporation, and set up numerous training classes of

Indian classical dance with more than 500 students, making great contribution to the spread of Indian dance art in China. Zhang Jun was the first to introduce the Indian dance system to the Chinese.

Jin Shanshan, a *Bharatanatyam* dancer who has had excellent stage performances in China, had learned from Zhang Jun and Su Baohua when she was young. Because of the love for the dance form, she went to Peking University to study Indian language and culture. In 1994, she went to India for further studies, and when learning Hindi, she also learned *Bharatanatyam*. Jin Shanshan is one of the most brilliant students of Leela Samson. She held a solo dance party in New Delhi in 1998, and later became a member of *Spanda* dance troupe created by Samson, being well known in India and the world. In 2000, she returned to Beijing and soon established the classical Indian art centre in Beijing and taught Indian classical dance to children and adults.

**(II) Films:** Film is a comprehensive modern art, and has a large number of audiences both in India and China.

The relation of Indian films with China dated back to the Anti-Japanese War period. In 1944, when Khwaja Ahmed Abbas, an Indian novelist and screenwriter, learned that doctor Dwarkanath Kotnis died fighting the invading army in China, he wrote the novel *And One Did Not Last Come Back* and adapted it into a screenplay, *The Journey of Dr. Kotnis*. The film made the heroic deeds of Dwarkanath Kotnis and the difficult Anti-Japanese War of Chinese people well-known among Indian people.



A still photo of the Indian film, 'Pather Panchali'

In 1951, due to the outstanding performance of the actor Raj Kapoor, the film *Awaara* adapted from Abbas's screenplay gained unprecedented success in the Soviet Union and other countries. In 1952, Abbas visited China. And in 1955, Raj Kapoor led an Indian film delegation to China. After dubbed into Chinese, *Awaara* caused a great sensation in China. The theme music *Awaara Hun* immediately became popular in China, and is still popular among Chinese people even now. The film *Song of the Road* produced by Satyajit Ray was introduced in China in 1955. In 1970s, Indian films disappeared from



(Left) A still shot from the Chinese movie 'Baimao nu'  
 (Right) A Chinese Hong Kong film 'The Shaolin Temple'



the Chinese film market. The India-China film art exchange suffered a temporary setback.

With relations between the two countries softening, Indian films entered the Chinese market once again in 1980s. Films such as *Caravan* (1971), *Noorie* (1979) and *Sargam* (1982) spread rapidly. In 1986, the Film Board of Ministry of Culture of the People's Republic of China held Indian film week in Beijing, Shanghai, Tianjin, Chongqing and other cities.

Since the end of 20th century, Indian films with their excellent quality and continuous innovation, received the attention of the Chinese audience, especially the young generation. Bollywood film *Lagaan* (2001) directed by Ashutosh Gowariker received much praise in China.

The year 2006 was the friendship year between the two nations. In late August and early September in this year, International Film Festival of India was successively held in Beijing and Shanghai, with 10 films since 1990 being released, including *Roja*, *Shwaas*, *Anjali*, *Ente Veedu Appuvinteyum*, *Hum Dil De Chuke Sanam*, *Juye Poora Xoon*, *Dil Chahta Hai*, *Choker Bali*, *Dweepa* and *Show*.

From June 24-23 July, 2010, International Film Festival of India as an important activity of Chinese, "Indian festival" was successively held in Beijing,

Chongqing and Guangzhou, and the 10 films that were released are: *Antaheen* (Bengali), *Oye Lucky! Lucky Oye* (Hindi), *Harishchandradi Factory* (Marathi), *Kesha* (Malayalam), *Taare Zameen Par* (Hindi), *The White Elephant* (Hindi), *Gabhricha Paus* (Marathi), *Ek Cup Chya* (Marathi), *Pasanga* (Tamil) and *Shob Charitro Kalponik* (Bengali). These films were the representative works of Indian mainstream films, reflecting the development of Indian films with a wide range of subjects and regional languages.

In recent years, with the development of globalisation, the pace of China introducing Indian outstanding films was kept the same with that of the world. Films such as *Slumdog Millionaire* and *3 Idiots* shocked China. They received a warm response and high praise from the audiences. At the same time, young Chinese directors began to learn from Indian films, and pursued the diversity of subjects and originality of methods. *3 Idiots* described the dream, ideal and love of young people and became the Indian film with the highest praise across the Internet in China in recent years.

From June 15-23, 2013, to commemorate the 100th birth anniversary of Indian films, the 16th Shanghai International Film Festival made a special arrangement for the release of Indian films. People had the opportunity to go over the history of a century of Indian films, and watched 18 new and old representative works, including *Raja Harishchandra*, *Dil Chahta Hai*, *Mumbai Cha Raja*, *Wake Up Sid*, *Jolly LLB*, *Lucky Gangster*, *Murder 3*, *Lagaan*, *Three Idiots*, *Zindagi Na Milegi Dobara*, *Lessons in Forgetting*, *Barfi!*, *Awaara*, *Pushpak*, *Ranjana Ami Ar Ashbona*, *The Bright Day* and *Celluloid Man*.

Chinese film magazines and newspapers have been publishing reports on Indian films. Writings about Indian film history and academic papers were often published. Some chapters in the *Guide to the World States – India* (2003; 2010) introduced and evaluated the development course of a century of Indian films.

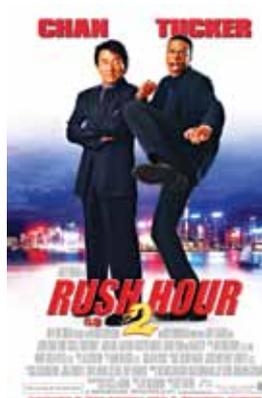
#### Chinese films in India

Chinese films were also welcomed in India. In January 1952, six members of a Chinese film delegation with Wu Yinxian as the leader went to Mumbai, India to participate in the Mumbai International Film Festival. Films brought by them included *White-Haired Girl*, *Chinese National Union*, *Iron Soldiers*, *Ray of Light* etc, and it was the first time that China participated in the Mumbai International Film Festival. In October 1955, the Indian authorities held a Chinese film week in New Delhi, releasing the Chinese feature film *Caravans with Ring*, and theatrical films *Liang Shanbo* and *Zhu Yingtai (The Butterfly Lovers)*.

Indian audiences appreciate Chinese Kung Fu films very much. Kung Fu film superstars such as



(Left) Poster from Chinese Hong Kong film 'Enter the Dragon'  
 (Right) A poster from the American movie 'Rush Hour 2'





A still shot from Bollywood film 'Three Idiots'

Bruce Lee, Jet Li and Jackie Chan are adored by Indians. Bruce Lee's *Fist of Fury* (1972), *Fury of the Dragon* (1972), *Enter the Dragon* (1973), Jet Li's *Shaolin Temple* series, Jackie Chan's *Rush Hour* series, *Dragon Heat* (2000), and *The Medallion* (2003) were very popular here. The primary origin of these Kung Fu films was Hong Kong, not in mainland China.

Films in mainland China were introduced into India from 1980s after the reform and opening up. China's fifth-generation directors' works continuously aroused attention and received a favourable reception in India. Zhang Yimou's *Red Sorghum*, *Raise the Red Lantern*, *Not One Less*, *My Father and Mother*, *Ju Dou* and *Hero*, Chen Kaige's *Farewell My Concubine*, and Feng Xiaoning's *Grief over the Yellow River* were all highly praised by the fans. Zhang Yimou won the Lifetime Achievement Award in the 14th Mumbai International Film Festival in 2012.

In June 2013, the Chinese Film Festival was held in New Delhi, India again, with 10 outstanding films being released, including *Chinese Zodiac* (2012), *Back to 1942*, *A Simple Life*, *Full Circle*, *Lost In Thailand* and *Ocean Heaven*.

**(III) Painting:** In the 20th century, modern painters of India and China started friendly exchanges. In 1924, Nandalal Bose, who was the dean of Academy of Fine Arts of Calcutta University and a famous painter, together with Indian poet Rabindranath Tagore visited China. They met the artist Qi Baishi, Chen Banding, Yao Mangfu and others, and presented the oil painting *Picture of Luoshen* and ink painting *Picture of Meditation* created in Beijing to the Peking Opera artist Mei Lanfang.

In 1937, Binod Behari Mukherjee who was one of the pioneers of Indian modern art visited China.

Chinese painter Xu Beihong visited India from 1939-1940. The Indian tour brought Xu Beihong to the creative peak of Chinese painting. In the winter of 1939, Xu Beihong came to Indian Tagore International University for giving a lecture at the invitation of Indian poet Rabindranath Tagore. During the tour, he painted 10 portraits for Tagore, including a sketch, drawing, oil painting, Chinese painting. The Chinese painting *Figure of Tagore* was

one of his master works. On February 17, 1940, when Mahatma Gandhi visited Shantinketan, Xu Beihong sketched for Gandhi and Gandhi signed the picture. In the same year, Xu Beihong successively held a painting exhibition in Shantinketan and Calcutta (present day Kolkata). Tagore spoke highly of his artistic achievement in the introduction of the exhibition. From April to July, 1940, Xu Beihong went to Darjeeling, Himalayas and completed the huge Chinese painting *Yu Gong Yi Shan*. Most figures in the picture modelled Indian people. He also drew Chinese painting *Horses* and *Indian Women* in Darjeeling.

In 1943, Chinese painter Ye Jianyu visited the India-China Ramgarh training camp as a war correspondent, visited Indian Tagore International University and Buddhist holy land – Bodhgaya and drew a lot of sketches of Indian dancing characters and scenery. Then his creation centre changed from cartoons to Chinese paintings, especially dancing characters. In 1944, he held *Indian Tour Exhibition* in Chongqing. In 1962, he recreated the Chinese painting *India's Bharata – Natya* according to his sketch manuscripts, and it was his best masterpiece, matchless compared to other works with the same theme.

In February 1950, Chinese painter Zhang Daqian was invited to hold a personal exhibition in New Delhi. In March and April of the same year, he visited Ajanta Caves in India, copied Ajanta frescoes, and compared them with Dunhuang frescoes. Then, he visited Indian Tagore International University and Bodhgaya. From May 1950-August 1951, he was living in the summer resort – Darjeeling, Himalaya, reading poetry and painting, with many works. His master works included Chinese painting *Zhang Daqian's copy of Frescoes* and *Indian Beauty*.

Indian painter M F Hussain came to China for the first time in 1952. He visited Chinese painter Qi Baishi who presented him with a picture. In July



A copy of the Dunhuang fresco by Chinese painter Zhang Daqian

1984, Hussain came to China again at the invitation of Chinese Artists Association. He called on the painter Ye Jianyu and visited Xu Beihong Museum. After returning home, he held a personal exhibition of paintings in New Delhi, and Indira Gandhi, the then Prime Minister of India, also paid a visit.

In October 1984, he held the "Painting exhibition in memory of the 100th birth anniversary of Nandalal Bose" in National Art Museum of China in Beijing, displaying his 125 works with diverse styles.

## MUSIC • DANCE • DRAMA

### KUCHA MUSIC

Music of ancient Kucha during the period of Northern and Southern Dynasties, and Sui and Tang Dynasties. Kucha was a large country in the Western Regions and also called Qiuci, Kizil, Koutcha, Kutsi or Kucina, located in today's Kuqa, Shaya, Sinwa, Baicheng and Luntai of the Sinkiang area. Ancient Kucha people were good at singing and dancing, and had a long history of colourful musical culture. According to *Buddhist Records of the Western World*, "Kucha characters derived from India and changed slightly, its kangen and gigaku were especially great among other countries.

According to *Sui Book · Music Collections*, in the 18<sup>th</sup> year of Jianyuan Period (382 CE) of Former Qin, "Lü Guang and Juqu Mengxun occupied Liangzhou, changed the Kucha music and called it Qin and Han Music; Taiwu of Wei occupied Hexi and called it Xiliang Music; and up to Wei and Zhou, it was called national music". Therefore, even though in original Chinese music such as "National Music" and "Xiliang Music", Kucha music elements were also integrated. With regard to the music of Boukhara, Sulaq, Samarkand and Chotscho, they were apparently derived from Kucha music or "adapted from Kucha music". There were two possibilities why music works were named by state names, one was because those musicians came from those countries, the other was because the music



Wooden figures of female musicians, dating from the 15<sup>th</sup> year of the founder of the Sui Dynasty (595 CE), excavated from the Zhangsheng grave at Anyang, Henan Province.

styles of those countries were retained in the related music works to some extent.

Kucha music had extensive impacts on China palace music in Sui and Tang Dynasties. The *Seven Music Works* was enacted in the early Kaihuang (581 CE) of Emperor Wen of Sui, the *Nine Music Works* was established in Daye seven years (611 CE) of Emperor Yang of Sui followed in early Tang. *Ten Music Works* was established in the 16th year of Zhenguan Period (642 CE) during the reign of Emperor Taizong of Tang. They all had music departments for "Kucha Musician" or "Kucha Music". Those historical facts indicated that Kucha music played an important role in Sui and Tang palace music. After "Hu Department" was set up in the Tang court, Kucha music was actually listed as



Mural painting on music preserved in the grottoes of the Kezil caves of a thousand Buddhas, of the Xinjiang Province of China. It is the scene of a musical performance by a music team at Kucha.

the first over other types of music. Due to the Tang music system was inherited in the early Northern Song (960 CE), the Kucha music was one of the four great works in Royal Academy which still retained its specific musical instruments and chapters.

In Sui Dynasty, Kucha music was divided into three parts of Western country Kucha, Qi Dynasty Kucha and Tu Kucha according to the elements integrated in the local folk music. Up to Tang Dynasty, musicians from various countries of the Western Regions had settled down in China for several generations. Therefore, they were gradually chinesised and their music was also integrated into Chinese native music little by little. The *Ten Music* works was changed to "Standing Play" and "Sitting Play" in the era of Emperor Xuangzong of Tang. However, *Longevity*, *Devadatta*, *Song of Longevity* and *Small Triumphal Music* belonging to "Sitting Play" had apparently mixed with Kucha music elements, while *Peace*, *Peaceful*, *Triumphant March*, *Great Tranquility*, *Holy life* and *Shining Holy Music* belonging to "Playing Instruments in Standing Positions" had also mixed with tones and styles of Kucha music.

Ancient Kucha had various kinds of instruments such as kugo, pipa, five strings, flute, Sheng, Xiao, Hichirki, Maoyuan drum, Duyun drum, Dala drum, waist drum, Kakko, Jilou drum, bronze drum, cowry, Tan zither, Houti drum, Qi drum, Yan drum etc, among which Kakko was a special traditional percussion instrument in Kucha music. In the 10th year of Kaihuang Period (591 CE) of Emperor Wen of Sui, Kucha music was popular in the palace and folk and even people from emperors to common people in Tang Dynasty were all fond of playing the Kakko. Emperor Xuanzong of Tang often composed Kakko music and played by himself. He could perfectly play 92 Kakko songs of Kucha music including *Yeposeji* and *Kucha Dawu*.

There were 20 instrumentalists and four dancers in various kinds of special costumes when performing the Kucha music. Instrumentalists were wearing the black silk headscarves, dark red silk gowns, brocade sleeves and dark red pants while the dancers were wearing the red forehead ribbons, dark red jackets, white silk pants and black leather boots. From some of today's Kucha grotto murals in the areas of Kuqa and Baicheng City, we can still see the performance reality of Kucha music and the various kinds of instruments they used.

The chapters of Kucha music preserved up to now include *Longevity*, *Hiding Hooks*, *Qixi Meeting*, *Touhu*, *Dancing Mat*, *Truelove Knot*, *Teenage Girl Toasting*, *Stay with Immortal*, *Throw a brick for Long life*, *Play with a Stork*, *Play with all Kinds of Flora*, *Row the Dragon Boat*, *Back to the Old Palace*, *Changle Flower*, *Twelve Hours*, *Good Mani*, *Bhagavat Son*, *Small Heaven*, *Sulaq Salt* etc.

(Zhao Jiazi)

## BUDDHIST MUSIC

Buddhist songs are the anthems that use in the Buddhist chant form to praise Buddhas and Bodhisattvas or the music that is used to advocate Buddhism. One of the important forms of Buddhist music is to add music in the Buddhist texts and chants. During the Three Kingdoms Period, Buddha *Dharma* was brought into the East and the Indian Buddhist music was introduced to China Central Plains by eminent monks from the Western Regions or India. In volume XIII of *Eminent Monk Biography*, it is described that, "chanting Buddha Dharma was called zhuandu and anthem was called Sanskrit, all having music rhymes." Using cadence tones to read the Buddhist texts is called zhuandu, while using Buddhist chant form to praise the Buddhas and Bodhisattva is called fanbai which can be accompanied by instruments. Fanbai is also called zanbai, Brahma music, Sanskrit or Buddhist music. These are generally called Buddhist songs. During the Three Kingdoms Period, there were many popular fanbai, such as *Yu Mountain Fanbai*, *Nirvana Fanbai* and *Lianju Fanbai*. The name Buddhist



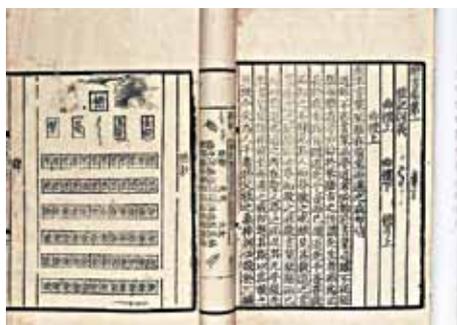
A classical musical performance at Zhihua monastery, Beijing, China

songs were first seen in the *Sui Book•Music Records*. According to records of Xiliang in this book, there were the songs *Everlasting Happiness*, *Jiequ Forever Harvest* and dancing music *Buddhist Song of Khotan*.

As early as in the period of Emperor Wu of the Liang Dynasty (who reigned during 502-549 CE), the royal music was already integrated into many contents of Buddhist music. In Sui Dynasty, the Western Regions' dance was not only brought into the court but also played a leading role. Up to the Tang Dynasty, the impact of the Western Regions' dance and even Indian dance on Chinese Buddhist songs became more obvious. In 7<sup>th</sup> century CE, even King Yongqiang of the Kingdom of Pyu (now in Burma) was influenced by Indian culture deeply and he believed in Buddhism and also sent Buddhist songs and musicians to China several times. It was altogether 10 kinds of Buddhist songs and 32 musicians. According to volume DLXIX of *Ce Fu Yuan Gui*, in 13<sup>th</sup> year of Tianbao Period (754 CE), the name of Buddhist music which was originally popular in Kucha area was changed, for example, *Kucha Buddhist Songs* was changed to *Jinhua Dongzhen* and *Fast Kucha Buddhist Songs* was changed to *Fast Jinhua Dongzhen*. According to the Northern Song Chen Yang's *Music Book*, Tang music included over 20 kinds of music, such as *Puguang Buddhist Songs*, *Maitreya Buddhist Songs*, *Riguangming Buddhist Songs*, *Yamantaka Buddhist Songs*, *Apothecary Liuliguang Buddhist Songs*, *Sakyamuni Buddhist Songs* and

*Avalokiteshvvara Buddhist Songs.* This indicated that Buddhist Songs were already very popular in Tang Dynasty. Some Buddhist songs were still retained in the Dunhuang potpourri.

Mao Qiling wrote the *West River Poems* in the Qing Dynasty and said that “Buddhist songs already appeared in the Sui and Tang Dynasty and did not start in Jin and Yuan Dynasty.” For example, Yueh-Fu of Tang Dynasty had eight songs in Potuo tone, including Puguang Buddhist Songs and Riguangming Buddhist Songs. Yueh-Fu had nine Buddhist Songs in Qishi tone, including Shijiawen Buddhist Songs and



*'Book of Songs' (Leshu), Fuming revised edition*

Miaohua Buddhist Songs and two Buddhist songs in Yue tone, which were Da Miao Zhi Ji Buddhist Songs and Jie Buddhist Songs. Momi Buddhist Songs is in double tone. Sumi Qiju Buddhist Songs and Ritengguang Buddhist Songs are in Shang tone. Xiele Buddhist Songs are in Zhi tone. Four songs, including Poluoshu Buddhist Songs are in Yu tone. Qianxing Buddhist Songs is in Banshe tone. Tifan is in Yifeng tone. In current Wumen temple, people can still chant Buddhist songs. Every time when Buddhist songs were chanted, the Sheng and flute were accompanying Qing music that inherited the meanings of Buddhism. Various Buddhist songs were listed in *Kakko Records* written by Nan Zhuo in Tang Dynasty such as Vairocana Buddha Songs, The Four Kings, Atuomi Master Music, Forever Life, A Deer of Nine Colours, Sands of the Ganges, Mahayana, Pi Shramana, Avalokitesvara and Sakya-muni etc. Buddhist Songs in Tang Dynasty had the songs either introduced from India via the Western Regions, or created and recomposed by Tang people.

Zhihua Temple of Beijing, which was built in the 11<sup>th</sup> year of Zhengtong Period of the Ming Dynasty (1444), inherited Buddhist songs through generations. In early 1950s, it passed on through 27 generations. The music works were most of the transcripts of Gongchi notations, among which there were 48 notations of wind music copied by monk Yonggan of Zhihua Temple, 66 incomplete notations of wind music copied by Zhihua Temple, 56 notations of wind music and 30 *dharma*-vessels music copied by nun Langkun of Shuiyue Nunnery

and 137 notations of wind music copied by Chengshou Temple. Some melodies could be traced to the Tang and Song poems, and north & south music from Yuan and Ming as well as long-term popular folk instrumental music. These Buddhist songs can be played either along or together as a set. The instruments are mainly pipes and the rest of them are Sheng, flutes, Tunlo, drum, Chengzi, Nao and Bo etc. Zhihua Temple's Buddhist songs were classic and elegant, and it preserved massive music information from Tang and Song, and became a representative of north China Buddhist songs. Nowadays, monks in this temple still play various kinds of Buddhist music works.

(Zhao Jiazi)

## INDIAN MUSIC

Music of India, which originated from India and spread with the profound influence on the South Asian Subcontinent and even South Eastern Asia, Central Asia, Western Asia and Eastern Asia, is one of the global important music systems. It consists of classical music and folk music with the unique



*Indian painting in silk, 'Herdswomen and Krishna engaged in dance' (18th century CE), now preserved in the National Museum in New Delhi, India.*

theoretical system and performing form and is a miracle in the big family of world music.

### The Origin and Development of Indian Classical Music

India, a country with ancient civilisations, has a long history and splendid culture as well as a variety of religions. In addition to the indigenous Hinduism, Buddhism, Jainism and Sikhism, Islam and Christianity are also influential. Over thousands of years, because of the unceasingly foreign invasions, the population has never stopped migration which made the ethnic ingredients complicated and emerges cultural diversity. This is why Indian music shows unique characteristics.

The Vedas are not only the oldest Indian masterpiece on religion, literature and philosophy but also the most important source of Indian music. *Samaveda*, one of four Vedas, is a collection of songs



Lord Krishna playing the flute, 'Mahabharata'

in the ancient era includes 1,875 odes. "Sama" means a tune, so *Samaveda* is a tune collection produced for the needs of the flamen chanters, therefore, the contents of those poems is in the subsidiary position. Different factions have different singing methods that are inherited up to now. Hence, *Samaveda* is very important for studying the ancient Indian music history.

Vedas chant only has three pitches. Before singing, a tone of "Om" is firstly pronounced by putting three tones of "a, u and m" together to express the respect to the God who creates the universe. Ancient Brahmins believed that the God who created the universe was Prajapati, namely "Indra" in the Vedas and "Brahma" in the *Manu Corpus Juris*. The six-word mantra beginning by "Om" has the sanctity in the Buddhist believers in China and other Asian countries as yet.

Between 4<sup>th</sup> century BCE and 4<sup>th</sup> century CE, two major epics of *Ramayana* and *Mahabharata* came out. 2,000 years passed, and they have been around through the stories, dramas and dances as well as spread to many Asian countries. Today, those two epics are still major eternal themes of Indian



Indian classical music performance

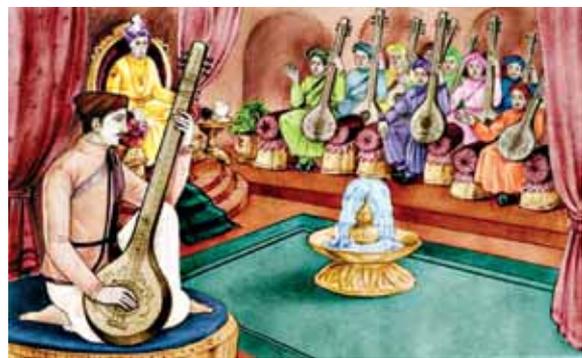
music and dance. The record related to the music, musical instruments and musical life in the epics is extremely precious historical material to understand the ancient Indian music. Xue Keqiao, a Chinese scholar, has written an article about this.

Indian classical music has gradually developed into seven tones and 12 melodies based on three pitches of Vedas chant, thereby forming distinct "Raga" and "Tala" system. As early as hundreds of years ago, when the Europeans used Do, Re, Mi, Fa, Sol, La and Si as the musical scales, Indian people had already introduced the "Shadja", "Rishabha", "Gandhara", "Madhyama", "Panchama", "Dhaivada" and "Nishada" as the names of seven tones and called them Sa, Re, Ga, Ma, Pa, Dha and Ni, respectively, for short.

Bharata's *Natya-sastra* is the most ancient Indian musical theoretical works born in 2<sup>nd</sup>-5<sup>th</sup> centuries CE. This book has fully discussed the ancient Indian music, dances and dramas in theory in which the music is mainly discussed in the 28<sup>th</sup>-36<sup>th</sup> chapters, especially with respect to the specific tones "Swara", differential interval "Shruti" and ancient scale "Granma" in the Indian music. These special theories of Indian music have become the foundation of ancient Indian music that has come down to us.

At the beginning of the 20<sup>th</sup> century CE, a stele with a size of 13 ft x 14 ft was discovered in the adjacent piedmont of Kudumiyamalai village, Pudukkottai area, Southern India. According to the textual research, this is a stele of Kudumiyamalai Inscription on Music made in 7<sup>th</sup> century CE carved in the "Palava-grantha-lipi". Its completion time is a little later than that of Bharata's *Natya-sastra*, the records of both on music score are almost the same.

Since the 8<sup>th</sup> century CE, Islam began to be introduced to India from its western and northwestern parts. Until the 13<sup>th</sup> century CE, the Muslim established the Sultanate in Delhi and the Mughal Dynasty was built in the 16<sup>th</sup> century CE. Indian music is influenced by Persian and Arabian music and culture. The classical music is gradually divided into two major genres: the north and south, namely the "Hindustani" developed under the



Indian fine silk painting depicting classical Indian music.

Islamic regime in north India and “Karnatak” that retains the domestic traditions in south India.

In the early period of 13<sup>th</sup> century CE, Sarangadeva’s *Sangita-ratnakara* further developed into the theory of Bharata and became a significant literature with collections of Indian music theory at that time.

After Indian classical music was divided into two major genres, the north and south, many musicians appeared successively. Prandara Dasa (1481 ~1561) lived from the late 15<sup>th</sup> century CE to the early 16<sup>th</sup> century CE was respected as the “Father of Indian Music”. The songs he created have been listed in the functional textbooks for beginners.



Indian fine silk painting depicting performance of Raag Megh, dating between 1650-1660 CE.

Since the establishment of the Mughal Dynasty in 1526, Islamisation of Indian society and culture was quickly formed, and the same was to the music. Islamic culture and ancient Indian culture were integrated, resulting in the forming of a new style of Indian music and emerging of many kinds of musical forms and genres, which enriched the treasury of Indian musical culture. Up to the end of the 16<sup>th</sup> century CE, a well-known musician, Tansen, who used to service in the Akbar’s palace, finally completed the north Indian classical music system that was inherited to nowadays.

In the middle 19<sup>th</sup> century CE, due to India’s being completely colonised by the British, the Indian music culture was impacted and the classical music started fading gradually. Then Tanjore worked with many musicians for the efforts of revival of classical music, among whom a composer, Diyakaraja, who was honoured as the Music Saint and worked very actively.

Rabindranath Tagore was a famous Indian poet and also an outstanding composer who made a huge contribution to the revitalisation of Indian musical culture. In 2,000 songs he created, elements of

Indian classical music, Bangladesh folk music and western music were integrated which initiated a new era of Indian music.

The Indian classical music has a lofty status in people’s heart in the Indian music life. Its basic theories have different degrees of influence on various kinds of musical forms. It has a close tie with religious and culture. The themes of the classical music and classical dance were mostly about myth stories and generally performed in the temple during early stage. The vocal lyrics mostly were praises to the God in order to express people’s devotion to religion; musicians’ creation and performance are considered as on the inspiration of the God to reflect the will of the God. All in all, Indians believe that the music is the language of the God. Therefore, the classical music and all kind of related instruments as well as appreciation of classical music and dance are all sacred.

### The Theoretical System of Indian Classical Music

(1) The musical tone is called *Swara* in India and basic tones have seven levels that are *Shadaja*, *Rishabha*, *Gandhara*, *Madhyama*, *Panchama*, *Dhavaiva* and *Nishada*. The names of seven *Swara* are not the same as the western musical alphabets C, D, E, F, G, A and B or syllable names *Do*, *Re*, *Mi*, *Fa*, *So*, *La* and *Si*, and also not the same as Chinese ancient 12 melodies that are based on the musical names, namely, *Huangzhong*, *Dalu*, *Taigu*, *Jiazhong*, *Guxi*, *Zhonglv*, *Ruibin*, *Linzong*, *Yize*, *Nanlv*, *Wuyi* and *Yingzhong* as well as the *Gongche*



Traditional Indian musical instruments

notation that is based on words of “Gong and Che” to express pitches and syllable names in Chinese folk traditions. Seven *Swaras* can be written as Sa, Re, Ga, Ma, Pa, Dha and Ni for short and adopt the fixed-do system. The musical tone names of Indian north and south system are the same but obviously different in performance style.

The Indian classical music has unique and integrated theoretical system. Bharata’s *Natya-sastra*



Mural painting depicting the craft of music in the Temple of Heaven, the 58th number cave at Kumutuci, Kucha in the Xinjiang Province, China.

has subdivided an octave into 22 *Shruti*. Indians believe *Shruti* is the least interval unit distinguished by human hearing. In all nationalities worldwide, there are a variety of tone systems. Currently, 12 tone equal temperament is mostly used that is divided an octave into 12 equal semitones, two semitones are equal to one whole tone. The size of interval in the Indian music is based on the numbers of *Shruti*, for example, a big interval consists of four pieces of *Shruti*, a small interval consists of three pieces of *Shruti*, and a semitone consists of 2 pieces of *Shruti*. These three kinds of intervals are totally different from the semitone in Western music in which two semitones are equal to one whole tone.

Because the rhyming is different, the interval is also different between two scale tones, thereby resulting in distinct differences in style with other ethnic music worldwide. The pitch of *Sa* is generally in accordance with C tone of piano, but not absolutely. It can be adaptable to any range of singing and musical instruments. Similarly, this range is also divided into three kinds of *saptak* that are *madhya saptak*, *mandra saptak* and *tara saptak*. Musical tone may have certain pitches and syllable names, which can run free within three ranges.

(2) *Raga*, which has the melody frame of musical mode in the Indian classical music, consists of 5-7 tones specified in one group for improvisation or singing. Therefore, it has formed a unique system in the world during the long-term development. *Raga* is male tune and it traditionally has six types of basic *Raga*. Each *Raga* also has five types of *Gilani* that is a female tune with total 36 tunes. Particular *Raga* and *Gilani* have to be sung in specific seasons and time in order to express a sort of particular emotion or feelings and nine types of Indian traditional aesthetics. For example, *Sindhi Bhairavi* is better to be played in the morning while *Durga* is better to be sung in the dusk. The

Indian north and south classical music system have various kinds of *Raga*. Musicians usually interpret these features of *Raga* via improvisation. There are tens of common *Ragas*, which are the basic melody of improvisation, for Indian music. Each *Raga* has its specific name. They are a little similar to the music cards of Chinese local opera music but also entirely different from the latter.

The Indian music has also used pentatonic scale (five-tone scale) such as *Bhup Kalyan* that is equivalent to pentatonic Gong melody (modes of ancient Chinese music). The scale of *Bhup Kalyan* is just the same as the Chinese pentatonic *Zhi* tone. Indian musicians also believed that it was originated from China but its name was derived from *Durga*, a fully-adored Indian Goddess. The historical truth of music and culture exchanges between India and China is subject to further study.

As each kind of *Raga* is related to the certain feelings, some kinds of emotions can be expressed not only by the voice, but also by painting. For instance, in a *Raga* water colour painting called “*Melk*”, the god *Krishna* (*Heitian*) was dancing convivially holding a musical instrument accompanied by two female musicians, with beautiful peacocks were perching in the trees on both sides, the rain dispersing the stuffiness of hot summer and moistening the dry earth. The *Raga* melody is well explained by this *Raga* painting to express people’s enjoyment in their heart when the rainy season approaching.

(3) *Tala* is an Indian music rhythm system formed by beat cycles. Indian music measurement unit is called the *matra* and the most common one is called *Tintal* that is made up by four sections divided by 16-unit beats, namely 4+4+4+4. Furthermore, there are other types of *Tala* including 7 *matras*, 10 *matras* and 12 *matras*. Each *Tala* consists of two important beats, one for the strongest voice and the other for the empty beat.

(4) Grace notes and improvisation: Indian music will add some grace notes-*Gamaka* ahead of the basic music. *Gamaka* is an embellish cavity technique indispensable in the Indian music styles, which is also different in application between the north and south.

(5) Several important vocal music modes: The representative vocal music works are “*Dhrupad*” and “*Khyal*” in the north Indian classical music. “*Dhrupad*” was a vocal music developed in the court during 15<sup>th</sup> and 16<sup>th</sup> centuries CE. Lyrics are mostly sung for Gods, emperors or heroes with a respectful style and less *Gamaka* used. Today, “*Khyal*” is one of the most common vocal music in the north Indian music and is also more gorgeous and lyric than “*Dhrupad*”. It is developed by absorbing some characteristics of Persia music based on the Indian folk songs.

**Indian Folk Music:** The Indian people are good at singing and dancing and the folk music is widely spread. The classical music is mainly for satisfaction of aesthetic needs while the folk music has many social functions. People cannot live without music in the productive labour and daily life. After harvest, when getting married or having children, people usually tend to gather together singing and dancing to celebrate. In India, from Kashmir to Cape Comorin, from Assam hills to Rajasthan's Thar Desert, we can hear the melody from different nationalities with the graceful singing and rich in regional style and vitality. For example, Kashmirian songs are exquisite with strong Persia style while Tamilians living in the south have kept the ancient Indian Dravidian culture. The range of Indian folk music is also very extensive and many folk songs can even reach three octaves. A large number of Indian singing and dancing movies have also promoted the development of Indian folk music. Since the late 20<sup>th</sup> century CE, western pop music started to be introduced into India, which was welcomed by some urban youths.

**Indian Instruments:** Various kinds of Indian instruments mainly include four types such as string instruments, leather instruments, body instruments and air instruments, among which the seven-string Veena, Sitar and double-sided tom-tom all have distinguished features and abundant expression.

(Zhao Jiazi)

## SAPTASWARAS

Seven melodies, the terminology of Chinese ancient temperament, are the seven basic musical tones from low to high in a range of octave pitch for turning up the Gong tone, make up the "seven sounds" that are Gong, Shang, Jue, Bianzhi, Zhi, Yu and Biangong, namely "seven tones" or "seven melodies".

The concept of melody is not completely the same between India and China. Indian music has seven melodies, originally named as Saptaka, which means the pitch. The seven basic tones from low to high are "shadja", "risabha", "gandhara", "madhyama", "panchama", "dhaivada" and "nishada" and also called Sa, Re, Ga, Ma, Pa, Dha and Ni for short. The seven melodies of Indian music mainly use three octaves and are divided into three parts of mandra, madhya and tara according to ups and downs of voice range.

Chinese "melody" means not only the pitch, but also the musical mode, known as "Gong melody". According to *Wei Book · Music Collections*, "Cui Jiulong said to Taichangqing Mr. Zuying: the voice has seven tones and the melody has seven tunes. Those seven tunes were combined into seven modes from Huangzhong to Zhonglv," which meant that starting with Huangzhong, 12 modes were generated

by tri-section loss & gains and ended at Zhonglv, namely Linzhong generated by Huangzhong, Taicu by Linzhong, Nanlv by Taicu, Guxian by Nanlv, Yingzhong by Guxian, Ruibin by Yingzhong, Dalv by Ruibin, Yize by Dalv, Jiazhong by Yize, Wushe by Jiazhong and Zhonglv by Wuyi.

"Seven tones" means five tones plus two changes (Bianzhi and Biangong). "Seven melodies" means forming based on each tone of seven tones as Gong. However, "Seven melodies" have to fully use the 12 modes, "starting from Huangzhong and ending at Zhonglv." A complete melody name consists of a mode name (representing the pitch is the Gong) and a tone name (representing the mode is the



*Saptaswara monument in Tamil Nadu, India*

tonic), which shows the mode relationship of the same pitch and same tone, but a different tonic such as Huangzhong's Gong, Huangzhong's Shang, Huangzhong's Jiao etc. Meanwhile, it also shows the same tonic system mode of different pitches, different tone rows, different modes, but the same tonic pitch such as Huangzhong for Gong, Huangzhong for Shang, Huangzhong for Jiao etc.

The specific melody name of ancient Chinese seven melodies was usually changed by time and musical types. The names of seven melodies recorded in *Sui Book · Music Collections* were the transliteration of Indian Sanskrit and that "Potuoli" and "Banchan", which were undoubtedly the transliteration of "shadja" and "panchama" in the Indian heptachord.

Bharata's *Natya-sastra* has fully discussed the theories of Indian ancient music, dance and drama. Please refer to chapters XXVIII to XXXVI for discussions of music; in the book, the "Swara" named with regard to special tones of Sa, Re, Ga and Ma in Indian music, has become the foundation of Indian classical music so far.

In the early 20<sup>th</sup> century CE, a stele with the size of 13 ft x 14 ft was found in the piedmont nearby Kudumiyamalai village, Pudukkottai area. According to textual research, it was a stele of Kudumiyamalai Inscription on music in 7<sup>th</sup> century CE. It is called as "Seven Melodies Stele" by Chinese music academia. The epigraphy was sculptured

by using a Palava-grantha-lipi handwriting. Seven melodies recorded on the stele are almost the same to those in the Bharata's *Natyasastra*.

Seven melodies passed on by Sujiva in the middle of 6<sup>th</sup> century CE might be the Chinese translation names of musical scale done by the musicians based on the Kucha language.

(Zhao Jiazi)

## TIANZHU MUSIC

Tianzhu Yue (Hindustan Music) was one of the earliest foreign music introduced to China. It was brought into Pre Liang during 346-353 CE, and then turned to the Central Plains and became the court music at Sui and Tang Dynasties. According to *Sui Book · Music Collections*, "Hindustan was established when Zhang Zhonghua was occupying Liangzhou, and Hindustan music was introduced after translation took place four times and recording of tributary male dancers and singers," and according to *Old Tang Book-Music Collections*, "Hindustan Music was truly brought into China when the prince of Hindustan travelled in China as a monk." This indicated that Indian music and dance were introduced in China as early as in the middle of 4<sup>th</sup> century CE and the *Music of Hindustan* with a strong Indian style, was truly brought into China when the prince of Hindustan travelled in China as a monk. Afterwards, Hindustan music became one of the seven music works and nine music works of Sui Dynasty, and one of nine music works and ten music works of Tang Dynasty. Hindustan is India. Hindustan music introduced to Sui Dynasty was supposed to be north Indian music and was associated with Buddhist music from clothing.

In Sui Dynasty, songs of Hindustan music include *Shashijiang* and the dances of Hindustan music include *The Song of Heaven*. The instruments include the phoenix head Kugo, pipa, five strings, flute, cowry, bronze drum, Maoyuan drum, Dutan drum and brass cymbals. Some changes happened in Tang Dynasty such as the musical instruments including five strings, Maoyuan drum, Dutan drum and fife,



Six gandharvas depicted in the Amitābha Sūtra. They are seen playing guzheng, the long zither, konghou, the ancient Chinese harp, zhigong pipa, the straight-necked pipa, paixiao, a free reed mouth organ, and sheng, another free reed mouth organ, respectively.

Hichiriki and Kakko were added in but there were no changes in the music list. When the performance was taking place, there were 12 instrumentalists and two dancers in special costumes. Instrumentalists were in black silk scarves, white silk jackets, purple damask silk pants and dark red capes. With braided hair, the dancers were in sunflow Kasaya (cloister cloth), leggings and green hemp shoes. It vanished after court music department disbanded.

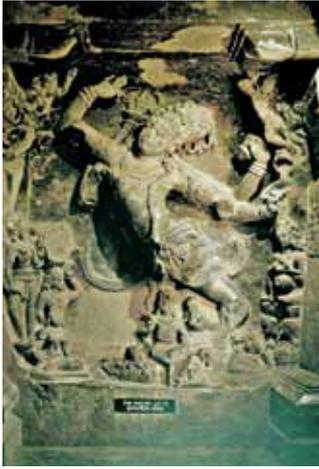
(Zhao Jiazi)

## INDIAN DANCE

Indian Dance is one of the most important types of dance in the world. Originated and popular in India and surrounding areas, Indian dance has a long history and various styles, including classical dance and folk dance. It has its own unique theoretical system and forms of performance.

Indian dance can be traced to the historical period of the Indus Valley Civilisation. The bronze dancing girl of Mohenjo-Daro and the plaster male dancer of Harappa clearly indicated that ancient Indians loved to dance in life. According to Indian mythology, Siva the cosmic dancer is the Lord of Dance (Nataraja) being able to perform 108 types of divine dance. The universe evolves from destruction to recreation again and again in his dance. His image of Nataraja is well-known throughout the world. In fact, Indian dance is very likely to come into being through religious sacrificial rituals. The earliest professional dancers needed to show their dancing skill to please their gods during the process of sacrificial services. As an art form, dance in India has a history of at least 3,000 years. Dance is considered as a basic part of theater. The *Visnu Purana* created in the 2<sup>nd</sup> century CE mentioned the title of a dance drama. Obviously, Indian dance had become much flourishing and mature before Bharatamuni wrote his *Natyasastra*. According to his work, dance was already an indispensable part then on all occasions of important celebrations. *Natyasastra* laid down rules and regulations for Indian classical dance, and is still the theoretical source of all types of classical dance in India now.

The Sangeet Natak Academi (Music and Dance Academy), Indian national academy for performing arts, recognises eight distinctive traditional dances as Indian classical dance forms. Each form of Indian dance has developed its own unique skill along with social evolution in the past centuries. Although they originated from different parts of India and imbibed elements from other parts of the country, they still share some aesthetic principles, skill features, and subjects from Indian mythology. The eight major Indian classical dances include Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Odissi, Sattriya and Mohiniyattam.



A carving of Shiva dancing



Odissi dance form



Kathak dance form

**Bharatanatyam** is a classical dance originating from the state of Tamil Nadu in south India. Initially a dance performed by dancing girls in temples for worshipping gods, it was introduced into courts in the 16<sup>th</sup> century. In modern times, it developed in late 18<sup>th</sup> century or early 19<sup>th</sup> century. Following a short period of low ebb in 1910-1930, it revived rapidly and mounted the stage as a charming performing art. As a solo-dance, it is generally performed by a single female dancer who draws inspirations for her posture and movements from ancient Indian sculptures.

**Kathak** is a type of Indian classical dance that originated from temples in north Indian states such as Rajasthan and Uttar Pradesh. In ancient Indian temples, Brahmin priests used to narrate the stories of gods and goddesses from various *Puranas* with the assistance of songs and dances, they were known as *kathakar* or story-tellers, hence the term of kathak for the dance. After Muslims invaded India, Kathak disappeared temporarily from the scene. Later in the 17<sup>th</sup> century, it was restored by Mughal emperors, and the performance site was shifted from temples to courts accordingly. Meanwhile, it absorbed some features of Persian and Central Asian dances.

Consequently, the influence of the Mughal music and dance brought about great change to the form of Kathak. The current form of the dance still contains elements of both Hindu and Islamic cultures.

**Kathakali** is a classical dance originating from the state of Kerala in south India. The term Kathakali means story performance. It is virtually a highly stylised classical dance-drama which has followed the form and tradition of ancient Sanskrit plays. Its roots go back to 1,500 years ago and it has been prevalent for about 300 years in the southwest coast area of India. Subjects for the dance are mainly taken from *Mahabharata*, *Ramayana* and other Hindu mythology. It is often performed at open-air stages by temples in rural areas all through the night, on occasions of festivals, in particular. Dancers are all male wearing various coloured makeup on the face, more or less similar to that of the Beijing opera in China. High-ranking and gallant characters wear green facial makeup, queens and princess wear orange facial makeup, etc. Female characters are also played by men in disguise. The dancer's costume and headgear are extremely elaborate. The recent developments in Kathakali include improved looks, refined gestures



Kathakali dance form



Bharatanatyam dance form



Mohiniyattam dance form



Manipuri dance form



Odissi dance form

and added themes in addition to more ornate singing and precise drumming.

**Kuchipudi** is also a type of classical dance, originating from today's Andhra Pradesh in south India in the 2<sup>nd</sup> century BCE. It is named after a village in Krishna district by the Bay of Bengal. It is generally performed by local Brahmins who love this traditional dance form. Some stage rites are usually the prelude to the formal performance. Then characters come on to the stage one-by-one and make self-introductions with song and dance. The dancer's ornaments are very rich.

**Manipuri** is also a major type of classical dance originating from the state of Manipur at the foot of the Himalayas in north-eastern India. Initially, it was a kind of collective dance of the mountain people while they were holding religious rituals. It has developed its own specific aesthetic values and styles deeply rooted in local culture. Later on, it was much influenced by Vaisnavism and underwent some changes, and the themes of the dance began to center on the legendary love story of Krishna and Radha. As a purely religious dance, it has a reputation of one of the most chaste, softest and mildest dances in the world. Different from other Indian dance forms, Manipuri dancers never strike the ground hard with their feet. Movements of the body and feet and facial expressions in Manipuri dance are generally smooth, subtle and graceful.

**Odissi** is one of the eight classical dance forms. It originated from the state of Orissa (present-day Odisha) in east India. According to archaeological evidences such as bas-reliefs found in hills near Bhubaneswar, the capital of the state. It is most likely the oldest surviving dance form of India, and finds its mention in *Natyasastra*. Although it gradually declined under the colonial rule of the British, it has revived freshly since India gained independence. It is well-known for the dancer's pose of the Tribhangi (three parts break), a skill learned from the Indian sculptures and other unique skills quite different from other classical Indian dance forms.

**Sattriya** is also one type of principal classical dance form originating from the state of Assam

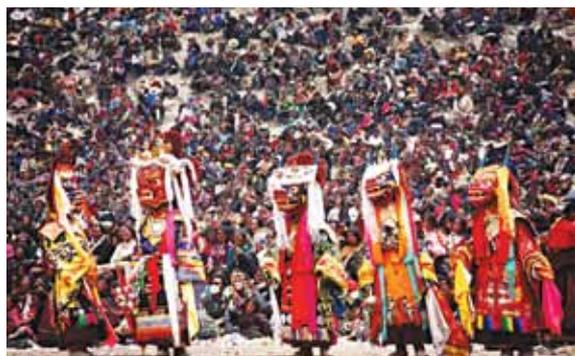
in northeastern India. It was created by Srimanta Sankardeva, the founder of Vaisnavism in Assam in 15<sup>th</sup> century, and has remained a living tradition. It is usually performed as a significant part of one-act plays staged in monasteries. Although it has gradually become popular and won recognition in recent years, the dance now still continues to be performed for ritualistic and other purposes.

**Mohiniyattam** is also a classical dance form originating in 16<sup>th</sup> century from the state of Kerala in south India. It has become one of the eight Indian classical dance forms officially recognised by the Sangeet Natak Akademi. The dance is very graceful and sensuous as well, and it is usually performed as solo recitals by women. The theme of the dance is religious love and devotion to God, namely Visnu or his incarnation Krishna. The female dancer adorns herself with white jasmine flowers and makes Mohiniyattam artists distinct from artists of other Indian dance forms.

**Folk dance** is rich and full in India as a result of the existence of diversified religions, races, ethnic groups and tribes. On occasions such as harvest,



Dunhuang mural painting of a dance performance from 'Jile Jingbian'. It is located in cave number 112 of the Dunhuang grottoes in Gansu, China. The dancer in the painting has coloured ribbon draped around his shoulder, the abdomen is bare, he is barefoot, and is wearing an anklet with a bell.



*Vajra dance performance by Tibetan ethnic group on the occasion of Buddhist religious assembly at Sichuan province, China.*



*Holy deer dance at Kumbum (T'aer) monastery, Huangzhong county, Xining in Qinghai, China. ethnic group on the occasion of Buddhist religious assembly at Sichuan province, China.*

weddings, people living in villages like to perform folk dances in groups for celebrations. These dances are rooted in religious and seasonal festivals. Since time immemorial, dance has become an inseparable part of their life. The styles of various folk dances vary greatly, but are generally related with people's work, changes of seasons, religions and rituals. Some dance movements are in imitation of nature and labour. Some are also very romantic. In a word, Indian folk dance is a great treasure-house with boundless dance resources. Every state in India has its own folk dance forms. Actually, most Indian classical dance forms with superb skill originated from folk dance.

### Indian Dance in China

Since the Han Dynasty, Buddhism was gradually introduced into the east, and Indian dance began to spread to China. Within 2,000 years, Indian dance has influenced the Chinese palace and folk dance art directly or indirectly.

#### Sinicisation of Ancient Indian Buddhist dance

From the beginning of Northern and Southern Dynasties, then from Sui and Tang Dynasties to Qing Dynasty, with more than 1,000 years, all regions and nationalities in China have been keeping imitation, absorption, transformation and integration of Indian Buddhism dance, and creating different shapes and different styles of Chinese Buddhism dance, especially Dunhuang dance,

folk Buddhism dance of Han nationality, Tibetan Buddhism dance and southern Buddhism dance. The popularity of Dunhuang dance can be seen in Dunhuang frescoes. Numerous dance styles on the frescoes provide important materials for contemporary artists to study the history and development of dance, and also give them the unlimited inspiration and enlightenment, enabling them to revive and create Dunhuang dance. Original shapes of *Apsara* and *Gandharva* on the frescoes are the dancer (*Apsara*) and musician (*Gandharva*) in the Hindu mythology. S-shape "small three musical form" in the dancing posture has the origin relation with S-shape "big three musical form" in Odissi. In early paintings, costumes of characters in the frescoes completely followed Indian costume, such as barefoot, topless, wearing jewellery, armbands, bracelets and anklets, coloured ribbon around the body, short skirt or knee-length pants, updo or long hair and so on. In the frescoes of the Middle Tang Dynasty, costumes of musicians changed to loose robe with top sleeve and musical instruments also began to cover local instruments like the flute and Sheng.

After Buddhism was introduced into China, besides the temple, folk people also often performed Buddhism dance. During festivals or temple fair, there would be rich and colourful Buddhism dance performances. Like in Nantong and Hai'an in Jiangsu, the dance would be performed in Buddhism



*Peacock dance performance by Yang Liping*



*Indian Bharatanatyam dancer Leela Samson*



*Kamala Laxman with her sister during their performance in China.*



A group photo of Mrinalini Sarabhai's troupe visiting China.

festivals such as lantern show on the lunar January 13, Guandi Temple Fair on July 13, Yaowang Fair, Ksitigarbha Fair and Avalokitesvara Fair. Floating River Lanterns was very popular for Han nationality. For example, Boluo Temple in Xixiang, Shaanxi would hold the Floating River Lanterns Buddhism sacrifice ceremony by dancing on the lunar July 15 every year.

Tibetan Buddhism dances were commonly known as "Fawang dance", "Tiaoqian", "Tiaobuzha", "Tiaogui" "Jingang dance", etc. Tibetan dance involved multiple nationalities, with Tibetan and Mongolian dominating. Performers of this dance were lama who had become monks since childhood. They accepted the training of Buddhism dance according to the requirements, with "Chama", "Lushen dance", "Hayagriva dance" and "Qujiafawang" dance as the representatives.

Southern Buddhism was commonly known as Hinayana, also called Theravada Buddhism, with Pali Buddhist scriptures as the basis. They were prevalent in Yunnan of China, Thailand and Burma, with Peacock dance, Eight-treasure flower dance, Garuda dance and Bai nationality Buddhism dance as the master works. Peacock dance named "Jialuoyong" or "Jialangluo" in Dai language, and spread in Dehong Dai and Jingpo Autonomous Prefecture and Xishuangbanna Dai Autonomous Prefecture in Yunnan province. This dance would be performed in the grand Buddhism festivals and rally. Dance movement often imitated the peacock's flying, spreading its tail, shaking its wings, spreading its wings, drinking water and play, etc. Contemporary dancers Dao Meilan and Yang Liping changed the dance and made it known at home and abroad.

**Indian dancers' visit to China** After China and India established diplomatic relations in the early 1950s, cultural exchanges between two countries were becoming more and more prosperous. In June 1955, 51 people of a cultural delegation led by A K Chandra, the vice-minister of Ministry of External Affairs of India brought rich music and dance performances to Chinese audiences. They performed

Bharatanatyam, Kathak, Kathakali and Naga. Eight Chinese dancers performed Kathakali under the guidance of the artists.

In March and April, 1957, Kamala Lakshman sisters, the famous dancers of Bharatanatyam, visited China. Their performance received high praise from Chinese audience, and the famous writer Bingxin wrote the article *Impressions of Watching the Dance* to present to Lakshman sisters. In July and August, 1957, Uday Shankar, the founder of Indian modern dance, visited China, during the performance, he taught the "Dance of Bouncing the Ball" to Chinese dancer Zhang Jun.

In October and November, 1978, after long-term interruption of India-China cultural exchange, an Indian dancer Mrinalini Sarabhai led the delegation to visit China. During the visit to China, she advised that China shall send students to study in her school. Later, Zhang Jun and Liu Youlan were sent by the government for studying abroad.

In 1984, Rukmini Devi, the pioneer of revival movement of Indian Bharatanatyam led actors of Kalakshetra Dance Academy to China for performance, with Leela Samson accompanying. This is Rukmini Devi's last visit to China, and then she died in February 1986. In the same year, Mamata Shankar, daughter of Uday Shankar came to China for performance, which received warm welcome by the audiences. In June 1990, Indian Manipuri dance troupe made performance in Beijing, making Chinese audiences see different Indian dance.

In August 1991, Chinese People's Association for Friendship with Foreign Countries, Chinese Academy of Social Sciences and the Embassy of India in Beijing held the 50th anniversary commemoration of Rabindranath Tagore's death. Indian dance troupe from Calcutta performed Tagore's dance drama *The Kingdom of Cards* in Beijing, Fuzhou, Xiamen and other places. In 1992, Sunil Kothari, the critique of Indian dance visited China, and made a lecture on Indian dance in Embassy of India, Beijing. In May 1994, the first Indian Cultural Festival was held in Beijing. Indian dancer Singhajit Singh and his wife Charu performed Ras leela with special elegant style belonging to Manipuri in the opening ceremony. In October 1997, 20 people from Indian art troupe came to China for attending the Fifth Festival of Asian Arts.

In January 2000, Birju Maharaj who was the master of Indian Kathak led the delegation to Beijing for participating in the Festival of Asian Arts. On May 1 of the same year, to celebrate the 50th anniversary of the establishment of diplomatic relations between India and China, the Indian Council for Cultural Relations sent art troupe to China for performance.

In October 2002, Leela Samson who was an Indian famous dancer of Bharatanatyam led Spanda dance troupe to Beijing for attending the Festival of

Asian Arts, and made the performance in Hohhot, Baotou, Shanghai and Hangzhou etc. Meanwhile, at the invitation of professor Chen Ziming, she made performance in Central Conservatory of Music and made a lecture on Indian dance for the oriental class of Beijing Dance Academy. In the same year, Mallika Sarabhai led the delegation to China, and listened to the Bharatanatyam courses of oriental class in the Beijing Dance Academy.

In 2004, Jayarama Rao, a famous dancer of Khuchipudi and his wife Vanashree Rao visited China together. Their performance in Beijing made Chinese audience feel refreshed. In 2007, Shovana Narayan who was honoured as the queen of Kathak performed Kathak in CPPCC auditorium in Beijing, intoxicating many audiences in Beijing.

In 2008, Geeta Radhakrishna, the dancer of Mohiniattam made performance in Beijing at the invitation of Nirupama Rao, the Indian ambassador in China, with Indian Kathakali dance troupe accompanying. In the same year, Leela Samson visited China again, and made performance for the opening ceremony of Indian Tourism Culture Year. As the chief director, she brought a wonderful party composed of six schools of classical dance in India. These different styles of dance had distinctive characteristics, complementing each other. Such a grand Indian dance scene was first seen in China.

In 2011, Ranjana Gauhar, the dancer of Odissi came to Beijing and made performance in the National Center for the Performing Arts and the Central Conservatory of Music. She also made a lecture on dance and her lecture was fascinating and very popular among the audiences. In the same year, at the invitation of the Central Conservatory of Music, two sons of Birju Maharaj, the king of Kathak, Jaikishan and Deepak made performances in Beijing.

On January 15, 2012, Kiran Segal, an Odissi exponent, made performance of Odissi in Guangzhou, making the audience appreciate the beautiful exotic dancing art. In March, Rama Vaidyanathan, a famous contemporary dancer of Bharatanatyam in India, came to China from New



Lanzhou University in Gansu Province, China commemorating the 150<sup>th</sup> Birth Anniversary of Rabindranath Tagore through the performance of Tagore's play, 'Chitrangada'.

Delhi, and made the performance in the National Center for the Performing Arts and the Central Conservatory of Music, respectively, receiving great response. In summer of the same year, Sonal Mansingh, the senior dancer of Bharatanatyam and Odissi came to Beijing for performance.

In September 2008, Indian Cultural Center was founded in Beijing. Indian Council for Cultural Relations sent two teachers for teaching Chinese students. Dance teachers with the head of Ashok Chakravarti provided students with free courses every day, and provided them with performance opportunities in the festival celebrations.

**Chinese dancers of Indian dance** Zhang Jun, the dancer of oriental dance, first introduced Indian dance to Chinese people systematically. With eight times of going to India to study, she not only learned seven schools of classical dance, also collected a large number of materials about folk dance. After returning to China, she widely imparted them on students, and successively taught in Beijing Dance Academy, China Oriental Performing Arts Group, Oriental Art Guidance Center and Guangzhou Dance School, with students throughout the world. In 1999, she released the teaching video of *Coursework of Bharatanatyam*, and in 2004, she wrote the book *Coursework of Bharatanatyam*. Her main dance works included "Dunhuang dance and Indian dance appreciation party", dance "Western Charming", "Colourful Foot Bells", etc.

In addition, in 1980s and 1990s, Liu Youlan, Zheng Yun, Li Jiang, Su Baohua, Zhao Shizhong, Jiang Dong and Merry P Ahmad also studied in India. After returning to China, they all taught Indian dance in their respective fields. Liu Youlan taught in Beijing Dance Academy. Zheng Yun first learned Bharatanatyam from Leela Samson in India, and then learned Odissi from Madhavi Mudgal and became the first Chinese holding solo dance party in India. After returning to China, she worked in Shanghai Opera House, and now is still teaching Indian dance. Li Jiang was the professor of Guangxi Arts Institute and head of international office. Su Baohua was the choreographer of China Oriental Performing Arts Group. Zhao Shizhong conducted comparative research on Kathak and tap dance. Jiang Dong was the deputy director of institute of dance of Chinese National Academy of Arts, and also the famous critic of dance, with the book *The General Theory of Indian Dance*. Merry P Ahmad learned Odissi in India, and opened courses of Indian dance in Xinjiang Arts University after returning to China.

Under the hard training of teachers, young dancers of Indian dance began to emerge. Lin Ping, Zhao Xiaozhen and Li Mowen have ever been invited by Indian president to India for study

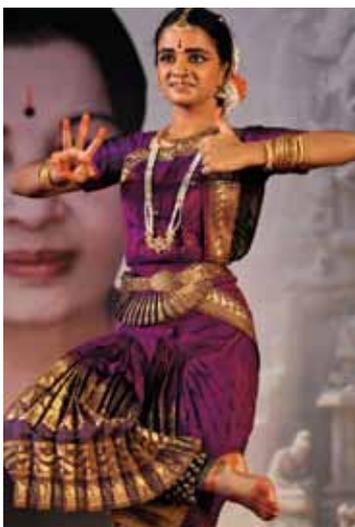
together with Zhang Jun and Su Baohua, and they were honoured as “child prodigy of dance”. Jin Shanshan has even gone to India for four times to learn Indian dance. She successively learned from Birju Maharaj and Leela Samson, and was honoured as the “descendant of Bharatanatyam in China”. Yu Feifei and Song Jing were Zhang Jun’s postgraduate students, with the research direction of Indian dance. Later, Zhang Hao also learned Bharatanatyam and Kathak in India, and Li Qianqian learned Odissi from Madhavi Mudgal.

Modern Chinese art troupe has ever rehearsed Indian musical drama on a large scale for three times. The first time was in 1957. To celebrate the fifth anniversary of China-India Friendship Association, China Youth Art Theatre India performed poetic drama *Sakuntala* of great poet Kalidasa. At that time, Indian dancer Kamala Lakshman visited China, and also participated in the dance rehearsal. The second time was in 1981. The China Youth Art Theatre made the new choreography of *Sakuntala*, and Zhang Jun was invited to do it. An Indian expert commented that Indian people didn’t find that it was Chinese people that performed Indian dance. The third time was in 2012. Lanzhou University rehearsed Tagore’s drama *Chitra*, with Jin Shanshan as choreographer and it was considered to be “the most Indian local performance of Tagore drama” by the then ambassador.

(Jin Shanshan)

## BHARATANATYAM

Bharatanatyam is one of the Indian classical dances. It originated from Tamil Nadu, India, and is one of the most ancient dances of India. People mistakenly believe that Bharatanatyam is the meaning of “Indian (Bharata) dance (Natyam)”. But the authority believes that the name has only been used for 50 years, and its early name was ‘*Sadir*



A Bharatanatyam performance at International Mahabalipuram Dance Festival 2013



Hand movement (mudra) of Bharatanatyam

*Kacheri*, ‘*Dasiattam*’, etc. The most popular opinion is that Bharata is composed of the prefix of three words - bhava (expression), raga (melody) and tala (rhythm). These three main factors are like three pillars to support the pure style of Bharatanatyam. Another opinion is that Bharatanatyam was founded based on the theoretical system of ‘*Natyashastra*’, so it follows the name of the author - Bharata.

**Performance style** Bharatanatyam is divided into three forms: absolute dance (nritya), narrative performance (nritya) and dance drama (natya). Absolute dance consists of some basic movements. Arms help enable a geometric figure such as straight lines, right angle or triangle, legs keep half squat with both knees open, and footsteps strike the ground fast or slowly with the music, displaying the beauty of balance, symmetry and strength. Narrative performance is a higher level of performance. It requires dancers to express emotions like joy and sorrow by facial expressions, hand gestures and body movements. Dance drama is the combination of absolute dance and narrative performance. It is to tell the story according to the theme. ‘*Abhinaya Darpana*’ is a masterpiece about performance art in ancient India. It was written in 5th century BC - 2nd century BC, and has detailed descriptions about drama, dance and music. It is generally believed that ‘*Abhinaya Darpana*’ appears before ‘*Natyashastra*’, with more contents, and is the essential reference book of theory for dancers of Bharatanatyam. ‘*Abhinaya Darpana*’ makes detailed regulation of the application of different parts of the body. For example, gestures can be divided into 28 one-hand gestures and 23 two-hand gestures, and it also expounds the various usages of gestures. For example, one-hand with five fingers outstretched successively is like a blooming lotus (Alapadma), and it can also represent mountain, face, bun, moon, beauty and other meanings. The use of these gestures and sign language is fully embodied in the narrative performance of Bharatanatyam.

The traditional Bharatanatyam has several fixed parts in its performance process. Usually, Alarippu is



*A sculpted image in copper of the Lord of Dance, Nataraj Shiva, discovered at India's Tiruvannamalai, now preserved in the National Museum in New Delhi*

the first part, meaning the blossoming of flower buds. Jati Swaram represents the perfect combination of rhythm and musical notes, which is absolute dance in the second part. From the third part - Shabdham, dancers begin to show the technique of narrative performance. Shabdham means vocabulary, which is the basic unit of the language, thus meaning the early stage of narrative performance. Varnam is the most important part of traditional Bharatanatyam, with absolute dance and narrative performance alternating, and the lasting time is longer, between 30 minutes and an hour. Varna is the touchstone of dancing level, so only independently accomplishing this part can dancers continue to learn. Then, there is Kiltanam with fast rhythm, and Padam with soothing and lyrical performance (Abhinaya), and the last part is Tillana, namely, the end of absolute dance. In the end, there are a few lines of a poem, accompanied with a difficult dance and a fast rhythm.

**Nataraja** Bharatanatyam is deeply rooted in Hindu mythology and customs, which can be documented in literature, temple sculpture and philosophy. Dance is considered to be from Siva. He is the god of destruction, and also the king of dance. Siva first imparts dance on his wife Parvati. When he dances the Tandava, the most masculine beauty in the world, she will do the Lasya, which is the most delicate and feminine of dances displaying cooperation. Hinduism believes that the universe operates in the constant creation, protection and destruction. Brahma takes charge of creation, Vishnu takes charge of protection, while Shiva is to destroy the world with dance. Destruction is also rebirth, and Siva's dance rhythm is the rhythm of the universe. Among the numerous models of Siva, the king of dance is unique. His right hand holds Dhamaru, symbolizing the creation of the universe. According to legend, the first object created by the universe is sound, and sound constantly creates new sound again. His left hand holds a ball of

fire, symbolising the destruction of fallacy and the spread of truth. Both hands balance the creation and destruction, and support the operation of the universe. The right hand is put before his chest, with palms in the front, which symbolises fearlessness and blessing, the other hand hangs down forward slightly, pointing to the left foot lifted, which symbolises the shake-off of all bondage. His waist is tied with tiger skin, which symbolises destruction of anger and majesty, and such anger and majesty are changed into compassion and kindness under Siva's sincerity (Satvikam). He puts the poisonous snake as a beautiful garland on his chest. Dwarf is a symbol of folly, so Siva steps on it. His body is the cosmic space, his eyes are the sun and the moon, the third eye on the forehead is the fire of wisdom, his flying hair is a symbol of wisdom, the meniscus on the head represents the highest creativity, and his smile can help eliminate the torment of Karma. The 108 dancing postures of Siva are inscribed on the stone pillars in Chidambaram temple, and it's said that they are left by Siva when he descends to the world and dances in this temple.

**Devadasi** Until the beginning of the 20th century, dancing still played a vital role in the religious rites of Indian temples. Dancers and their teachers (guru) and musicians were highly respected and accepted the offerings of the temple. In religious rites, dancers performed in front of the statue of Buddha. They were proficient in sacrificial ceremony, familiar with all kinds of offerings and praying scriptures, and played an extremely important role in the process of worshiping god. The dancing girl would be formally married to the gods and her first adorer, which was also the male's liturgy. These girls were called Devadasi. As dancers, they also often performed during auspicious activities. At that time, the temple was probably the most convenient place for people to watch such performances, and Devadasis enjoyed the living guarantee and highest honour. During the reign of British colonists, the position of Devadasis suffered a disastrous decline. They went to the



*Dancer Balasaraswati*



*Bharatanatyam dancer Rukmini Devi*

palace or manor for performances, and sang praises of rulers accompanied with dance performances, which gradually lost religious significance. With political instability and change of artistic value of intellectual class, Devadasi lost the original social support, and Bharatanatyam was also on the verge of extinction.

**Revival of Bharatanatyam and Rukmini Devi**

The declining situation of Bharatanatyam deeply affected those who truly loved this art, so a revival movement gradually rose. Represented by Rukmini Devi, numerous supporters of Bharatanatyam started their rescue action, and wanted it to return to its previous glory. Indian theosophist, dancers and choreographers of Bharatanatyam and defender of animal rights - Rukmini Devi (February 29, 1904 - February 24, 1986) are the most important representatives of the revival movement of Bharatanatyam. Although born in a senior Brahman family, Rukmini Devi completely disregarded the pressure from public opinion, and learned Bharatanatyam from an unemployed Devadasi, which



*Indian dancer Leela Samson*

had become a vulgar art in the people's eyes at that time. She also performed in public, fully displaying the beauty of the dance form. And she also rejected the dress and gave it a noble and elegant original appearance. In 1936, Rukmini together with her husband, established an academy of arts in the name of Kalakshetra, and hired a Brahman and Devadasi who worked in the temples to teach in the form of a traditional private school (Gurukul system). They collected the traditional dances and imparted them to students, and began to write new works. The school became a world famous professional school of Bharatanatyam, and cultivated a large number of artistic talents to carry forward the traditional art. Leela Samson, a famous contemporary dancer of Bharatanatyam in India, is one of the top students of Rukmini. When following the traditional art, she also constantly made various changes to form her own style. Her performance is exquisite and vivid, elegant and dignified, receiving high praise from audiences. In the 1990s, she earned the Padma Shri, and served as the Dean of Kalakshetra Academy of Arts between 2005-2012. Now, she is the Chairman of the Indian Music and Drama Association (Sangeet



*Chinese dancer Jin Shanshan's Bharatanatyam performance*

Natak Akademi), and President of the Indian Central Board Film Certification. Leela Samson has even taught Chinese students, including many artists of Bharatanatyam, such as Zhang Jun. She is the one who made the largest contribution in the spread of Bharatanatyam in China.

**Bharatanatyam in China** People who first brought the concept of Bharatanatyam to modern China is the Chinese dancer, Dai Ailian. Under the entrustment of premier Zhou Enlai, she opened an oriental music and dance class in Beijing Dance Academy in the 1950s, preparing for the opening up of China's cultural diplomacy road. In the meantime, she even visited India, and brought back many teaching materials of Bharatanatyam to China. During this period,

Zhang Jun, the expert on Indian dance, stood out. Zhang Jun studied in India four times, and mastered the systematical techniques of Bharatanatyam, and these techniques were more widely used after her graduation. The repertoire 'Alarippu' of China Oriental Performing Arts Group was her initial dance. In 1991, Zhang Jun led three students to perform Bharatanatyam for the Indian President, Ramaswamy Venkataraman who visited China, and received his praise. In 2002, Zhang Jun taught Bharatanatyam in the oriental music and dance class in Beijing Dance Academy, and in 2004, wrote the book 'Coursebook of Bharatanatyam'. In addition, there were many people learning this dance form in India, such as Liu Youlan, Zheng Yun, Su Baohua, Lin Ping, Yu Feifei and others. Jin Shanshan, a Bharatanatyam dancer, has had excellent performances on stage in China now, and learned from Zhang Jun and Su Baohua when she was young. Because of her love for Bharatanatyam, she went to Peking University to study Indian language and culture. In 1994, she went to India for further studies, and while learning Hindi, she also learned Bharatanatyam. Jin Shanshan is one of the most brilliant students of Leela Samson. She held a solo dance performance in New Delhi in 1998, and later became the performer of Spanda dance troupe created by Leela, which is well-known in India and even across the world. In 2000, Jin Shanshan served as the dance demonstrator of Zhang Jun in her tutorial teaching demonstration video discs 'Coursebook of Bharatanatyam'. In 2002, she assisted Zhang Jun's teaching of Bharatanatyam in the oriental music and dance class in Beijing Dance Academy. In 2005, Jin Shanshan established Sangeetham Indian Classical Art Centre, and began to cultivate new emerging forces. Her students were not only from China, but also from India. In 2009, she led her students to perform Bharatanatyam for heads of state from India and China, receiving high praises.

After Kamala Lakshman's sisters visited China in the 1950s, there have been many Indian Bharatanatyam dancers who went to China for performances, including Indrani Rahman (1955), Mrinalini Sarabhai (1978), Rukmini Devi (1984), Leela Samson (1984, 2002, 2008), Mallika Sarabhai (2002), Rama Vaidyanathan (2012) and Sonal Mansingh (2012).

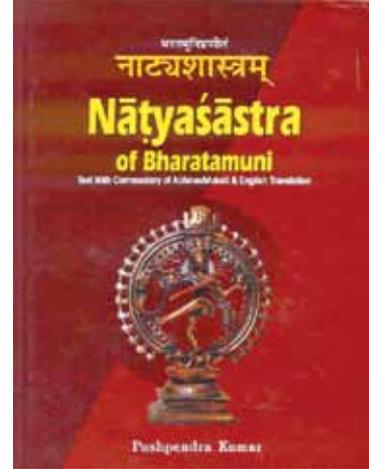
(Jin Shanshan)

## INDIAN DRAMA

Indian Drama is one of most important dramas in the world which originated and spread in the territory of India. It features special theory system and perform forms.

Indian drama has a long history. In Vedasamhita, there were carols in form of dialogue and

chorals attached with a narrative synopsis. This can be seen as the beginning of the Indian drama. Like western dramas, Indian drama is also likely originated in the religion fete activities. Religion uses dramas as a propaganda tool, thus contributing to the development of the drama. After two epic *Mahabharata* and *Ramayana* came out, a dramatic form of folk singing of epic content was gradually produced, and lasted till today. A book *Dance Theory* written by Bharata putatively is the oldest Sanskrit drama writings. *Dance Theory* discusses drama's

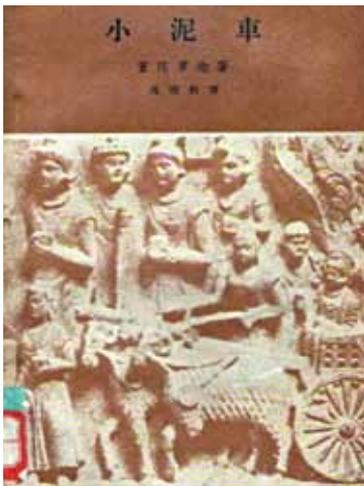


Treatise on Indian Dance ('Nāṭya śāstra')

origins, nature, functions, drama, movement, expression, language, style, clothing, makeup, characters, audience and music and many other elements and details involved in body performances and language performances. Drama theory is a kind of practice and summary of drama practice, from which one can imagine the ancient Indian drama performances' maturity. The later drama workers recognised Bharat as Indian drama's founder.

From the extant documents, we can see that Indian classical Sanskrit drama went into prosperity after the beginning of the Christian era. The earliest extant scripts are fragments of three plays written by Buddhist poet and dramatist Maming in about first and second century. The *Sariputta Biography* is a nine-act play, the content is about a story that two Buddha's disciples Sariputta and Moggallana converted to Buddhism. These three plays fragments were discovered in the early 1900s in China's Xinjiang. Temples in South India have tradition of performing dramas. In 1910, an Indian scholar found 13 plays in a library of a temple near Bodemopa City in South India, which was considered to be written by the famous Sanskrit dramatist Bhasa in about second or third century. This is a major event in the history of Indian drama. Bhasa's 13 plays were mainly drawn from two Sanskrit epics of India and other legends. Sanskrit drama *Mricchakatika* written

by Sudraka putatively is a realistic drama that reflects common people's lives and struggles. There are as many as 34 characters in the play, the plot goes up and down, and changes delicately. Poet and dramatist Kalidasa's creation makes Indian ancient drama reach the pinnacle of glory. His major plays include *Sakuntala*, *Vikramorvasiya* (also translated as: *Urvashi*) and *Malavikagnimitra*. Their plots go up and down with beautiful language and artistic charm, and thus become a diamond of Indian models and the world drama collections. Bhavabhuti who was active approximately in the 8th century, was the most important classical Sanskrit dramatist after Kalidasa. His three famous plays are *Jasmine and Youth*, *Daxiong Biography* and *Later Luomo Biography*. They insinuate reality by historical legends and



'Little Clay Cart', Chinese version (front cover)

obtain a great success after the performance. *Mudrarakshasa* written by Visakhadatta who lived in about 5<sup>th</sup> – 7<sup>th</sup> century and *Venisamhara* written by Bhatta Narayana who lived before 8<sup>th</sup> century are two very influential political dramas.

Along with the decline of Sanskrit itself and the Muslim invasion of India, Indian literary drama gradually declined, but folk drama still survived stubbornly. Opera performances were essential activities during the idolatrous festivals. Since 19<sup>th</sup> century, the traditional drama was restored in Bengal, Gujarat, Uttar Pradesh and other regions gradually. Meanwhile, modern drama whose contents were anti-colonialism and feudalism began to appear. In the second half of 19<sup>th</sup> century, hundreds of plays came out in Bengal, showing unprecedented prosperity. Of course, these plays were mixed, most works were not good. Bangladeshi playwright Dinabandhu Mitra completed *Indigo Mirror* that was the first drama against British colonial rule in 1860, which caused great repercussions in the community after the show. It announced the birth of modern Indian drama. In 20<sup>th</sup> century, Indian

modern dramas' content gradually revealed the real life. Now, in rural areas, the traditional drama performances are still very popular. In the urban areas, the modern media plays an increasingly significant impact on drama. However, people still watch a variety of theatrical performances during important festivals.



Indian Sanskrit drama

Indian drama was introduced into China from the 1920s. In 1924, the Indian poet Tagore visited China; and forged a remarkable friendship with Chinese opera master Mei Lanfang. In May 7, coinciding with the 64-year-old birthday of Tagore, Chinese party held a grand birthday celebrations for the poet, in the evening, Tagore's plays *Chitra* was performed in English at Beijing Union Medical College Auditorium. This was the first time that an Indian play was performed in China. Tagore expressed to Mei Lanfang the hope that he wanted to see his performance before leaving Beijing. Mei Lanfang then invited the poet to watch his myth opera *Goddess of the Luo River*. On May 19, Mei Lanfang fulfilled his promise and treated Tagore with a special performance of *Goddess of the Luo River*.

In 1956, Ji Xianlin translated Indian Sanskrit poet and dramatist Kalidasa's poetic drama *Sakuntala* from Sanskrit into Chinese and published it. Chinese Youth Art Drama had performed this drama in 1957 and 1980 in Beijing ceremoniously, giving Chinese audience the opportunity to appreciate the extraordinary charm of Indian drama.

In 2011, Lanzhou University students re-rehearsed *Chitra* for commemorating the 150<sup>th</sup> anniversary of Tagore's birth. In 2013, Peking University students re-rehearsed the poet's well-known play *Post Office* for commemorating the 100<sup>th</sup> anniversary of Tagore, who won the Nobel Prize for Literature.

*Mricchakatika* written by Sudraka, Kaladasa's other two drama works *Malavikagnimitra*, *Vikramorvasiya* and all Tagore's main works were translated into Chinese. Meanwhile, *Biography of Ah Q* written by Lu Xun has been adapted into a drama and performed in India, which received audience's praise.

(Zhao Jiazi & Liu Jian)

## PERSONALITIES

### WAN BAOCHANG

Wan Baochang (about 556-595 CE) was a musician of Sui Dynasty who lived in Liang of Southern Dynasty in his childhood. As Chen destroyed Liang, he and his father Wan Datong followed the General of Liang, Wang Lin to obey the Northern Qi. His hearing was extremely sensitive and he studied music from Zu Ting, the well-known musician of the Northern Qi. After Wang Lin died in a battle against Chen, his father planned again to flee from the Northern Qi and go back to South China, but was killed. Wan Baochang was also degraded as a pariah of musician.

In the Northern Dynasty, most people were immersed by Indian culture and believed in Buddhism in the Western Regions. Music was also “playing mixed with Buddhist language.” Along with Buddhism becoming popular and the government promotion of alien nations, the music of Western Regions was in full flourish. Kucha music was even more popular in the Northern Qi. Wan Baochang often asked the Western Region’s musicians for advice; therefore, he was a high level musician of Kucha music derived from Indian Buddhist culture. He was good at playing various kinds of instruments and proficient in rhyming. He used to make the jade chimes and dedicated it to the Northern Qi and revised the old Luoyang songs. Later on, the Northern Zhou destroyed the Northern Qi and Sui Dynasty replaced the Northern Zhou, and Wan Baochang became a part of the Sui people afterwards.

In the early Kaihuang Period during the reign of Yang Jian, Emperor Wen of Sui (581 CE), Peiguogong Zheng Yi et al, set out the rites and music, and Wan Baochang was often invited to be a part in the discussion, to make instruments by imperial order and was toning for melody by using the self-made water ruler. Wan Baochang had an extremely high level of artistic culture that he “could write songs handily.” But because of the simple and elegance of his melodies, people were not fond of such kind of music. He had many suggestions about music theory and wrote 64 volumes of *Music Notation* to discuss the prosody theory of “eight tones that were included in Gong, and if strings and columns changed, the tone would change with a total 84 tones, 144 rhythms and changes of 1,800 sounds.” His theory was not accepted finally because of his humble status and he was even defamed by peers or high officials. Finally, he was abandoned by his wife and died of starvation. Before dying, he angrily destroyed his *Music Notation*. Only a few volumes was grabbed by witnesses and passed on.

(Zhao Jiazi)

### CAO MIAODA

Cao Miaoda (late 6<sup>th</sup> century CE), a pipa player from Northern Qi to early Sui Dynasty, was born in a pipa sarcar in the state of Cao in the Western Regions (present-day Northeast Samarkand of Uzbekistan). At the end of Northern Wei, his grandfather Cao Brahman and his father Cao Sengnu had been living in the Central Plains. Cao Brahman used to study Kucha pipa from a merchant, therefore, his son Cao Sengnu and grandchildren Cao Miaoda and his sister were all good at playing Kucha pipa. Cao Miaoda’s offspring Cao Bao and his son, Cao Shancai and grandson, Caogang were all outstanding pipa players and impressive from Northern Qi to Tang Dynasty.

Cao Miaoda’s pipa acting skills received high appreciation from Gaoyang, the Emperor Wenxuan in Northern Qi (dominated in 550-559 CE). Every time when Cao Miaoda played the pipa, Gao Yang always joined by beating the Hu drum. Gao Wei (dominated in 550-559 CE), emperor of late Northern Qi, who was very fond of the Western Regions music, favoured Cao Miaoda even more, granted him the high post with a salary equal to the ministers, and even granted him the infantia. People at that time said that, “the musician who was granted the rajah is only Cao Miaoda.” After Northern Qi was abolished, Cao Miaoda went to Sui and was the royal musical officer. According to the records of *Sui Book • Music Collection*, Emperor Wen of Sui, Yang Jian (dominated in 581-604 CE) ordered him to teach Qing temple songs and Northern Zhou songs as Taichang. During the period of the first emperor of Sui (581-600 CE), he and Wang Changtong, Li Shiheng, Guo Jinle and An Jingui were “wonderful in orchestral music, updated and changed songs all the time, showing their musical talent to royals, and were adored all over the country. *Sui Book • Biography of Wan Baochang* recorded that Cao Miaoda et al, “could compose, studies the Zheng music and made the music wonderful.” This indicated that he absorbed the essence of folk music of the Central Plains to enrich his performance and creation, while inheriting the tradition.

(Zhao Jiazi)

### SUJIVA

Sujiva (6<sup>th</sup> century CE) is a pipa player and a renowned royal musician in Northern Dynasty, born in Kucha of the Western Regions (now in Kuqa area of China Sinkiang). Generations of his family were all working as instrumentalists. In the third year of Tianhe Period (568 CE) during the rein of Emperor Wu of Northern Zhou (dominated in 561-578 CE), Sujiva joined the Northern Zhou, following Turkic Queen, Ashinas, being good at playing pipa and music melodies.

According to *Sui Book • Music Records*, Sujiva “joined the Northern Zhou following Turkic Queen and was good at playing the pipa. When he was playing, people heard seven tones in the octave and asked why. He replied that his “father was a musician in the Western Regions; and seven melodies were studied through the generations”. Using seven melodies to collate the seven sounds



*Five-stringed pipa with spiral shaped cowrie shells in red sandalwood as Tang Dynasty treasure product. It originated in the Western Regions of the ancient times, and entered the central plains of China during the northern Wei Dynasty. It obtained its determining features during the Tang Dynasty. Later, it was kept at Shōso-in treasure house, belonging to the Tōdai-ji and Nārā, Japan.*

seemed practical.” Sujiva explained the Kucha music theory of “Five Rhymes and Seven Melodies” derived from India, and the Western Regions dancing was represented by Kucha music, which had a great influence on the later music of the Central Plains, and became an important turning point in the history of Chinese ancient music. Yan music’s 28 melodies in Sui and Tang Dynasties were evolved from this and the same in Song Dynasty were related. Musician Zheng Yi in the Northern Zhou and Sui Dynasty used to study the theories of Kucha pipa and Kucha music melodies from Sujiva, and was inspired by Kucha prosody and skills, and thereby evolved the 48 melodies theory. Kucha music and dance taught by Sujiva became one of the important palace music works in the three generations of Northern Zhou, Sui and Tang Dynasty.

The five-string pipa Sujiva used played an important role in the development of musical art in the flourishing Tang Dynasty, which was popular for 500 years from Northern and Southern Dynasties to Sui and Tang Dynasties. It was the main instrument for the Xiliang, Kucha, Hindustan, Sulaq, Boukhara and Goryeo music works among nine and 10 music works of Sui and Tang. From then on, pipa became one of the most important national instruments of China.

Kucha prosody of “Five Rhymes and Seven Sounds” taught by Sujiva was also called “Five Rhymes and Seven Melodies”, and was a mode of

Kucha music. “Dan” means rhyme. “Five Rhymes and Seven Melodies” were established over five different types of pitches. *Sui Book • Music Records* stated that “its sounds should be five rhymes of Huangzhong, Taicu, Linzhong, Nanlv and Guxian.” They formed seven melodies based on a heptachord. Each rhyme has seven melodies and “Five Rhymes” have total 35 melodies. “Seven melodies” means Gong, Shang, Jue, Bianzhi, Zhi, Yu and Biangong”. If being ordered according to musical scale, those melodies will be “5 6 b7 1 2 3 4”. They are also the tonic of 28 melodies and seven Gong of Yan music: Huangzhong Gong, Zheng Gong, Gao Gong, Zhonglv Gong, Daodiao Gong, Nanlv Gong and Xianlv Gong.

After Sujiva joined Northern Zhou, he had used the Han name and made a name for himself in the court. Chinese musicologist Shen Zhibai stated that Sujiva’s Han name was Bai Zhitong in his book *Outline of Chinese Music History*.

Sujiva’s Gong melody theory significantly influenced not only Chinese ancient music such as gagaku and folk music, as well as Song iambic verse and Yuan drama, but also promoted the development of musical dance in South Korea, North Korea, Japan, Vietnam and Burma.

(Zhao Jiazi)

## CUI LINGQIN

Cui Lingqin (8<sup>th</sup> century CE), was born between the periods of Kaiyuan and Tianbao of Tang in Boling (now in Dingzhou of Hebei province), served as Cangcaocanjun of Zuojinwu, Yuanwailang of Ministry of Rites and Guozisiye, and wrote the book of *Royal Academy Records* in 762 CE.

Royal Academy was an ancient government office for managing the royal music governed by Taichang who was responsible for sacrificial rites and music, and it was the place gathering the court musicians. The Royal Academy was set up in the Period of Wude during the reign of Emperor Gaozu of Tang (618-



*A scene from early Tang Dynasty depicting training of running a handloom at Chang’an.*

626 CE) and changed the name Yunshaofu in the first year of Ruyi Period during the reign of Empress Wu (692 CE), and changed it back again in the

second year of Kaiyuan Period during the reign of Emperor Xuanzong (714 CE) and it also expanded. Apart from the internal royal academy built in the Penglai Palace, the left royal academy and right royal academy were set up in Changan and Luoyang, respectively. They exclusively managed education, conducted rehearsal of music, singing and dancing except the gagaku, and offered songs and dances for the palace at any time. *New Tang Book • Rituals and Music* described that “In the flourishing period



'Jiao fang ji', published version of Ming Dynasty

of Tang, musicians, singers and staff belonging to the Taichang and instrument department all had posts in the institution as many as several tens of thousands,” among whom many excellent artistes came from various folk and foreign regions. Up to the period of Emperor Xuanzong, the number of musical staff reached 11,400 just in Changan city.

*Royal Academy Records* recorded the systems of department, anecdotes and the contents and origins of music, as well as 324 songs including 46 omagari, which were the important documents for studying music, dance, opera and acrobatics in Tang Dynasty, especially in the early and flourishing period of Tang. When Cui Lingqin worked as Cangcaocanjun, he could hear the royal academy's past stories directly from junior officers who served there. Therefore, the systems and anecdotes recorded in the *Royal Academy Records* had a high historical value. Those listed songs such as *Great Peace*, *Triumphal Music*, *Peace Music*, *South Hindustan*, *Plenilune Brahman* and *Omagari of Nishang*, *Kucha Music*, *Liangzhou*, etc came from ancient India or Kucha, was influenced by Indian culture or “changed the Kucha music to be.”

The earlier spread editions of *Royal Academy Records* include *On Fu* written by Tao Zongyi at the end of Yuan Dynasty and *On Hai of Ancient and Modern Times* written by Ye Luji in the middle of Ming Dynasty. In 1959, it was recorded into *Chinese*

*Classical Opera Works Collections* by Chinese Opera Institute. In 1962, the *Royal Academy Records Commentary* by Ren Bantang of modern times was published by China Publishing House.

Apart from the main body, there were also the *Royal Academy Records • Preface* recording in volume CCCXCVI of *Articles of Tang Dynasty*; *Royal Academy Records • Additional Records* recording in volume VII of *On Series* by Zeng Zao.

(Zhao Jiazi)

## NAN ZHUO

Nan Zhuo (9<sup>th</sup> century CE), also called Zhaosi, he is a scholar of the Tang Dynasty. He was born in the time of Emperor Xuanzong of Tang (dominated in 846-858 CE), and served as Shiyi, Luoyangling, Ombudsman of the south Guizhou province successively. When he was in Luoyang, he used to be in contact with Bai Juyi (772-846 CE) and Liu Yuxi (772-842 CE) to discuss regarding Kakko, the national instrument of the Western Regions of China. He was perfect in poems, music and wrote books - *Kakko Records*, *Guidance of Tang Dynasty*, *Calendar Era Records of Tang Dynasty*, *Argument of History* and *Nan Zhuo's Essays*, among which *Kakko Records* contained the important documents for studying the Tang music, court life and social morality.

The shape and structure of Kakko can be, “like painting bucket, made from mulberry wood with a supporter, beat by two rods,” so it is also called



'Jiegu lu'

“two rods drum” with the “rapid and strong sounds,” and widely used in Kucha, Chotscho, Sulaq and Hindustan. It was directly derived from India and its graphics were embossed in Sanchi Stupa. It was introduced to China in the Northern and Southern Dynasties from the Western Regions, and popular in Tang Dynasty. Li Longji, the Emperor Xuanzong of Tang (685-762 CE), Prime Minister Song Jing (663-737 CE) and musician Li Guinian (8<sup>th</sup> century CE) were all superiors in playing Kakko. *Kakko Records*

described the origin, shape and stories between the periods of Kaiyuan and Tianbao of Tang with a list of Kakko songs. There were 23 songs of Taicu Gong, 50 songs of Taicu Shang, 14 songs of Taicu with two tones of Zhi and Yu; only Taicu music uses the Kakko; and 10 Buddhist songs and 32 banquet songs. Song names used Sanskrit based on the language of Kucha, Chotscho, Sulaq and Hindustan. The whole book consisted of two sections, the former being finished in the second year of Dazhong Period (848 CE), and the latter being finished in the fourth year of Dazhong Period (850 CE). Qian Xizuo of Qing (1800-1844) and Ren Erbei (1897-) in modern times, organised and published the perfect collated book.

(Zhao Jiazi)

## DUAN ANJIE

Duan Anjie (9th century CE), a music theorist of later Tang, was born in Linzi of Qizhou (now in northeast Zibo of Shandong Province), with an inherited official family background, who was an offspring of Duan Zhixuan, the famous general of



'Yuefu zalu'

Tang. His grandfather Duan Wenchang used to be the prime minister during the reign of the Emperor Muzong of Tang (dominated in 821-824 CE), and his father Duan Chengshi (unknown-863 CE) was the Taichangshaoqing who was "good at melody." Wen Tingyun (812-870 CE), a poet in Tang Dynasty, was proficient in melody and was his father-in-law. Duan Anjie used to be the Dafu of ritual working with the nation's Zisi business. He was good at prosody and could compose music and write songs. In the first year of Kunning Period in Tang (894 CE), he wrote a volume of *Music Miscellany* including music works, dances, comedians, instruments, music and songs as well as stories of famous singers and pipa players. *Recognition of Five Tones and Twenty-eight Melodies* was attached at the end of the book. But the chart was lost with only words left. The author said that he himself "was good at melody in childhood, so he learned a little Gong and Shang, heard a few times and could memorise a little." He once read the *Royal Academy Record*, but not in detail, and edited the *Music Miscellany* by seeing and hearing. Because of

the Guangming Event (880 CE), Emperor Xizong (dominated in 874-888 CE), went to the state of Shu, but "half of opera actors had gone, and music and songs were in the decline." Therefore, this book made up the deficiencies of Cui Lingqin's *Royal Academy Record* and had a high reference value for music, dance and drama especially in late Tang.

Besides the texture research about the origin of music, an outstanding contribution of *Music Miscellany* was to record a large amount of folk music used by the royals in the middle of Tang, especially after An Lushan Rebellion. Secondary, although *Recognition of Five Tones and Twenty-eight Melodies* attached at the end of book had no pictures left and it was hard to know the whole story. The words about pipa melody are still the precious material for later generations to study the Tang prosody and Gong melody. Thirdly, it recorded the stories for socially disadvantaged musicians who contributed greatly to Tang musical dancing.

The book of *Music Miscellany* recorded many stories about the pipa. Duan Anjie's *Pipa Stories* was recorded in the book of "Explanation of Zhizhai Books" by Song people, Chen Zhensun. Chao Boyu called it *Pipa Records* in his *Continued Collected writings*, so the later generations called it 'Pipa Records' as well. Both *Shoushange Series* and *China Classical Opera Works Integration* (China Opera Press, 1959) compiled by Qian Xizuo in Qing Dynasty included the collated revision of this book.

(Zhao Jiazi)

## MEI LANFANG

Mei Lanfang (October 22, 1894~August 8, 1961) was a Peking Opera artist. His ancestral home was in Taizhou, Jiangsu, and he was born in Beijing. When the Indian poet Rabindranath Tagore visited China in 1924, he got to know and became a friend of Mei Lanfang.

**Life:** Mei Lanfang was born to a family of opera performers. He began to learn opera performance



Mei Lanfang

at the age of eight, made his stage debut at 11 and was famous in Beijing and Shanghai at around 20.



Rabindranath Tagore's gift of white silken fan to Mei Lanfang (front side)

He moved to Shanghai in 1918. He was good at 'Qingyi, Huashan' and 'Daomadan', and after Wang Yaoqing, he made innovations and inventions to 'dan' role's singing, speaking, dancing, music, attire and makeup, and form the unique "Mei School". He was good at both Peking and Kunqu opera. His look was pretty and singing melodious. He was a master of 'dan' role and enjoyed an international fame. In a half century, he had performed nearly 400 plays, including among others 'Yuzhou Feng, Guifei Zuijiu, Bawang Bieji, Duanqiao, Youyuan Jingmeng, Feng Huan Chao, Kang Jinbing, Mu Guiying Guashuai' and 'Tiannv Sanhua', and was acclaimed by the international community as the "incarnation of beauty". He was patriotic and refused to perform during the Japanese



Rabindranath Tagore's gift of white silken fan to Mei Lanfang (back side)

occupation. He successively served as the Director of China Beijing Opera Theater, Director of the Chinese Opera Research Institute, Vice-Chairman of China Federation of Literary and Art Circles, and Vice-Chairman of China Theatre Association. Besides his autobiography, 'Forty Years of Life on the Stage', his articles and essays have been published in 'The Collected Works of Mei Lanfang'. Recordings of his best-known performances have been published in *A Selection of Beijing Operas Performed by Mei Lanfang*. He died of heart attack in Beijing at the age of 67.

**Art and Literary Exchange with Tagore:** As the greatest drama performer in modern China,

Mei Lanfang developed an unusual friendship with Tagore. When the latter visited China in the spring of 1924, Mei Lanfang met him for many times and at various places, for instance, accompanied him to Ling Yin Temple in Hangzhou, attended the poet's lectures or birthday celebration, or treated him privately at his abode in Beijing (No. 24, Wuliang Daren Lane).

On May 7, Tagore had his 64<sup>th</sup> birthday and the Chinese side held a solemn celebration for him. That night, there was a performance *Chitra* (a famous play by Tagore) in English at the assembly hall of Union Medical College (located at Dongdan Santiao, Beijing). This is the first time for China to ever perform an Indian play. Tagore was in the middle of the third row, while Mei Lanfang sat beside him.



A stage performance of Mei Lanfang's 'Luo Shen'

Tagore had been involved in the performance of many of his plays and had a good knowledge of performing art. Like old friends, they appreciated each other, and Tagore said, he would like to see his performance before leaving Beijing. Therefore, Mei Lanfang invited him to his performance of 'Goddess of the Luo River'. On May 19, he had a special performance of *Goddess of the Luo River* at Kaiming Theatre (later named as "Minzhu Theatre") for Tagore, who, in a deep red hat and a red robe (formal attire for Visva-Bharati University), sat upright in the middle of the box. Upon the end of the performance, he went to the backstage to express his thanks and invite Mei Lanfang to a talk in the next day. In the noon of May 20, he, together with Liang Qichao, Yao Mangfu and others, gave a farewell dinner to Tagore, who would leave for Taiyuan that night. At the dinner, Tagore praised 'Goddess of the Luo River', and suggested that rare stones and exotic plants should be used to produce a mystic rather than an ordinary setting for "Meeting on the River", and he also mentioned the close



'The Drunken Beauty', enacted by Yang Yuhuan (left), Jiang Miaoxiang as Pei Lishi

connection between Chinese opera and arts as well as the thorough knowledge that an artist should have. Mei Lanfang accepted his advice and later asked people to redesign the setting accordingly, which is still in use now. Besides a common interest in theatre performance, they two liked painting as well and exchanged experiences in this respect. Tagore improvised a poem and wrote it down on a silk fan with a Chinese brush pen. The original was in Bengali and he self-translated it into English, and then marked his name and that of the recipient. He recited it in Bengali and then gave it to Mei Lanfang as a present. Literarily, this poem says:

Dear, the veil of an unknown language  
 Covers your face  
 Just like a remote mountain  
 Shrouded by mist and cloud  
 (Translated by Shi Zhen)

In return, Mei Lanfang wrote down on the folding fan given to him by the calligraphist Tang Dingzhi the following four lines quoted from *Goddess of the Luo River*, and gave it to Tagore as a souvenir.

Rays and clouds in the sky, light dress wetted  
 As beside the Milky Way and blue river  
 Where misty love to go  
 Water, fog and a cool moon

Mei Lanfang selected a number of his own albums recorded by EMI, such as *Chang'e Benyue*, *Fenhe Wan*, *Nihong Guan* and *Mulan Congjun*, together with *Peng Pai* by Tan Xinpei, Yu Sulu's Kuqu opera *Sanzui* and *Chaishu*, and *Nantian Men*, a Pu opera by Yuan Yuan Hong and Xiao Hongxiu, and gave them to Tagore.

That night, Mei Lanfang went to the railway station to see Tagore off. Before departure, Tagore invited him to visit and perform in India. In 1935, Mei

Lanfang went to visit Soviet Union and Europe, and "returned by way of Bombay (present-day Mumbai), where he went ashore and had a rest for half of a day. Regrettably, he did not go to see Tagore. In the winter of 1954, a Chinese cultural delegation visited India and gave Peking opera performance in New Delhi, Calcutta (present-day Kolkata), Bombay (present-day Mumbai) and Madras (present-day Chennai). For some reason, Mei Lanfang did not go. He felt excited when hearing Li Shaochun's account of his visit to Tagore's former residence in Santiniketan.

**Mutual Affinity:** In 1941, Tagore, at the age of 80, was about to die, nostalgic of that warm birthday celebration in Beijing, he wrote the following poem:

In the vessel of my birthdays  
 Sacred waters from many pilgrimages  
 Have I gathered, this I remember  
 Once I went to the land of China  
 Those whom I had not met  
 Put the mark of friendship on my forehead,  
 Calling me their own intimate  
 Unconsciously the garment of the stranger falls off  
 Inside that lasting being appears  
 Revealing a comforting relationship  
 To my surprise.

I have a Chinese name and attire in a Chinese way  
 I know, no matter where I am  
 Where there are friends, there will be a new life  
 From them I see a miracle of life

Of his Chinese friends, Mei Lanfang no doubt has an important position in his heart, and is one of his soul mates.

Mei Lanfang never forgot this Indian friend. On May 13, 1961, on the occasion of Tagore's 100<sup>th</sup> birthday, he published on the *Guangming Daily* a poem, '*In Memory of the Indian Poet Tagore*'. The foreword states: "In the spring of 1924, Mr. Tagore visited China, and we met in Beijing and held delighted talks about arts. I played '*Goddess of the Luo River*' for him. After the performance, he composed a poem for me and wrote it down on a silk fan. The time is fleeting, and more than 30 years have passed. Tagore is fond of China and often expresses his emotion through poems, and I write this poem to commemorate his 100<sup>th</sup> birthday." The poem says: "the old poet once came, hearty and hoary, reputed but without arrogance, humble and friendly; we became friends right away, and he had a high expectation on me. He saw my performance, and composed a vivid and rhythmic poem, and wrote it on a silk fan for me. My talent is too small to deserve it. I accepted and felt encouraged. Looking back on his 100<sup>th</sup> birthday, I write a poem to commemorate his episodes. He is reputed and praised across the world. He wishes that China and India could rely on and help each other. He discusses writing and arts

in a meticulous manner. He analyses and advises regardless of language barrier. He lectures in a sonorous way. Darkness will perish, and brightness will come. He opposes imperialism and aspires to national rejuvenation. In a new epoch, ugly beings will be isolated. He is a rare and far-sighted talent. China-India friendship has lasted for thousands of years, with frequent cultural exchange, the two nations are united. His rectitude will last forever, against which there will be no future". Two months later, Mei Lanfang died out of a sudden, and this poem became his last writing. He also published *In Memory of Tagore*, a long article of more than 5,000 characters on *People Literature* (May issue), which is a valuable record about his episodes with Tagore, and the genuine friendship between these two world-class masters will be cherished and talked about by people forever.

Tagore had treasured up albums given to him by Mei Lanfang. After the poet's death in August 1941, these articles, as a witness of India-China cultural exchange, have been kept at the arts school's museum of Visva-Bharati University. While, the silk fan given by Tagore, and paintings from Nandalal Bose, a famous Indian painter who visited China together with Tagore, are well preserved at Mei Lanfang Memorial Museum in Beijing.

(Liu Jian)

## ZHANG JUN

Zhang Jun (December 1935 - January 4, 2012) is a Chinese dancer, educator of oriental dance and expert of Indian dance. She is also one of the founders of China Oriental Performing Arts Group, and has even served as chief dancer, choreographer and art consultant. She is the deputy of the third and fourth session of National People's Congress, member of Chinese People's Association for Friendship with Foreign Countries, and the committee member of the presidium of the China Dancers Association. In 1991, she was awarded as the performing artist with outstanding contribution by the State Council.



Zhang Jun



Group photo of Zhang Jun with Premier Zhou Enlai

She was dedicated to the performance, teaching and research of oriental dance, has even visited India to learn for eight times, and taught Indian dance in China. She was called "the founder of the Indian dance in China" by Indology scholar Ji Xianlin.

Life Zhang Jun was born in Wuhan, Hubei. Her mother was a professor of classical literature, and her father used to study in Germany, and later worked in Shanghai Research Institute of Culture and History. Since both her parents loved art, she grew up under their influence and showed her talents since she was a child. At the age of 14, she was admitted to the Third Field Army Xin'an Tour Group (later renamed as Shanghai Opera House), to be a dancer. In 1954, she visited India, Indonesia and Burma along with the Chinese cultural delegation led by the premier Zhou Enlai. Under the guidance of Dai Ailian who was the founder of dance in new China, she first learned classical dance from Uday Shankar, who was the master of Indian dance. In 1956, she joined Beijing Dance School (now Beijing Dance Academy) for further studying. She planned to learn ballet from an expert from the Soviet Union, but under the advice and intentional arrangement of Dai Ailian, she turned to learn the dance of India and Southeast Asia, and from then on, she became interested in Indian dance. In 1957, Uday Shankar came to China, and Zhang Jun learned the 'Dance of Bouncing the Ball' from Uday Shankar. This dance brought Zhang Jun great fame, and was performed in the convention building of China Oriental Performing Arts Group. On November 6, 1957, Beijing Dance School opened the first oriental music and dance class (hereinafter referred to as the "oriental class"), in modern China, and Zhang Jun took part in the recruitment of students and organisation, and served as a dance instructor. Meanwhile, she led her students to learn the dance of nearly 10 countries such as India, Indonesia, Cambodia, Thailand, Burma, Sri Lanka, Pakistan, Afghanistan and others. On January 5, 1961, the oriental class visited Burma along with the Premier Zhou Enlai, Zhang Jun and Zhao Shizhong's 'Classical

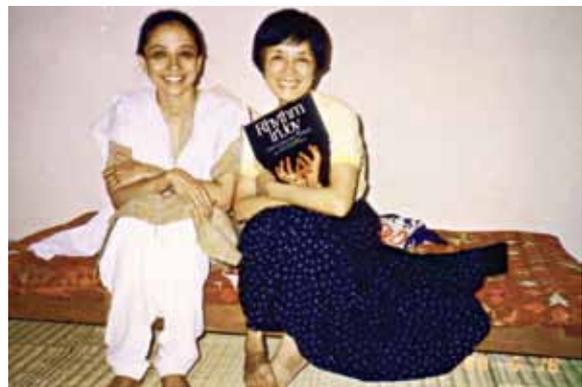


Indian former Prime Minister Rajiv Gandhi with Zhang Jun

*Pas De Deux of Burma* received a warm welcome from the Prime Minister U Nu and the audiences, and they were honoured as “Burmese princess and prince flying from China” by local media. In the farewell banquet held by the Premier Zhou Enlai, the oriental class headed by Zhang Jun performed the folk dance of many countries. On January 13, 1962, the China Oriental Performing Arts Group was established. As the main actor and professional instructor, Zhang Jun became one of the founders of the group. In 1963, Zhang Jun visited Cambodia along with a Chinese delegation led by Enlai, and performed Cambodian classical dance *Fairy in Spring Garden* taught by Princess Norodom Buppha Devi, who was the daughter of Prince Norodom Sihanouk, receiving high praise, and she was even awarded medals by the prince, and called “Buppha Devi from China” by the local media.

**Study in India** With the encouragement of “master Indian dance” from Zhou Enlai, Zhang Jun devoted her best years to Indian dance. For the same reason she is known to all, but only until 1980 did she go to India as an overseas student for learning dance. In order to learn more in limited time, she worked for 15 hours a day with her partner, and mastered many kinds of dance within a year. Finally, she obtained the honorary degree of Darpana Academy of Performing Arts. In 1981, she was invited to write entries about classical Indian dance forms, including Bharatanatyam, Manipuri, Kathakali and Kuchipudi for *Encyclopedia of China · Dance and Music*, later authorised by the Indian Embassy in China to write two entries of Odissi and Kathak. In the spring of 1982, the China Oriental Performing Arts Group first opened an Indian dance class to teach students Bharatanatyam, Alarippu, Odissi, Manipuri and Kathak. These dances received high praise during the public performance of China Oriental Performing Arts Group, and from then on, Indian dance became one of the traditional strengths of China Oriental Performing Arts Group. In addition, Zhang Jun trained singing actors in dance, and enabled them to better perform an India-Pakistan song. In 1982

and 1987, Zhang Jun twice went to India for studies, and within two years, she learned the courses which Indian students usually need a decade to learn. After returning home, she began to cultivate successors, providing guidance to professional actors, and opened an Indian dance class for children from the art guidance centre of China Oriental Performing Arts Group. In 1988, when India’s Prime Minister Rajiv Gandhi visited China, he specially commissioned officials from Indian Embassy in China to go to Zhang Jun’s home and presented her with foot bells for dance, and met many Chinese experts, including Zhang Jun in the Diaoyutai State Guesthouse. In 1990, Zhang Jun and her colleague Yu Haiyan jointly launched the “Dunhuang dance and Indian dance appreciation party”, and put the comparative study of dance on stage, which opened up a new situation for the future in-depth study of India-China dance. In 1991, President of India, R. Venkataraman visited China. Zhang Jun, together with Lin Ping, Zhao Xiaozhen, Li Mowen performed Indian dance for the President and his entourage, receiving high praise. Later, she went to India for studies at the invitation of the President, with her student Su Baohua. During this period in India, R. Venkataraman invited them to the Rashtrapati Bhavan. In 1995, Outstanding Talents-Autumn Evening Party was held, with all modern Chinese masters of dance gathering together. And Zhang Jun and a four-year-old pupil Zhang Mengyang performed Kathak *Pas De Deux*, letting the audience enjoy the master’s elegant demeanour and see the hope of the future dance. In 1999, Zhang Jun led her students, Jin Shanshan and others to record the teaching video of *Coursebook of Bharata Natya*. The video was awarded “the second prize of the third national education audio-visual products” at that time, and has been popular for many years and it became a necessary teaching material for Indian dance students. In September 2002, Zhang Jun opened a Bharatanatyam course in oriental class in Beijing Dance Academy, and her performance gained the high praise from Indian ambassador at the time. With her help, the Indian Council for Cultural



Zhang Jun with Indian dancer Leela Samson

Relations invited all the teachers and students to visit India, which is made it Zhang Jun's eighth visit to India. Indian dance blossomed in China under her cultivation.

**Influence in India** Sarabhai, the President of Darpana Academy of Performing Arts where Zhang Jun and Liu Youlan first studied, was surprised that they only took six months to learn all courses of Bharatanatyam. At that time, Mallika, the daughter of the president, was a little girl. In 2002, when she came to China, she specially went to Beijing Dance Academy in order to visit Zhang Jun, and listened to the Bharatanatyam course of oriental class. Birju Maharaj, the doyen of Kathak, gave Zhang Jun an Indian name Shanu, and called her "stone woman". Because of her spirit and hardwork, she was also admired by all the students from Kathak Kendra. Before she returned to China, all the teachers and students still had a great attachment to her, and students of Darpana came from Gujarat to New Delhi to see off Zhang Jun and Liu Youlan.

On October 16, 1981, Mrs. Bala, the then Director of the Indian Council for Cultural Relations, entertained Zhang Jun, Liu Youlan, Chinese ambassador couples in India and staff of cultural office at the Taj Mahal Hotel in New Delhi. Mrs. Bala said that "when you have not come here, I was thinking that what you would learn about Indian dance within short period of time. I consulted with Mrs. Sarabhai, and decided to allow to try. Now, seeing you have learned something, I feel very excited." India's *Financial Express* published an article in the special column of "Art Communication" in the second issue of 1982 in which it praised Zhang Jun and Liu Youlan's learning from the ancient sage Faxian and Xuanzang, and in making a great contribution to promoting India-China friendship.

In 1991, Zhang Jun led a few students to study in India, and learned from Leela Samson who was a Bharatanatyam and Birju Maharaj, the king of Kathak. Those students were only eight or nine-year-olds at that time, but their performance was quite professional. Their performance in Madras and New Delhi produced a sensational effect. In 2003, Zhang Jun led the oriental class of Beijing Dance Academy to India again to learn and perform. They paid a visit to the Kalakshetra Academy of Arts, and also watched the performance of Kelucharan Mohapatra, the master of Odissi. The students' performance once again obtained the audiences' unanimous praise. On January 4, 2012, Zhang Jun died in Beijing. On January 11, *The Hindu*, an Indian national newspaper with the largest circulation in India, published a full-length article to report her deeds, expressing praise and recall.

(Jin Shanshan)

## UDAY SHANKAR

Uday Shankar (December 8, 1900 - September 26, 1977) was an Indian dancer and choreographer. He was good at applying western drama techniques to traditional Indian classical dance, with a large number of Indian classical, folk and tribal dance elements, forming the foundation of modern Indian dance. In the 1920s and 1930s, he vigorously popularised Indian dance in Europe and United States of America, giving it a position in the world.



Uday Shankar

He was honoured as "the founder of modern dance" in India. In 1962, he won the award of India music and drama club (Sangeet Natak Akademi), and was awarded the Padma Vibhushan by the Indian government in 1971.

Shankar was born in a Bengali Brahmin family in Varanasi. His father graduated from Middle Temple in London. He was a scholar, and later became a lawyer in London. Shankar was the eldest son. His four younger brothers were all good in art, and the youngest, Ravi Shankar became the world famous



Uday Shankar during a performance



Zhou Enlai meeting the entourage of the distinguished dancer Uday Shankar

sitar player. Shankar has even learned art in some schools in Varanasi and Mumbai, and then went to the Royal College of Art in London to learn painting. Meanwhile, he participated in dance performances off and on. During this period, Anna Pavlova, the most famous ballet dancer in Russia, wanted to have an artiste who could create a dance drama with together with the Indian style, and this changed Uday's career. They jointly created the dance drama 'Oriental Impression' based on the story of Radha - Krishna in Hinduism, and its premiere was performed in the Royal College of Art in London. In 1931, Shankar set up the first Indian dance troupe in Europe, performing on tours in 84 cities in Europe and America within seven years. Meanwhile, they also partnered with many famous artistes. Shankar returned to India in 1927, and received a cordial reception and praise from the great poet. Rabindranath Tagore. With the suggestion of Tagore, he finally established Uday Shankar Center in India, in 1938.

In July and August, 1957, Uday Shankar dance troupe visited China at the invitation of the premier Zhou Enlai. There were 27 dancers in his troupe, and they performed in Beijing, Shanghai and Guangzhou. On July 25, in the premiere in Beijing, the dance troupe performed the drama *Buddha Life*, *Labor and Machine*, *Indra*, *Manipuri* and so on, with seven musicians accompanying, receiving high praise from the audiences. In Shanghai, the group performed *Shadow Dance* created by Uday Shankar in 1953, and performed for the first time abroad. With slides setting off the background, such new artistic form reflected the performance made by the actors behind the scenes onto the stage curtain, making the audience appreciate their graceful dancing postures and story through the curtain. Zheng Zhenduo, the Vice Minister of Ministry of Culture of the People's Republic of China, wrote an article on the performance of *Dance like Sunrise*. During the dance troupe's visit to China, Zhang Jun

learned "Dance of Bouncing the Ball" from Uday, and transformed it into her own masterpiece. The dance presented the fun and loveliness of a girl bouncing the ball, and was very popular among Chinese people.

Uday Shankar died in 1977, and his cause was inherited by his wife Amala, his son Ananda and daughter Mamata. All of them have their own schools and dance troupes, and have even visited China.

(Jin Shanshan)

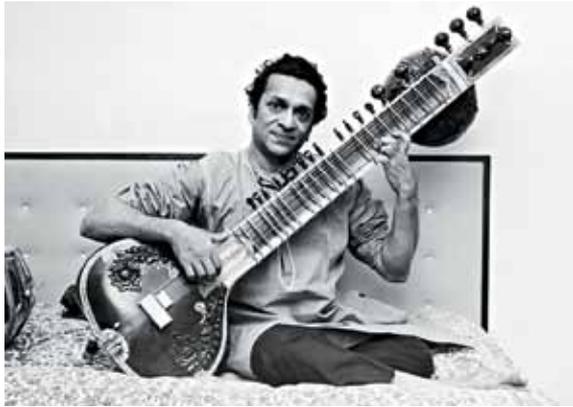
## RAVI SHANKAR

Ravi Shankar (formerly Robindro Shaunkor Chowdhury, April 7, 1920 - December 11, 2012) Indian musician, music composer, Sitar concert performer. A Bengali, he was born in a Brahman family in the holy city of Varanasi. He had six older brothers, wherein the eldest brother Uday Shankar was an outstanding dancer. His father was a scholar who graduated from The Honorable Society of the Middle Temple in London, and later worked as a lawyer in London. His parents both had accomplished in music. Moreover, Ravi Shankar once visited China, which had a great effect on Chinese music, thus promoting India-China cultural communication in music.

**Lifetime** Ravi Shankar left Varanasi at the age of 10, and followed the dance troupe of his eldest brother Uday Shankar to Paris. Later, he became a member of the dance troupe at the age of 13. On one hand, he participated in the tour show with other members in Europe and India; and on the other hand, he learned to dance and play various Indian musical instruments. In the early and middle periods of 1930s, he started to learn French during his tour show with the dance troupe in Europe and America, thus learning western classical music, jazz and film music as well as western customs. He gave up dancing in 1938, and came to the small city of Maihar (currently in east Madhya Pradesh) with musical customs, and then he was formally apprenticed to the outstanding court musician



Ravi Shankar



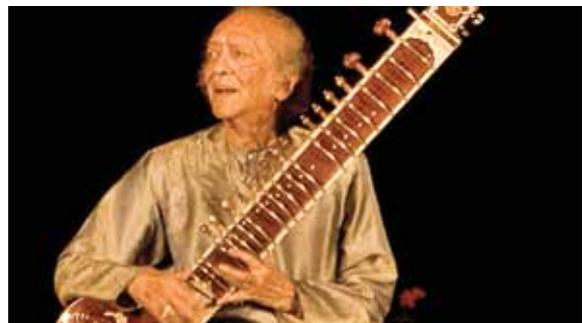
Ravi Shankar

Allaudin Khan to study Indian classical music and received strict training in the fields of sitar, traditional music theory, musical instrument skills, etc. After completing his apprenticeship in 1944, he came to Bombay and composed for ballet. In 1949, he took the post of music director of Indian National Broadcasting Station. In the middle and later periods of the 1950s, he garnered international fame by writing music for *Apu Trilogy - Pather Panchali* (1955), *Aparajito* (1956) and *Apur Sansar* (1959), directed by the famous Satyajit Ray. In 1955, the American violinist Yehudi Menuhin invited Ravi Shankar to play Indian classical music in New York, but he gave up that opportunity due to his marital problems. However, the two musicians cooperated with each other twice respectively in 1966 and 1967, to play the violin and sitar in England and America. In January 1956, he resigned from the illustrious post in Indian National Broadcasting Station, and started to participate in tour shows to England, Germany and America. From 1956 till his death in 2012, Ravi Shankar was a world citizen since he travelled to many countries to give his tour shows. Besides the mainland of China, Hong Kong and Taiwan, he was also invited to participate in the tour shows around the four continents of Asia, Europe, America and Australia. The audiences were deeply attracted by his excellent acting skills, strong culture and pure professional ethics. He became popular through his cooperation with George Harrison from the Beatles, who called him the “Godfather of World Music.” He became the most famous and legendary Indian musician. During his whole life, he held more than 1,000 concerts, published many music albums and created many kinds of music works, such as *Sitar Concerto*, and his famous works, *My Music, My Life* (1968), *Learning Indian Music: A Systematic Approach* (1979), *Raga Mala: The Autobiography of Ravi Shankar* (1997) etc were popular all over the world.

Ravi Shankar won a lot of awards during his whole life. At the beginning of his growth in the

international arena, he won the Silver Bear at the Berlin Filmfest (1957) because of his soundtrack for the film *Kabuliwala*. He won the Grammy Award three times, as well as the Best Original Music Academy Award nomination (1982) for his contribution to the famous film, *Gandhi*. The Indian government also gave the highest national honorary award to him three times, namely, Padma Bhushan (1967), Padma Vibhushan (1981) and Bharat Ratna (1999). Additionally, he also received various awards from other countries, such as England, France, Australia, Japan, etc. Just before his death, he won the 1<sup>st</sup> Taiji Traditional Music Award in October 2012. He received the Grammy Lifetime Achievement Award posthumously in February 2013. He successively obtained 14 honorary doctorates from various countries. The then Indian Prime Minister Manmohan Singh called him the “Indian National Treasure and Indian Culture Heritage Ambassador” on his death. In the condolence letter to his wife, Singh said that the death of Ravi Shankar was a great loss to India, as she lost such an outstanding son. And also a great loss to the music circle for losing such a brilliant star. His great spirit accompanied with his music stepped over the boundaries of the nation and art to benefit the whole human civilisation.

**Travel to China** Ravi Shankar enjoyed great popularity in China. Professor Chen Ziming of CCOM (Central Conservatory of Music) issued an article named *Sitar and Ravi Shankar* in the magazine *Musical Instrument*, which was the first article to specially introduce the outstanding sitar concert performer. In August 1983, he visited China on the invitation of the Ministry of Culture of the People’s Republic of China, and Chinese Musicians Association, and successively held several shows in Beijing, Chengdu and Shanghai, and acquired great success. Besides the two concerts in Beijing, he also gave a lecture on Indian classical music at CCOM, introducing features and skills requires to play a sitar as well as the two theoretical pillars of Indian classical music — Raga (melody frame) and Tala (rhythm), and explaining these complicated music theory via his singing and playing. Since the Chinese were familiar with only the Indian film



Ravi Shankar in his last years during a lively performance on stage.



Ravi Shankar

music and knew little about classical music before his visit to China, so his lecture and performance was significant for Chinese music lovers. Due to the interesting explanation given by Ravi Shankar, the audience started to understand and enjoy Indian classical music, while Chinese musicians felt the essence of Indian music for the first time.

During the concerts and seminars held in China, Ravi Shankar directly connected with the Chinese music culture. He was delighted and pleased by the Chinese's extensive and profound traditional culture, and admired Chinese musicians and wished to communicate with them. Chen Ziming issued an article called "Ravi Shankar—Music Envoy from India" on the 1<sup>st</sup> issue (1984) of *People's Music*, which introduced Ravi Shankar's travel in China; besides the performances and lectures, he also participated in a get-together party held for him by the Chinese Musicians Association, and appreciated the Chinese traditional instrumental music, the vocal music and the Indian dance performed by Chinese artistes. The Chinese musical instruments which he was most interested in were the seven-stringed plucked instrument (Guchin), the 4-stringed Chinese lute (Pipa), the 21-or 25-stringed plucked instrument (Guzheng) and the ancient plucked stringed instrument (Konghou). He said that he had succeeded in the musical creation "East Meets West" by the eastern and western music instruments. Therefore, he thought it would be also interesting for the musical creation "East Meets East" by Sitar and Pipa or Guzhenge. He hoped this would come true, so he could use the sitar to cooperate with Chinese musical instruments in the near future, so as to promote the combination of the two eastern music, namely, Indian music and Chinese music.

**Influence in China** Chen Ziming received Ravi Shankar in Beijing, climbing Badaling Great Wall together with him, and was apprenticed to him. Afterwards, he suggested Chen Ziming to come to India to personally experience the Samadhi of Indian classical music. From then on, Ziming had great interest in Indian music and started to

bring Indian music into the course of "World Folk Music" taught by him in early 1980s. In 1986, he assigned his student An Ping to study in India, the fellow traveller including Indian music expert, and Professor Zhao Jiazi of Shanghai Conservatory of Music.

In 1989, when Ziming came to India as a visiting scholar for researching and studying Indian music, he visited Ravi Shankar and communicated with his Indian counterparts at his home. Chen Ziming used the violin to play Chinese music, such as a part of *The Butterfly Lovers*, *The Moon over a Fountain*, *The Yao Nationality Dance*, *Xinjiang Spring* and then he played European music, such as *Minuet*, *Ave Maria*, *Humoresque* and *Largo*. Ravi Shankar spoke highly of his performance.

Under the appeal of Ravi Shankar's travel in China and the encouragement of Professor Chen Ziming, Associate Professor Zhang Yuzhen of CNU (Capital Normal University) came to New Delhi Art University as a visiting scholar and studied sitar at the beginning of this century. During that period, via the arrangement of the Indian parties concerned and the recommendation of Chen Ziming, she got acquainted with Ravi Shankar and had the honour to learn from him. On December 2, 2001, she used the Chinese musical instrument-Pipa to play a piece of Raga together with the Indian musicians who used sitar, Indian whistle and tabla in a theatre in the heart of New Delhi, which became the first attempt of "China Meets India". After coming back from India, she pursued advanced studies and got a doctorate from CCOM. Her doctoral dissertation *Indian and Western Music Blending Research in Ravi Shankar's Artistic Practice* was the beginning of a deep research for Indian music by Chinese people. After several additions and deletions, the monograph *East Meets West: Indian and Western Music Blending Research of Ravi Shankar* was published by CNU Press in 2010.

Liu Huiyuan, a teacher of Tianjin Opera School studied sitar in the Conservatory of Music at Delhi University between 2003-2006. In 2005, she used the Chinese Dulcimer to play Indian Raga and Chinese folk song *Jasmine*, together with an Indian musician who used both the sitar and tabla.

In August 2012, the Chinese Conservatory of Music and Taiji Traditional Music Foundation together sponsored and held the 1<sup>st</sup> Taiji Traditional Music Award, which was intended for the individual or team with outstanding contribution to the fields of performance, heritage, theory, propagation, etc., of the global traditional music. Zhang Yuzhen recommended Ravi Shankar to participate, and he won the award. Due to his physical condition, he was not able to come to China to accept the prize, so he entrusted Chen Ziming to accept it at the award

ceremony on October 25 on his behalf. Moreover, he specially sent the video from America of the evening party, which not only showed segments of his concert performance at the age of 90, but also expressed his testimonials and friendship with the Chinese people.

(Liu Jian)

## KAMALA LAKSHMAN

Kamala Lakshman (June 16, 1934-), also called Kumari Kamala, is an Indian dancer and film actress. She was born in a Brahmin family in Mayuram, Madras Presidency. Discovered by a Tamil film director at the age of four, she appeared in the film *Valibar Sangam* with the image of Baby Kamala. Audiences were fascinated by her innocent and lovely dance. Since childhood, she has been accepting all kinds of dance training, especially Bharatanatyam, and was popular among many film directors. She has acted in nearly a hundred films in Tamil, Hindi, Telugu and Kannada all her life. In 1953, she was invited to perform at the coronation of British Queen Elizabeth II. Many state leaders such as Jawaharlal Nehru, Dwight Eisenhower, Zhou Enlai and Tito have even watched her performances.

In March 1957, Kamala and her sister Radha Lakshman visited China with Indian cultural delegation. Their Bharatanatyam performance received much praise from Chinese audiences. The famous writer Bingxin wrote the article *Impressions of Watching the Dance* to present to Lakshman sisters. She used the “flying beauty” to describe their changing dancing postures, and more graceful rhetoric words and vivid language to describe the beautiful and long-standing culture and art of India. *Impressions of Watching the Dance* was selected into Chinese textbook for grade seven. The delegation visited Beijing, Shanghai and Guangzhou successively. On April 5, Lakshman sisters bid a



Kamala Lakshman



Kamala Lakshman on stage

farewell performance in Beijing, and at the farewell party, Mei Lanfang, the performing artist of Peking Opera, praised them for their superb performances.

In 1970, Kamala was awarded the Padma Bhushan issued by the Indian Government. In the early 1980s, she moved to New York and opened a dancing school. In 2010, in recognition of her contribution in art, the National Endowment for the Arts awarded her the honour of national cultural heritage.

(Jin Shanshan)

## TYPES OF SONGS AND DANCES

### LION DANCE

Lion Dance of Five Orientations (*Wufang shiziwu*), one of the eight musical dances for standing playing of the Tang Dynasty, was a large-scale musical dancing played by groups and also called Peaceful Music. According to Du You's *Tondian • Music VI*, “Peaceful Music also meant the Lion Dance of Five Orientations. The image of lion, a beast, came from India and Sri Lanka in the southwest, wearing clothes made by sewing furs, players were imitating the gestures and movements of lions: two people would hold a rope, pretending to be training the lions; players would act as lions with different fur colours according to orientations. A group of others would sing the praise of peace, frolicking along with the dancers, the clothing being all like those in Kunlun.” The *Old Book of Tang Musical Record* had similar descriptions. According to *Folk Music Collections*, “instruments include Bili, flute, pabam, four-colour drum, Kakko, Jilou drum and drama includes the dancing of five orientations with five zhang in height and five colours in clothing. Twelve people, called lion men, played one lion, wearing the red forehead ribbons, painted clothes and holding the red whisks and the music and dance on praising peace was played.



Lion dance during the northern Song Dynasty

The lion is an auspicious animal and has a close tie with Indian Buddhism. It is said that when the Buddha was born, 500 lions came from the snow mountain and served standing at the two sides of the door. Lion dance was already popular in the Central Plains at the time of Three Kingdoms. Lions were worshipped by the Kucha royal. The General Lü Guang of Former Qin Dynasty (352-394) attacked the Western Regions with troops,



Lion Dance

destroyed Kucha and brought thousands of Kucha artists back to Liangzhou (now in Wuwei of Guansu). They mixed the Han elements with the lion dance and produced the lion dance of five orientations. When the dancing began, tens of Kakko were being beaten together. Green, red, yellow, white and black lions were standing in the corresponding five directions of east, west, south, north and middle. Ten people were playing five lions, and the other two played the warriors holding a coloured ball teasing and 140 people were dancing beside and playing the Kucha music. They used various kinds of instruments to foil the atmosphere. The scene was completely spectacular and inspiring which reflected magnificent atmosphere of the flourishing Tang Dynasty.

Apart from the court, the lion dance was popular both in the army and the folk, just as described in Bai Juyi's *Xiliang Techniques*. For over 2,000 years, the lion dance has been fashionable and popular and it is an important festival entertainment form for all Chinese home and abroad.

(Zhao Jiazi & Liu Jian)

## TRIUMPHANT MARCH OF PRINCE OF QIN

*Cīna-Rāja-Vijaya-Gītā*, also known as *Vijaya-Gītā* and later renamed as *Seven Merits*, was gaining widespread popularity among people during the Wude period when Emperor Taizong reigned, Tang dynasty. Later, it was re-compiled into a court dance with music under the order of Emperor Taizong, and was once widely spread in the Western Regions and even brought to Japan.

### Creation and Evolution

The original version of *Cīna-Rāja-Vijaya-Gītā* was created during the Wude period of Tang. In the 3<sup>rd</sup> year of Wude (620 CE) when Emperor Taizong defeated Liu Wuzhou, people were all singing *Cīna-Rāja-Vijaya-Gītā* to celebrate his success (*Old Books of Tang*, volume XXIX). It was also said that soldiers in armies played *Cīna-Rāja-Vijaya-Gītā*. (*New Books of Tang*, volume XXI). This is the folk version of *Cīna-Rāja-Vijaya-Gītā* which includes lyrics and melody, and takes the form of folk rhyme and probably has no dances or just simple dances available in early times. Yang Xianyi believes that the folk version of *Cīna-Rāja-Vijaya-Gītā* was created by Turks and was then introduced into the Tang armies.

In the 1<sup>st</sup> year of Zhenguan (627 CE), Emperor Taizong held a banquet to entertain ministers, in which, he ordered for the first time to play *Cīna-Rāja-Vijaya-Gītā* in the royal palace. During the early stage that Emperor Taizong inherited the throne, *Cīna-Rāja-Vijaya-Gītā* began to become harmonious in melody thanks to Lv Cai, a versatile scholar and was greatly improved and optimised with simple lyrics and dances. In the seventh year of Zhenguan (633 CE), Emperor Taizong created the drawing of *Cīna-Rāja-Vijaya-Gītā* and ordered Lv Cai to teach 120 musicians (or 120 dancers by another saying) to dance in accordance with the drawing, they were all practised in armours with halberds. Several days later, the practice and rehearsal was completed. *Cīna-Rāja-Vijaya-Gītā* was one of the



Painting of Naxi Music, 'Triumphant march of Prince of Qin'  
(Qinwang pozhen yue)

drum dances mixed with the elements of Qiuci music. Later, the emperor issued another order to Wei Zheng to change the lyrics and rename it as *Qi De (Seven Merits) Dance*. From then on, *Cīna-Rāja-Vijaya-Gītā*, as one of the grand ceremonial classic melodies began to take shape. The production and evolution of *Cīna-Rāja-Vijaya-Gītā* incorporates the music styles of a variety of nationalities and absorbs the talent of royal musicians and it is undoubtedly a masterpiece full of concern and vitality of folk art. This is the root cause that *Cīna-Rāja-Vijaya-Gītā* can be widely spread through generations.



A poster of the performance of 'Triumphant march of Prince of Qin' (Qinwang pozhen yue)

### Lyrics of *Cīna-Rāja-Vijaya-Gītā*

Lyrics of *Cīna-Rāja-Vijaya-Gītā* are available in two versions. The lyrics recorded in *Old Books of Tang* and the *Collection of Yuefu Poems* as "Warriors receive the order of emperor to fight against enemies. They bid farewell to the emperor and set foot on a journey to the battlefield." *Cīna-Rāja-Vijaya-Gītā* is sung by everyone to celebrate success. The lyrics are short and simple, and should be the folk version of *Cīna-Rāja-Vijaya-Gītā* and its main character may not be Prince Qin (Emperor Taizong) and more like a general or soldier who was telling a story. This is probably why Emperor Taizong ordered Wei Zheng to change the lyrics after he decided to use it as a tool to enhance his authority.

The court version of *Cīna-Rāja-Vijaya-Gītā* recompiled by Wei Zheng is renamed as *Seven Merits*, which extols the seven merits of Emperor Taizong just as its name implies. The melody is unknown for us today, but through the *New Yueh-Fu-Seven Merits Dance* created by Bai Juyi, who enjoyed the *Cīna-Rāja-Vijaya-Gītā* during Yuanhe period (806-820 CE), we can get a glimpse of the general meaning of its contents: Emperor Taizong orders to present silk to those people who bury the bodies of soldiers without relatives (first merit). In a great famine, gold and silver in the national treasury are offered

to starving people selling their children for food, so that they could get their children back (second merit). When Wei Zheng was seriously ill, Emperor Taizong dreamt of Wei Zheng saying farewell to him at night; he woke up surprised and couldn't help crying; another minister Zhang Gongjin passed away, Emperor Taizong arranged his funeral by himself in great sorrow (third merit). Thousands of the maids who had been confined in the royal palace for a long time were released under the order of the Emperor (fourth merit). Emperor Taizong inquires the law cases by himself all the time for fear of unjust cases (fourth merit); Emperor Taizong was kind enough to send 400 condemned prisoners back home and wanted to punish them the next year, and when the time came, all 400 prisoners came back for death. (fifth merit). General Li Ji was greatly ill, and the doctor said his disease must be treated by the drugs mixed with ashes of the emperor's beard; emperor Taizong then cut off his beard and burnt it (sixth merit). General Li Simo was shot by an arrow. Emperor Taizong sucked the poisoned blood out for him personally (seventh merit).

*Cīna-Rāja-Vijaya-Gītā* that was introduced into India is neither the original version nor the melody and lyrics of 'Seven Merits'.

### Transmission into the West and East

It can be figured out according to historical records that '*Cīna-Rāja-Vijaya-Gītā*' had been introduced into India before Master Heun Sang met Siladitya. Siladitya and Janaka Kumara both knew '*Cīna-Rāja-Vijaya-Gītā*' of mahā-cīna (China in ancient India). It features remarkable artistic charm and combines the elements of the western regions, and therefore becomes very popular among the different peoples; it is most likely that envoys of countries in the Western Regions, foreign business men or monks who once saw '*Cīna-Rāja-Vijaya-Gītā*' in the royal palace introduced it and Emperor Taizong's good reputation into their own countries, and then it was brought into India by word of mouth.

The Chinese character "Qin" is equivalent to "cīna" in Sanskrit. The "Prince Qin" in '*Records of the Western Regions of the Great Tang*' written by Master Heun Sang is the author's translation to '*cīna-rāja*'. Siladitya referred to the emperor of '*mahā-cīna*' as '*cīna-rāja*' generally, so we can notice that he has no ideas about the origin of titles of Prince Qin and emperor of Tang. The '*Cīna-Rāja-Vijaya-Gītā*' mentioned by Siladitya can be directly translated to the song eulogizing the victory of Emperor of China.

'*Cīna-Rāja-Vijaya-Gītā*' was probably changed in form when it was brought into India, with only lyrics and music left and the dance part was missing. Its lyrics and music part were also quite different from its original versions due to the reorganisation and

re-composition by audiences and might convey the spectacles of court military dances and anecdotes of the great Tang dynasty. In the records made by Master Heun Sang, both Siladitya and Janaka Kumara used the words “singing” or “hearing” when talking about ‘*Cīna-Rāja-Vijaya-Gītā*’, and this was just in line with the oral way of transmission by bards, and the dance part might have got lost in the course of transmission.

Moreover, *Cīna-Rāja-Vijaya-Gītā* was also once introduced into Tibet. In the second year of Changqing (822 CE), envoys of Tang came to the Tubo Kingdom. “The musicians then played *Cīna-Rāja-Vijaya-Gītā* and other famous melodies of Tang to entertain them and meanwhile pay respect to Tang.” (*New Books of Tang*, Volume 216). The music score and dance of *Cīna-Rāja-Vijaya-Gītā* also travelled far away across the sea to Japan with the Japanese envoys, which can be proven by the *5-string Pipa Music Score for Cīna-Rāja-Vijaya-Gītā* copied by Shi Daniang and *Pictures of the Dance of Cīna-Rāja-Vijaya-Gītā in the Shinzei Kogakuzu* (*Pictures of Shinzei Ancient Music*).

(Zhang Yuan)

## NISHANGYUYI MELODY

*Nichang Yuyi Dance* is also called *Dance of Nichang Yuyi* and *Nichang* for short. It was the royal music and dancing in Tang Dynasty and also one of Fa music. The initial name was *Brahman Music* that was contributed by Yang Jingshu, the Jiedushi of Xiliang during Kaiyuan Period. After the music was recomposed and lyrics were added by Emperor Xuanzong, Li Longji, the name was changed to *Nichang Yuyi Music*, which became a master work of music and dance in the flourishing Tang Dynasty. It can be a model of integration of music and dance between India and China.

According to the *Records of the Tang Dynasty* written by Wang Bo in early Northern Song Dynasty of Five Dynasties, which recorded the laws and regulations of the Tang Dynasty, “on July 10, in the 13<sup>th</sup> year of Tianbao Period (754 CE), the Taiyue Department contributed to the song names and then



A Chinese painting of Nichang feather dance (*Nichang Yuyi*)

some music names were changed.” *Brahman Music* was changed to *Nichang Yuyi*. Du You in the Tang Dynasty wrote *Li Dao Tips*, which had a similar record as “in July of the 13<sup>th</sup> year of Tianbao Period, the names of music was changed...”, and the name *Huang Zhongshang Brahman Music* was changed to *Nichang Yuyi Music*. Because Emperor Xuanzong of the Tang Dynasty advocated Daoism, he added some Daoist music elements into the *Nichang Yuyi Music* when he recomposed it. Therefore, *Nichang Yuyi Music* was not only a well-known omagari, but also a famous Fa Music.

Regarding this music, there are many legends. The *Hidden History of Tang* by Lu Zhao described that, “Luo Gongyuan knew many occult sciences and used to go to the Moon Palace with Emperor Xuanzong. Hundreds of fairies were in white silk clothes and rainbow garments, dancing in the hall. Asked the name of music, they replied it was *Nichang Yuyi*. The emperor remembered the tune and came back. Musicians were called the next day and created *Nichang Yuyi Music* on the basis of the melodies.” The *Unofficial Biography of Yang Taizheng* described that *Nichang Yuyi Music* was completed by Emperor Xuanzong of the Tang Dynasty when he went to Sanxiang facing the Nvji Mountain. It was also said that, “at the night of Mid-autumn Day in the 29<sup>th</sup> year of Kaiyuan Period (741 CE), the emperor toured the Moon Palace



In 2010, at the world expo being held in Shanghai, Nichang feather dance being performed for the public in the temple of the great Ming Dynasty at Xian.



with Ye Fashan, heard fairies playing the music and then he joined the playing with a Jade flute.” The song was called *Nichang Yuyi* and was passed on to the musical department.

Bai Juyi, a poet in the Tang Dynasty, described in detail the structures and postures of the music dance in his poem of *Nichang Yuyi Music and Weizhi*. The whole music included three parts, ie Sanxu, Zhongxu and Qupo, and had a total of 36 stages. Six stages composing Sanxu, purely played by instruments without dancing and singing; all kinds of instruments joined in with rubato and graceful tones. Beats appeared in the Zhongxu, which was also called Beating Xu and had a total of 18 stages; the plates were used to beat and all instruments were played together. The music was from *lento* to *moderato*, being graceful with dancing and singing. Twelve stages composing Qupo, which had more tones, fast beats and sonorous melodies and was the upsurge of the whole music. Only dancing was performed without singing at the end; beats became gradually relieved and faded out in a prolonged sound. The whole section of music was pleasant, dancing was graceful, and clothing was beautiful in colours. It focussed on the images of an illusory fairyland and fairies, and was very romantic indeed.

As '*Nichang Yuyi Music*' was recomposed by Emperor Xuanzong of the Tang Dynasty and Lady Yang was good at dancing to it. Therefore, it was popular during the periods of Kaiyuan and Tianbao (713-755 CE) of the Tang Dynasty. After An Lushan Rebellion, it was fading and even not seen in the palace. Up to the Kaicheng Period during the reign of Emperor Wenzong (836-840 CE), it was once rearranged and performed based on the old one, but was finally lost along with the turbulent political situation at the end of the Tang Dynasty. Li Yu, the Emperor of the Southern Tang Dynasty of the Five Dynasties, obtained the incomplete notation, organised and played with an imperial concubine, Zhaohui. According to '*The Songs of Taoist Baishi · the First Small section of Zhongxu of Nichang*' written by Jiang Kui, a poet of the Southern Song Dynasty who was good at rhyming, "In the year of Bingwu Period (1186), I stayed in Chansha, visited Zhu Rong and obtained the sacrificing songs called '*Yellow Emperor Yan* and *Storax*' as well as the 18 Que of Shang melody of Nichang Music from the old musician book. All had no tunes without any words. According to '*Prosody*' written by Shen (Shen Kuo's '*Mengxi Bitan*'), '*Nichang*' should not be Dao Melody but be Shang Melody. Letian's poems mentioned that there are six Que in the Sanxu, but here it was composed of two, so which one was right? However, the syllables were graceful and not like the music of today. I had no time to complete, so I finished

one Que in the Zhongxu to spread.” Jiang added the lyrics, '*The First Paragraph of Zhongxu of Nichang*', for one paragraph in the 18 paragraphs of scores and it was passed on to us.

(Zhao Jiazi)

## BRAHMAN SANGEET

Music of Brahman, an ancient Indian Music. The Brahman is also called 'Brahman Quote' or 'Mochizuki Brahman Quote'. Since the Eastern Han Dynasty, the Brahman had represented Ancient India, meaning "Brahman people's country". According to historical records, about in the Year



The phoenix Chinese harp introduced from ancient India into the Western Regions.

of Yonghe in the Eastern Jin (345-356 CE), a batch of Indian ancient instruments and music were brought into China, including instruments of a phoenix head kugo, pipa, flute and bronze drum as well as music of '*Shashijiang*' and '*Heaven Song*'. In the eighth year of Taiyuan Period of Eastern Jin (383 CE), Lü Guang started a war in the Kucha and Karasahr, and many instruments and music of the Western Regions were brought back to Liangzhou (now in Wuwei of Gansu). Indian Buddhist music of Brahmin Music was introduced in Liangzhou then, and became a great musical composition after recomposing. It was gigaku in the Northern and Southern Dynasties and became a Royal Academy omagari in the Tang Dynasty. According to '*New Tang Book-Rites and Music Records and Music Garden*', in the 8<sup>th</sup> year of Kaiyuan Period of Tang (754 CE), Khrom of Hexi, Yang Jingshu offered '*Brahman Music*' to the Emperor Xuanzong, who was very fond of it. In the 13<sup>th</sup> year of Tianbao Period (754 CE), this emperor a music lover, recomposed '*Brahman Music*', added the lyrics and changed the name to '*Nichang Yuyi Music*'.

(Zhao Jiazi)

## NATYASHASTRA

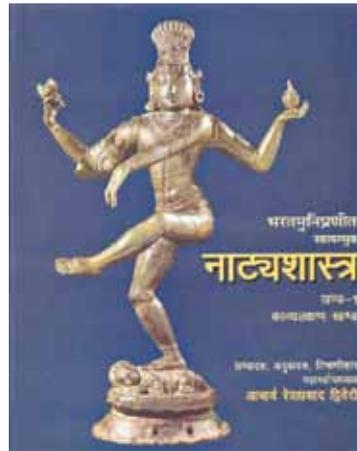
*Natyashastra*, regarded as the Dramaturgy or Theory of Drama was written by Bharatamuni, a dramatic scholar and musicologist in ancient India. It is the earliest work in theory of drama in India. *Natya* means dance in Sanskrit, and then changes into the drama integrating music, dance, language, etc. According to legend, Bharatamuni was a writer with the same status with Valmiki and Vyasa. He was a great scholar, and his book *Natyashastra* is a classic handed down from ancient times. But, the process of writing *Natyashastra* was very long, lasting about 300 or 400 years, therefore, the writing style is not unified in the previous and subsequent parts, and there is repetition and paradox. The earliest version is rumored to have had 6,000 *shloka*, while the existing versions include 36 chapters of southern version and 37 chapters of northern version, with about 5,000 *Shloka*, and it was updated by constant additions, deletions and revision by people of several generations. For the time of finishing the book, some people think that the time was in the 2<sup>nd</sup> century BCE, while the majorities believe that it was in the 4<sup>th</sup> or 5<sup>th</sup> century CE, and finally, it is decided as before the 7<sup>th</sup> century CE.

*Natyashastra* covers the text theory of drama, music and dance, and standard of stage practice. The first chapter discusses the origin, nature and function of drama. The second to fifth chapters discuss the theater and dance, etc. The sixth and seventh chapters expound the theory of *rasa*. The concept of “*rasa*” is from vedic literature, with the original meaning of “juice”, “fluid”, “flavour” etc and in the *Upanisad* it is extended to “one of the five objects of sense (colour, sound, smell, taste and touch). Bharatamuni follows the concept of “taste”, and gives it more comprehensive and profound meaning, making the theory of taste become a theoretical center for stage performance practice. Bharatamuni also puts forward another important concept “feeling”, and thinks it is the cause and means of producing “taste”, it can refer to the situation, character, event, and also action or



Nine types of eye expressions in Indian dance

emotion, thus, “producing the taste associated with various performances”. The theories of feeling and taste in *Natyashastra* exert a profound influence upon Indian literature and art at that time. Later, they are widely used in the fields of poetics and art, and are still the soul of the aesthetic theory system in India up to now, as Bharata Gupt says: “Taste is not only the soul of poetry and drama, but also the soul of music, dance and painting”. *Natyashastra* thinks that feeling in the drama includes “common feeling”, “unsteady feeling” and “true feeling”, among them, eight common feelings include “love, laugh, sadness, anger, courage, fear, boredom and shock”, and unsteady feeling is actually “flexible feeling”, like true feeling, it is also attached to common feelings. These common feelings will produce the tastes that



Cover page of 'Nātyasāstra'

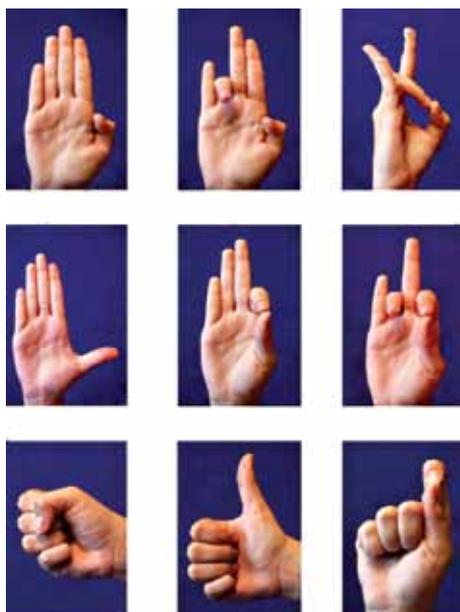
the audience can enjoy through body, language and dress-up performance, namely, erotic, funny, compassionate, violent, heroic, horrible, disgusted and surprised tastes. Bharatamuni also specifies the colour of the eight tastes as well as gods what they represent. Later, Abhinavagupta identifies the ninth taste “calmness” in his ‘*Abhinava Bharati*’.

Chapters 8 to 14 of *Natyashastra* discuss the application of hands, feet and eyes in dance and drama. When discussing role shaping, Bharatamuni expounds the rules of using plots closely connected with it. He divides the plot into five stages (*Avasthana*): start (*Arambha*), efforts (*Prayatna*), hope (*Praptisambhava*), recognition (*Niyataphlaprapti*) and success (*Phalayoga*). And five elements of the plot include seed (*Bija*), oil drop (*Bindu*), episode (*Pataka*), small episode (*Prakari*) and end (*Karya*). In addition, he also stipulates the drama’s “five *Sandhi*”, 21 *Sandhyantara* and 56 *Sandhyanga*. Above various factors are interrelated and correspond to each other to form the inner structure of the drama, which makes the “emotional and meaningful form” of the drama be presented completely, so as to achieve the purpose of role



Leg and hand movements in Indian dance

shaping. Bharatamuni conducts a lot of induction and classification of dramatic roles, and stipulates the modal performance of various roles. He divides the body movement into body, facial expression and posture. Body includes head, hands, chest, waist, rib and foot; and facial expression covers eyes, eyebrows, nose, lips, cheeks and chin. He makes detailed description of the movement, posture and emotional expression of each part. For example, head movements include 13 kinds, such as nod, shaking head, alternate turning, raising head and others, which are used in the hint, rejection, questioning, arrogance, respectively. Eyes expression includes 36 kinds, such as side-looking, gaze, half-open eyelid and glare, which are used in the expression of eight tastes, eight common feelings and other emotions, respectively. In addition, he also defines six movements of nose, eight of cheek, six of chin and nine of neck. Hand gesture includes 28 one-hand gestures and 23 two-hand gestures, with each gesture having its own name and various uses. For example, one-hand gesture Pataka means flag, and in different places, it can represent more than 40 meanings such as the beginning of dance, clouds, forest, rejection, God of Wind and sleeping. If two hands cooperate in the same or different gestures, they can derive more meanings. For example, the left-hand thumb and middle, finger ring are held on the chest to make Simha Mukha gesture, which



Hand gestures in Indian dance

represents the deer, with right-hand thumb and ring finger, little finger held on the right corner of the eye, which represents the deer's eyes, and they are used to describe a beautiful girl.

Chapters 15 to 22 of *Natyashastra* discuss the language performance. Chapter 23 and the following chapters discuss the clothing, makeup, role, actors, audience and music, etc. Bharatamuni also make detailed stipulation of the theatre, setting of the troupe, sacrifice and performance, dress-up, acting movements and others.

India's performing arts have been following the principles stipulated by Bharatamuni in *Natyashastra* for 2,000 years, so that the artistic image, posture, gestures and facial expressions of modern Indian dance are mainly based on such theory.

The time of Chinese people's studying Bharatamuni's *Natyashastra* is only about half a century. Jin Kemu has ever used a chapter in the *Sanskrit Literature History* published in 1964 for introducing "literary theory", of which the first section briefly introduces the content and significance of *Natyashastra*. The next year, he translated some important chapters of *Natyashastra* and put them into his book '*Collected Translations of Theory of Classical Literature and Art*'. Huang Baosheng has discussed the origin of Sanskrit drama and made discussions on the different aspects of *Natyashastra*, deeply and systematically in the *Indian Classical Poetics*, published in 1993. He translated 11 chapters of *Natyashastra* and put them into the *Collection of Sanskrit Poetics Works*, published in 2008. *Natyashastra* is of guiding significance for Indian literature research in China, and Chinese artists of Indian dance and their teaching activities.

(Jin Shanshan)

## PAINTING • SCULPTURE

### CONCEPTS AND SCHOOLS

#### CHINESE PAINTING

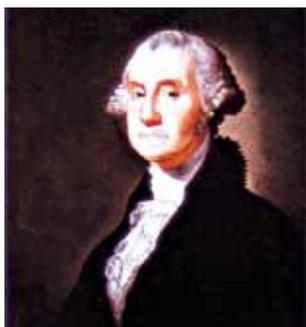
Chinese painting has had a rich history of over 5,000 years. The earliest examples of painting in China in fact go back to Chinese neolithic pottery dating back to the 5th millennium BCE. Chinese painting has been closely related to other traditional Chinese forms of art and craft such as pottery, carving on jade, inscriptions on bronze and so on. Until about the 4th century CE, Chinese painting developed along its own lines, receiving outside influences only from its direct nomadic neighbours, and not from any distant cultural sphere.

The source of Indian influence on Chinese painting can be traced to the gradual percolation of



*A Tang Dynasty painting depicting Śākyamuṇi propounding the Dharma in the Grīdhra-kūṭa mountain, excavated in cave number 17 at the Mogao Caves at Dunhuang in Gansu Province in China. This is preserved in the British Museum in London. The embroidered painting depicts Śākyamuṇi delivering the Saddharmapuṇḍarīka Sūtra at the Grīdhra-kūṭa mountain in Rājagṛiha.*

Buddhism, with its distinctive art and iconography, from India through eastern Central Asia along the Silk Route. This influence can be discerned from the 3rd-4th centuries CE and reached its culmination in the Tang period (618-907 CE). Perhaps its finest



*A glass portrait of George Washington painted by an unknown Chinese painter in 1800 CE. It is now preserved in the Peabody Essex Museum in the United States of America.*

expression can be found in the breathtaking murals in the Mogao grottoes at Dunhuang in Gansu province of China.

With respect to the early phase of the transmission of Indic artistic influences to China, there is some evidence in the literary sources of the work done



*An oil painting about 'The Old Man Shifts the Mountain' (Yugong Yishan), painted by Xu Beihong.*

by Indian artists in China. For instance, in 430 CE, the monk Gunavarman is supposed to have painted a scene from the Jataka tales in a temple near Guangzhou. There is also mention of Indian painters Kobodha and Dharmaraksha at the court of Sui Yangdi in the seventh century. However, none of the works of such Indian artists are extant.

In the course of time, Indian artistic influences fused with Chinese artistic traditions to create a distinctive style of painting, with recognisable Indian elements but Chinese in inspiration and execution. One of the most important Indian inputs into Chinese painting was in the depiction of the human figure. In some Chinese paintings of the late 4th century, where we have court ladies depicted with long ribbons hanging from their robes, blowing as if in the wind, we have a new genre of figure painting. What we see increasingly from this period onwards is the painting of full human figures with subtle depiction of form in contrast to earlier more rigid representation of human forms. Painting of human figures reached a height of sophistication in Tang period.

This art of plastic and even sensuous representation of human figures was best exemplified in the depiction of the Buddha and of figures from the pantheon of Mahayana Buddhism, particularly in grotto painting. The practice of carving out grottoes from caves and then covering the walls of these caves with murals clearly travelled from Ajanta and northwest India to China through the oases of today's Xinjiang. Examples of such art can be found in many places in China, including in Khotan and the Kizil cave complex near Kucha; but the most magnificent example is that in the Mogao grottoes at Dunhuang. The paintings depicted narratives from the Buddhist sutras, and were filled with countless



*A 19<sup>th</sup> century CE glass image of a famous courtesan of Qing Dynasty.*

images including Bodhisattavas and arhats, asuras (demons), lokapalas, Ganesa, gandharvas, apsaras and other celestial beings, testifying to the influence of Indian iconography, even while the actual style and depiction, as well as overall composition, have a distinctive Chinese character. Apart from the wall murals, silk paintings and banners found in the Mogao grottoes also testify to the influence of Indian art, especially the Gandhara, Gupta and Pala schools of art.

While the impact of Indian influence on traditional Chinese painting is undeniable, the transmission of artistic influences between India and China over the course of history has moved in both directions. However, the influence of Chinese painting and Chinese painters on Indian art as well as on Indian aesthetic tastes and lifestyles goes back only to the 19th century CE. Indian fascination with Chinese painting in this period was a by-product of the maritime trade between India and China. Parsi merchants who travelled to Canton and Macau from Bombay came across the export art produced in Guangdong to meet the demands of the foreign business community. One of the products of Guangdong's export art industry that appealed to Bombay merchants was Chinese portrait painting. Oil painting was introduced into China from Europe only in the 17th and early 18th centuries CE, and in China it never achieved the status of the traditional ink and watercolour paintings. However, Chinese oil paintings which realistically portrayed scenes from everyday life in China were much in demand among foreign merchants. Chinese painters were also able to produce skilfully done portraits of foreign China coast merchants, among whom were a significant number of Indian Parsi merchants. Although these portraits were produced in studios where the actual painter often remained anonymous, some of the masters such as Lamqua, Spoilum and Sunqua became well known. Some of these Chinese artists were persuaded to come and stay for a while in India, where they painted many portraits of the families of Parsi merchants.

A type of painting from China that became popular in India was reverse glass painting. This referred to the technique of engraving a picture on the reverse side of a piece of glass and then applying colours. Reverse glass painting was also introduced into China from Europe by Jesuit missionaries, but Chinese artists became adept at it. The demand for this new and unusual form of painting was not confined to those Indians involved with the China trade, but it also caught on among the royalty and elite of the various princely states in India, such as Mysore, Satara and Kutch as well. More than forty paintings done by Chinese artists under the patronage of Tipu Sultan are displayed in the Jagmohan Palace Art

Gallery in Mysore, Karnataka. Apart from painting portraits of notables and their families, as well as courtesans and dancing girls, Chinese artists also painted portraits of Indian gods and goddesses and themes from Indian mythology. The technique of glass painting was adopted by Indian craftsmen and spread widely through India, as far as Thanjavur in the South, Hyderabad and the Deccan region, and all the way east to Delhi, Awadh, Bihar and Bengal. The famous Tanjore painting school is a product of the fusion of Chinese and Indian art traditions.

In the twentieth century, Chinese painting came to be known and appreciated in India in a completely different way. In keeping with the spirit of Asianism that inspired many intellectuals and nationalists in India, China, Japan and other Asian countries, Indian artists looked with fresh eyes at the work of Chinese artists. When the great Indian poet Rabindranath Tagore visited China in 1924, he was accompanied by the noted artist Nandlal Bose who headed the art school (Kala Bhavan) of Tagore's Vishwa-Bharati University at Santiniketan. One of the pioneers of Indian modern art, Binod Behari Mukherjee, also visited China in 1937. In 1940-41, the famous Chinese artist Xu Beihong stayed in India and produced many works, including his well-known masterpiece "The Foolish Old Man Who Moved the Mountain". Artistic exchanges of this nature continued into the 1950s, with the Indian painter N Choudhury visiting China in 1956 and the Chinese painter Shi Lu visiting India in the same year. Shi Lu was particularly taken with Indian folk art, and elements from his Indian experience manifested themselves in some of his paintings.

(Madhavi Thampi)

## CAO ZHONGDA TECHNIQUE

**Cao's Clothes out of Water** (Cao Yi Chu Shui) The 'Cao's Style' Buddha portraits were innovated by 'Cao Zhongda', a Chinese painter in the Northern Qi Dynasty. The 'Cao's Style' Buddha portraits used dense and overlapped lines, with clothes close to the body, as if just coming out of the water. It might have been influenced by the Mathura style of Buddha portraits in the Gupta period, India. The future generations mention in the same breath 'Cao's Style' Buddha portraits and 'Wu's Style' Buddha portraits by painter Wu Tao-tzu in the Tang Dynasty, and call them "Wu's belt against the wind; Cao's clothes out of the water." See the 'Cao Zhongda' entry.

(Wang Yong)

## IRON LINE DRAWING

**Iron Line Depicting** (Tie Xian Miao) One of the "eighteen depicting methods" in traditional Chinese figure painting for drawing the lines of the clothes. The lines are even in thickness, round and strong,

shaping like iron wires, therefore, are called iron line. Depiction of the iron line sprang up around the dynasties of Wei, Jin, Sui, and Tang, and might be introduced from the Western Regions to the central plains. It is used extensively in the murals of Khotan Buddhist temples and Qiuci grottoes. Zhang Yanyuan in the Tang Dynasty described in *'The Record of Famous Paintings of All Dynasties'* that the painting skills of the Khotan painter Yuchi Yiseng, who moved to the central plains, "used tight and strong strokes in small places, like winding iron wires, and he sprinkled ink with mettle in big places," where "winding iron wires" refers to iron line depicting. Whether iron line depicting was originated from Yuchi Yiseng, or it was affected by the Indian traditional painting techniques, there is lack of evidence and cannot be determined.

(Wang Yong)

## ANCIENT INDIAN PAINTING TECHNIQUE

The Indian Painting Technique introduced from India is also called the concave and convex method. The concave and convex method is one of the traditional painting techniques of India. The concave and convex method was widely used in the murals of the Ajanta Caves in India. This method in Indian traditional paintings was also introduced in China across central Asia, which is called "Indian Technique" in Chinese painting history. Chinese scholar Xiang Da said, "Both Indian and Chinese paintings give priority to the lines. But Indian painting adds the concave and convex method in the lines to present a three dimensional sense in a flat surface. For the figures painted, such as the arms, contour lines are clean and lively, deep colours are added along the lines, which change gradually to soft and light internally, forming a round shape. This is what is called the concave and convex method. The Ajanta and Sigiriya Caves in Ceylon (now Sri Lanka) all used this method to show light and shade. The Indian painting was introduced in China; the most notable and worth praising part of it is also



Dunhuang murals during the northern Wei Period in China. It is preserved in cave number 254 of Mogao caves.



A fresco painting from Dunhuang dating from the southern and northern dynasties of the Wei Period in China. It depicts the Jataka Tales of the 'birth of a deer in nine colours'. It is preserved in cave number 257 in Mogao grottoes.

this concave and convex method, going in the same channel of western painting introduced in China in Ming and Qing Dynasties." (*Civilization of Chang'an and the Western Regions in the Tang Dynasty*). The flowers painted with the concave and convex method are called "concave-convex flowers". Zhang Sengyou, painter in the Liang era of the Six Dynasties dynasty, once painted at Yicheng Temple in Jiankang (now Nanjing), "Concave and convex flowers are painted all over the door of the Temple, therefore it is the personal painting of Zhang Sengyou. His flowers are painted with the skills inherited from Tianzhu, formed with red, blue, and green. When looking from a distance, people will get dizzy by the concave and convex effect; and when seeing near, people can see they are flat. Everyone believed it to be marvellous. Thus it is called Concave and Convex Temple." [*Records in Health' (Jiankang)*]. Yuchi Yiseng, painter from Khotan (now Khotan) in the early Tang Dynasty, also painted "concave-convex flowers" at Ci'en Temple in Chang'an (present day Xi'an), and *'Vanquishing Demons'* and other murals in Puxian Hall of Guangzhai Temple, "three transformed witches as if the bodies appearing out of the wall." The origins of these painter's works are nowhere to be found today, and now only the ruins of early murals in Kezier Caves and Dunhuang Caves show some signs of the "Indian Technique". But the concave and convex method in the murals of Kezier Caves and Dunhuang Caves, compared with that in the murals of the Ajanta caves, are more simplified and rough; the muscle blocks, lines, and colors are stiffly segmented, and the white "highlights" in the face, eyes and nose are more similar to the facial makeup. After Sui and Tang Dynasties, the traces of "Indian Technique" in Chinese painting gradually faded out. In the presentation of the concave and convex of the skins, cheek shading replaced sideline shading, and the curiosity for cubical techniques gave way to the pursuit of brush and ink techniques.

(Wang Yong)

## GANDHARA ART

Gandhara art is a style of Buddhist art that flourished from the 1<sup>st</sup> to 5<sup>th</sup> century in Gandhara in the northwest of ancient India (now Peshawar in Pakistan). As a genre, Gandhara art extended far beyond historical and geographical boundaries to cover present northwest Pakistan and the



*Rock cut art from Gandhara*

neighbouring east Afghanistan. In a broad sense, Buddhist art in the Peshawar valley on the western bank of the Indus River, Taksasila (or Taxila) on the east bank, Swat valley on the north, Hadda and Begram in the upper reaches of the Kabul River, and Bamiyan in the west of Afghanistan all can be included under Gandhara art.

Gandhara, allegedly one of the 16 kingdoms in ancient India came to be ruled by the Persian Empire in the latter half of 6<sup>th</sup> century BCE. It was invaded by Alexander the Great, the King of Macedonia, in 326 BCE and put under governance of his general Seleucus, while in 305 BCE, the Mauryan Emperor



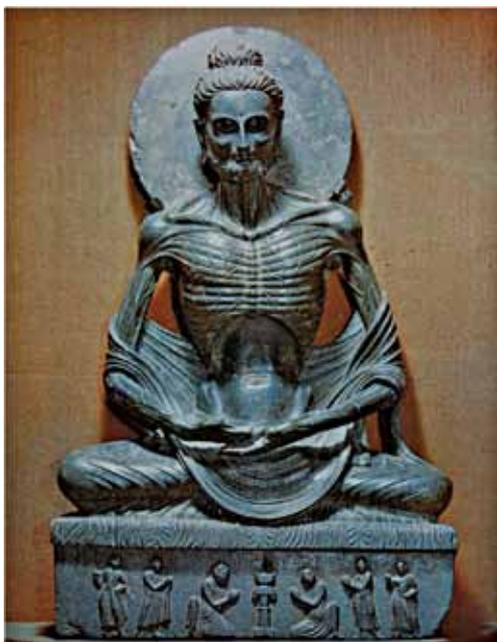
*Stone sculpture from Gandhara depicting the birth of Buddha (1<sup>st</sup>-2<sup>nd</sup> century CE).*

recovered it. Ashoka once sent a monk named Majjhantika to promote Buddhism in Gandhara. In about 190 BCE, Gandhara was conquered by Greco-Bactrians (Bactria, or called as “Daxia” in Chinese history) and was subject to a rising impact of Hellenistic culture. Around 2<sup>nd</sup> century BCE, Yuezhi,

a nomadic group, which once lived in Dunhuang and Qilian Mountain in China, being hard pressed by the Huns, moved westward and seized Gandhara. In the early 1<sup>st</sup> century, one of five Yuezhi tribes, the Kushan, led by Kujula Kadphises, established the Kushan Empire in the valley of Kabul River (1<sup>st</sup>-3<sup>rd</sup> century). In about 60 CE, the Kushan King Vima Taktu conquered Gandhara and Mathura in northern India. The King Kanishka moved the centre of power from central Asia to Gandhara, and Purushapura (now Peshawar) became the capital. Kanishka was a worshipper of Zoroastrianism and a patron of the Buddhist faith, and constructed a great number of stupas, monasteries, Buddha and Bodhisattva statues of Greco-Roman style in Gandhara, and there Buddhist art began to flourish. In about 241 CE, the Sassanids invaded Gandhara and seized Peshawar, and the Kushan Empire collapsed. At the end of the 4<sup>th</sup> century, the remnants of the Kushan Empire for a time was revived by a Kushan vassal named Kidara. In 1849, the British found Gandhara sculptures in Punjab. Since the 20<sup>th</sup> century, archaeologists across the world have made excavations in Gandhara and neighboring area, and Gandhara art has been gradually unveiled. Since it arose from a merger of Oriental and Occidental culture, and in particular, it is concerned with the origin of Buddha statues, in the past over 100 years, it has been a focus of study, discussion and dispute for scholars in western as well as eastern countries.

Early Buddhist art in India, such as relief sculptures found in Bharhut and Sanchi, only used bodhi tree, pedestal, dharma wheel, footstep and other symbols to hint the existence of Buddha, who was never present in human form, because primitive Buddhism or Hinayana Buddhism opposes idolatry, and considers Buddha to be liberated from reincarnation and not to appear in human form. While, under the Kushan rule, Mahayana Buddhism flourished and deviated from the simple atheism of primitive Buddhism, and turned Buddha into a superman or a personalised deity, and such a change is consistent with a Greek tradition of anthropomorphism that had prevailed in Gandhara for hundreds of years. Kanishka adopted a conciliatory policy of religion, and artists in Gandhara began to break the taboo of early Buddhist art. They followed Greco-Roman traditions, imitated statues of Greco-Roman gods, directly produced statues of human-form Buddha, and thus created Hellenised-style Gandhara sculpture. If a simple formula is used, Gandhara sculpture is the sum of Hellenised human portrait and Indian symbols. Generally in Gandhara art, the Buddha looks as handsome as Apollo, with deep eye sockets, high-bridged nose, thin lip, long ears, curved hair and simple pattern behind him, and wearing a toga-like garment. Such statues are called

“Apollo-style statues” or “Toga-wearing statues”. Their mudra and asana follows an Indian tradition. Usually, abhaya mudra is used for a standing statue, and dhyana mudra or dharmachakra mudra for a sitting statue, and padmasana is a major form of asana. Bodhisattva statues include Prince Siddhartha, Maitreya and Avalokitesvara and have a mixture of Indian and European style. Gandhara also has statues of Greek, Roman and non-Buddhist Indian deities, such as Athena, Achelous, Atlas, Cupid, Pañcika and Hariti, which has a clear Hellenistic tint. Arising from a mixture of Indian Buddhism and Hellenistic art, Gandhara



Gandharan art on stone sculpture, depicting Śākyamuni in severe asceticism, from 3<sup>rd</sup> century CE.

art is also called as “Greek-Buddhist art”, “Roman-Buddhist art” or “Greco-Roman Buddhist art”, and its masterpieces include *A Standing Buddha*, *A Sitting Buddha*, *The Birth of Buddha*, *Prince Bodhisattva* and *The Ascetic Sakya*.

Gandhara art can be divided into early and late period. The early period lasted from early 1<sup>st</sup> century to mid 3<sup>rd</sup> century during the Kushan rule, and the late period extended from mid 3<sup>rd</sup> century to late 5<sup>th</sup> century (or 7<sup>th</sup> or 8<sup>th</sup> century as alleged by some scholars) during the Sasanian and Kidarite rule. The early period is represented by reliefs of the life of the Buddha, and statues of Buddha and Bodhisattva that were carved in stone from the 1<sup>st</sup> to 3<sup>rd</sup> century in Peshawar, Taxila, Swat and Begram, while the late period is mainly represented by stucco sculptures from the 4<sup>th</sup> to 5<sup>th</sup> century in Taxila and Hadda. Gandhara art, especially its statues of Buddha, went along the Silk Road into Xinjiang and China inland, then moved eastward into Korea and

Japan, and provided the earliest model of Buddhist statues for the Buddhist art in the Far East.

Gandhara art includes sculptures as well as paintings, but the latter have not been found for more



A Gandhara style sculpture of Greek Goddess Athena

than 100 years. From 2002 to 2004, Department of Archaeology in Pakistan discovered some fragments of Buddhist mural in the course of excavating Jinna Wali Dheri, a Buddhist monastic complex of 3<sup>rd</sup> to 5<sup>th</sup> century at a village 10 km northwest from Taxila Museum. This is the only site of Gandhara painting discovered in the area of Gandhara so far. These murals depict Buddha, Bodhisattva and sacrifice provider in various postures, with black, red, deep brown, blue and other colors to the white stucco wall, with shape of human figures similar to that of Ajanta murals and colours very close to the receding-and-protruding technique of traditional Indian painting. These are very important and valuable for studying Gandhara murals, traditional Indian murals and their relationship with murals in the neighbouring areas, including Buddhist murals in Xinjiang of China.

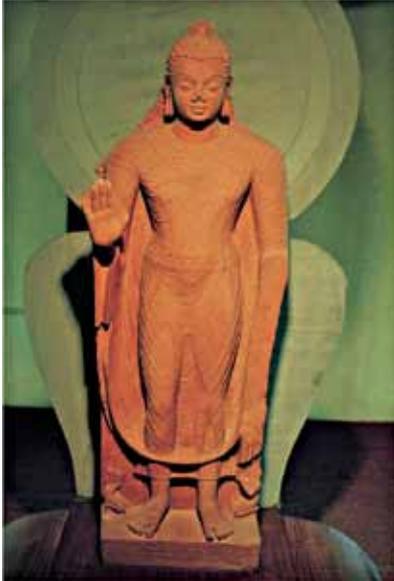
(Wang Yong)

## GUPTA ART

Gupta art is the art of Gupta Dynasty (320-550 CE) in India, including Buddhism art and Hinduism art in Gupta era, among which Gupta Buddha statue gains the highest achievements and produces the largest influence.

Gupta Dynasty is an empire established by the Indians after the Maurya Dynasty. In the period of Chandragupta Vikramaditya (376-415 CE), political and military achievements were quite popular, and Chinese Buddhist Faxian in the Eastern Jin Dynasty met this prosperous period when he went to India for seeking sutras. Gupta Dynasty was the flourishing era of Indian classical culture, and was also the golden age of Indian classicism art. At that time, Buddhism

art reached its heyday and Hinduism art also grew vigorously. Due to the rise of Hinduism, and because more kings of Gupta believed in Hinduism, Buddhism began to fall, but under the protection of religious policy in Gupta Dynasty, Buddhist philosophy and art still continued to reach its peak. Asanga and Vasubandhu, Buddhist philosophers in the Gupta era, have fully established Mahayana Yogacara,

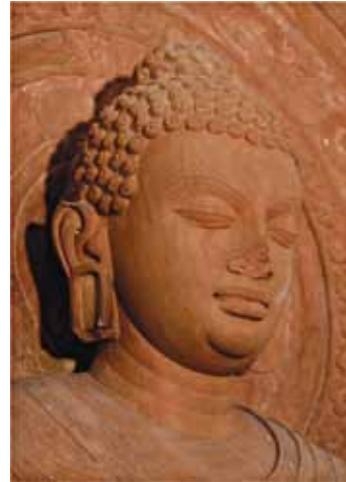


*A standing image of the Buddha in red sandstone from the Gupta Period, excavated from Mathura.*

namely, consciousness-only philosophy, and they advocated that “everything shall be consciousness-only” and “there is no external environment, only internal consciousness.” In order to adapt to the introverted and profound trend of consciousness-only philosophy, the modeling of Buddha statue in the Gupta era was also deeply influenced by the spirit of meditation - Buddha statues lower their eyes and focus on their inner world. Being different from the Buddha statues with Greek style in Gandhara in the Kushan era, Gupta era followed the local classical aesthetic ideal, and created the Buddha statue in pure Indian style. Two centres of engraving in the Gupta era are: Mathura and Sarnath, and there were two local styles of Gupta Buddha statue - Mathura style and Sarnath style, which represented the highest achievement of Indian classical art.

Mathura is located on the west bank of Yamuna river, which is the tributary of the Ganges river in Uttar Pradesh, India. In 6th century BCE, it was the capital of Surasena, which is one of the 16 kingdoms in ancient India, and became the east capital of Kushan Dynasty. Together with Gandhara in the northwest, they were two major centres of Kushan art. Buddha statue engraved from red sandstone in Mathura during the Kushan era was created mainly by referring to the local Buddha statue, especially

the traditional Divine Buddha statue in Mathura. This Buddha statue looks vigorous and hard, powerful and courageous, with robust and exposed body being emphasised, and is different from the Buddha statue with Greek style in Gandhara. Mathura-style Buddha statue engraving during the Gupta era is further localised and idealised. Under the guidance of classical aesthetic ideal in India, many Gupta Mathura-style Buddha statues were created, with features of an Indian face. These Buddha statues' eyebrows are slender, like a reversed figure of eight; eyes are downward, with



*Partial Buddha statue (red sandstone) from Gupta Era*

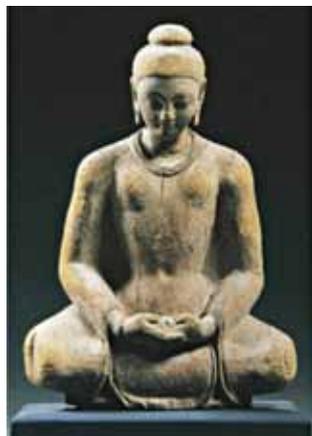
the expression of meditation; the bridge of the nose is straight, lower lip is thick, earlobes are long and rectangular; three crease lines are in the neck, and mound of flesh is neat, dextral and spiral hair, with gigantic and luxuriant halo, tall and symmetrical stature. Shoulder-covering cassock is thin, being as translucent as being soaked with water, and its folds are usually the parallel U-shape or V-shape lines, with the fluctuating rhythm of flowing water,



*A bust of Buddha from Gupta Era*

highlighting the outline of the body. According to the translucent effect of such a thin cassock, Gupta Mathura-style Buddha statue is also known as “Wet-cassock Buddha statue,” with masterpiece of *Standing Mathura-style Buddha Statue*.

Sarnath is located in the northeast suburb of Varanasi (known as Benares earlier) in the midstream of river Ganges in Uttar Pradesh, India, and is the



*A wood carving of seated Buddha dating from the 5<sup>th</sup> century CE, unearthed in Xinjiang Province, China.*

holy land of Dharmachakra Pravartana according to the legend. Buddha statues in Mathura during the Kushan era had been donated to Sarnath Monastery by Balabiqui. During the Gupta era, Sarnath and Mathura were listed as two major centres of Gupta art. Based on the Buddha statue engraved from the gray Chunaer sandstone, Sarnath created Gupta Sarnath-style Buddha statue. In the modeling, Gupta Sarnath-style Buddha statue was basically same as the Gupta Mathura-style Buddha statue, such as the Indian appearance, downward eyes for meditation, straight nose and thick lips, rectangular and long ears, three crease lines in the neck, neat and spiral hair, luxuriant halo and symmetrical stature. The difference was that the cassock of Sarnath-style Buddha statue is thinner than that of Mathura-style Buddha statue, almost as completely transparent as glass, and several transparent folds can be seen on the neckline, cuffs and the edge of lower hem, and it looks naked at the first glance. According to the transparent effect of such a thin cassock, Gupta Sarnath-style Buddha statue is also known as “Naked Buddha statue”, with masterpiece of *Sitting Sarnath-style Buddha Statue* (another name *Buddha Preaching at Sarnath*).

Gupta art, especially Gupta-style Buddha statue, produces more profound influence on the Buddhism art of India and Asian countries than Gandhara-style Buddha statue. Amaravati in southern India, together with Gandhara and Mathura in northern India, is called three Indian major centres of

Indian art. Amaravati art is thought to be one of the pioneers of Gupta art. During the Kushan Era, Amaravati has had Buddha engraved from white and green limestone, its modeling is similar with the local Mathura-style Buddha, with elliptical face, gentle outline, spiral hair, cylindrical stature, and folds of cassock being parallel intaglio lines. Amaravati Buddha statue directly affects the engraving of Sri Lanka Buddha statue. Sri Lanka was called Simhala in earlier times. The earliest Buddha statue in Sri Lanka was introduced from southern India in the 4th century CE. Around 6th century CE, Anuradhapura, the ancient capital of Sri Lanka, had a Buddha statue engraved from dolomite, with a thin cassock of no creases, being completely transparent, naked body, and such a Buddha statue belongs to the typical Gupta Sarnath-style Buddha statue. The influence of Gupta Buddha statue also spreads in the Gandhara area. Among Gandhara art, plaster statues in meditation with a classic style in Taxila and Hada not only represent the revival of “non-Mediterranean Hellenism”, but it also express Indian classicism spirit of contemporary Gupta Buddha statues. U-shape folds of thin cassock of Buddha statue in grottoes of Bamiyan, Afghanistan is apparently derived from Gupta Mathura-style Buddha statue. After Gandhara art, the influence of Gupta art spread over Xinjiang and inland of China via Central Asia. Among the early Buddhist grottoes in Kizil, Dunhuang, Bingling Temple and Yungang of China, the influence from Gupta Buddha statue



*A standing image of Vishnu, dating from 5<sup>th</sup> century CE of the Gupta Period, excavated in Mathura*

upon Chinese Buddha statue is more profound, than from Gandhara Buddha statue both in depth and breadth. The painting technique “Caoyichushui” of Buddha statue of Cao Zhongda, a Chinese painter in the Northern Qi Dynasty, may also be inspired by Gupta Mathura-style Buddha statue.

For Hinduism art in the Gupta era, under the stimulus of Buddhism statues, the statues of Hinduism gods also rose. In the pursuit of balance

and harmony of classicism, Gupta Hinduism statue also emphasised on the strength and dynamic state of the modeling, which gradually showed signs of changing from classicism to Indian Baroque style. Gupta Dynasty calls Vishnu, a Hinduism god, as the patron saint, so there are more statues of Vishnu and its avatar, with master works including Mathura engraving *Standing Statue of Vishnu*, high relief in Udayagiri Caves *Boar Avatar of Vishnu*, and high relief in Deoghar avatar temple *Lying Statue of Vishnu*, etc. In addition, there are many statues of Hindu god - Shiva and its symbols - Lingam and spouse Parvati.



An incarnation of Vishnu as a wild boar dating from 5<sup>th</sup> century CE of the Gupta Period, in cave number 5 at Udayagiri.

Painting in the Gupta era flourished. Kalidasa's poetic drama *Shakuntala* and long poems *Messenger of Clouds* describe the situation of Gupta paintings spreading from palace to the people. But Gupta paintings were more often painted on cotton cloth, palm leaves or plank, so they had already disappeared, and the paintings that remained in the Gupta era and late Gupta era could only be found in the frescoes of Ajanta Caves in the late period (about 450-650 CE), with the master works including Ajanta fresco *Nanda Becoming a Buddhist*, *Xudana Biography*, *Indra and Goddess*, *Bodhisattva Padmapani* and so on. Buddha statues of the Ajanta Caves in the late period are more Gupta Sarnath-style Buddha statues.

(Wang Yong)

## NIMNONNATA

Nimnonnata is a traditional painting technique in India. According to the terms in Indian ancient sutra *Lankavatara Sutra*, the traditional Indian painting techniques are generally divided into two kinds: one is animnonnata, namely, filling in the outline of people, animals or flowers with plain colour (like the plain strokes in Chinese painting) with a strong sense of adornment. The other is nimnonnata, namely, by means of shading of different colours, forming the

layered change of bright and dark colours inside the outline of figures, with embossed stereoscopic impression. *Chitrasutra* in the *Vishnudharmottara* has even mentioned three specific ways of using nimnonnata: 1) patraja, namely, drawing the intersecting lines being similar with the ribs of a leaf; 2) vinduja, namely, marking many dark spots inside the outline; 3) airika, namely, painting dark colour in the edges of the outline, and light colour inward, producing the circular and convex feeling. Terms of nimnonnata in Pali are vattana and ujjotana. Vattana is to use colour to present the concave and convex of objects, including both shading of gradual change of colours and the strong contrast of plain colour blocks with different colours, and using a dark background to set off the main image with light background prospect (or vice versa). Ujjotana is to add white highlights on the face of figures in shading. Highlights mainly focus on protruding parts such as forehead, eyebrows, eyelids, the bridge of the nose, lips, chin, ears, and the white of the eyes is also painted with white colour, so are metals, pearls, gems and other decorations.

Nimnonnata of Indian traditional paintings and chiaroscuro of western traditional paintings both belong to the painting technique of presenting stereoscopic impression, but chiaroscuro usually needs a fixed light source, and produces various delicate changes of light and dark colours with the different degree of objects' lighting and backlighting.

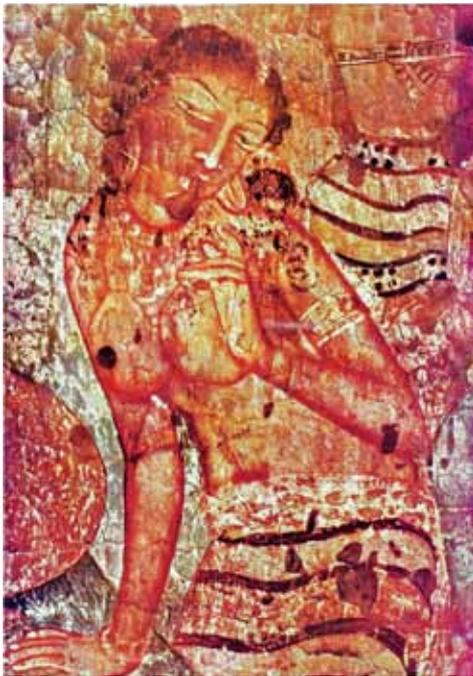


Mural paintings in Ajanta grottoes, India

On the other hand, Indian *nimnonnata* is not restricted by any fixed illuminant, and changes with the outline of objects. Therefore, it is a subjective or stylised shade brushwork, especially the habit of adding white highlights in the fixed parts like the bridge of the nose has become a formulaic pattern. Indian *nimnonnata* and *animnonnata* are often used in one picture, with the exposed part of the body using concave and convex shading, and *cassock* using plain painting. In addition, among eight attributes mentioned in ‘*Chitrasutra*’, decrease (*ksaya*) and increase (*vrddhi*) are terms used to



*A panoramic view of the Mogao caves at Dunhuang.*



*A part of a fresco from grotto number 1 at Ajanta caves, dating back to 600 CE in India.*

express the relationship of wide in near distance, narrow in far distance and foreshortening, and the increase and decrease of line length can also present the concave and convex space.

*Nimnonnata* of Indian traditional paintings has even spread to other countries in south Asia and central Asia, and is also introduced in China. It is called “*Tianzhu Yifa*” in the Chinese painting history.

*(Wang Yong)*

## ARCHITECTURE

### DUNHUANG CAVES

Dunhuang Caves (Dunhuang Shiku) is the Chinese Buddhist grottoes. It is a general name of the grotto groups in the area of Dunhuang, Gansu. The broad sense of Dunhuang Caves includes Dunhuang Mogao Caves, Western Thousand Buddha Caves, Anxi Yulin

Caves, Eastern Thousand Buddha Caves and five temple grottoes in the north of Gansu Province; the narrow sense of Dunhuang Caves specifically means Mogao Caves. Mogao Caves is located in the cliff of the eastern side of Mingsha Mountain, 25 km southeast of present day Dunhuang City, Gansu Province. It was first built in the second Jianyuan year of the Former Qin Dynasty (366), and cut in succession from Northern Liang era Dynasty through to Yuan Dynasty. Now, there are 492 caves, about 2,400 coloured sculptures, and over 45,000 sq mt of murals. Of the grotto cluster in Dunhuang Caves, Mogao Caves were cut at the earliest with the largest size and the highest achievements.

Dunhuang was an important town on the ancient Silk Road, and the hub of Sino-foreign cultural exchanges. India Buddhist art was introduced into Dunhuang along the Silk Road through the western regions, therefore, the early Buddhist art in the Dunhuang Caves were permeated with the influence of the western region and Indian art. The shape and structure of early caves in Dunhuang can be divided into two styles – the Chan caves and the central tower caves. The Chan caves evolved from Indian Vihara (monk's dormitory) Buddhist caves, and the central tower caves derived from Indian Chaitya (Buddha Hall) caves, introduced into Dunhuang after the formation of the Western Regions. The early coloured sculptures of Dunhuang were also influenced by Indian Gandhara art and Gupta art.



*The main image of a cross-legged Buddha in cave number 275 at Mogao caves of Dunhuang in Gansu, China.*

For example, on the front wall of the main room of the 275<sup>th</sup> cave of the Mogao Caves in the Liang era of the Northern Dynasties was sculptured a Maitreya statue up to a height of 3 mt, feet crossed. The crossing feet posture was relatively popular in the Gandhara area, and the modelling of Maitreya was full of Gandhara sculpture style. On the north wall of the 259<sup>th</sup> cave of the Mogao Caves in the Wei era of the Northern Dynasties exists a statue of Buddha; the clothes of the Buddha is thin and stick to the body, obviously embodying the features of Mathura style Buddha figure in *Gupta, India*. The early murals of Mogao Caves in Dunhuang were



*An image of Bodhisattva, a mural painting from the early period of the Tang Dynasty. The southern fresco belongs to cave number 57 at Dunhuang in Gansu Province.*

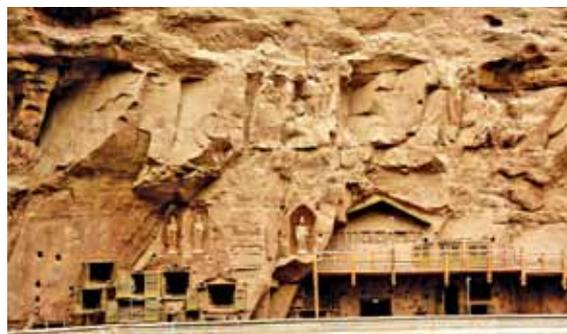
mixed with Indian and Persian styles. The Buddha portraits of Dunhuang murals are generally dressed in a coat in exposed right shoulder style or through shoulder style. One kind of the clothes lines are thick in texture, with a trace of Gandhara sculpture; another kind are thin and stick to the body, referred to as “Cao’s clothes out of the water”, is a typical feature of the Mathura Buddha portrait in *Gupta, India*. The Bodhisattva generally wears Indian-style three-jewel coronet or splendid suma-mala of the Western Regions, big Persian scarf on the shoulder, jade necklace on the breast, and presents a slender body that shows the three fold style common in Indian art. This dress is a mixture of Indian and Persian customs. Compared to the flying Apsaras in Qiuci murals, the flying Apsaras in Dunhuang Caves are soft in profile, dynamic and lively, with

long ribbons dancing in the air, as if the whole wall was moving in the wind. In early Dunhuang murals, some appeared as multi-headed and multi-armed Hinduism Dharmapala images, such as the Mahesvara with three heads and six arms riding a black ox on the north mural of the main shrine of the rear wall in the 285<sup>th</sup> cave (the Western Wei Dynasty) of Mogao Caves, four-armed Skanda riding on a peacock, Ganesha holding a trident with the head of an elephant and the body of the man, and Vishnu with three heads and six arms in the mural on the south wall. In the Dunhuang murals is also a method of Indian traditional paintings from the Western Regions, i.e., the concave and convex method, namely to show the three dimensional effect of the characters’ skin through colour shading. The concave and convex method in India murals is to shade the depth of the same colour; after introduced into *Qiuci*, it changed back into single-sided shading, double-sided shading, rendering, superimposed shading and other techniques. After being introduced in Dunhuang, it changed into multi-layered superimposed circle shading, from light to dark with clear-cut colour gradations. The concave and convex method in Dunhuang Caves was mainly popular in the murals of the Northern Dynasties, and gradually disappeared in the Sui and Tang Dynasties.

*(Wang Yong)*

## BINGLINGSI CAVES

Binglingsi Caves (Binglingsi Shiku) Chinese Buddhist caves. It is located in Xiaojishi Mountain 35 km southwest of Yongjing County, Gansu Province, cut in succession from the Western Qin and Northern Wei Dynasties through to the Sui and Tang Dynasties. Now there are 196 cave shrines, 776 statues, and 912 sq mt of murals. The 169<sup>th</sup> cave of Bilingsi cut in the Western Qin period (385-430 CE) is the most important. In 1963, in the 6<sup>th</sup> shrine on the north wall of the 269<sup>th</sup> Binglingsi cave discovered an ink inscription of “Made on March 24<sup>th</sup>, the first Jianhong year (420) in Xuanxiao.” This is the earliest known inscription in Chinese



*An image of the Buddha on the surface of Bingling monastery in Gansu, China.*

caves. The shrine statues in the caves can be divided into stone carving, stone modelled clay sculpture, and clay sculpture. Most of them are a Buddha with a bodhisattva or a Buddha with two bodhisattvas by the side. The modelling is profound and primitive, the face is squarely rounded, the nose is straight, and the lips are thick, with a heavy Indian style. The standing Buddha clay sculpture in the 7<sup>th</sup> shrine of the east wall wears a thin cassock stuck to the body in the through shoulder style; the single line intaglio draws out U-shaped cloth lines, that shows the profile of the whole body as if soaked with water, closely resembling the Mathura style Buddha portraits. even in the folds on the edge of the cassock and the gorgeous light on the neck, except that the eyes are wide open rather than half closed and downward looking, lack of that meditation expression on the face of the Gupta Buddha figures. In the 23<sup>rd</sup> shrine on the south wall are five seated Buddha in meditation, the clothes lines in a single line intaglio for through shoulder cassock all spreading in a radial pattern from under the left shoulder, which is obviously affected by the imitation of the Gandhara style of Buddha figures in the western regions. In the caves are painted a preaching scene, Buddhas, bodhisattvas, flying Apsaras, providers, and other murals in the Western Qin, of which the character modelling, colour, composition are similar to that of early Qiuci caves. Around 420 AD, when the 169<sup>th</sup> Western Qin Cave built shrines and modelled statues in Binglingsi Caves, the Mathura style Buddha figure in *Gupta, India* approached the mature and prosperous stage, while in faraway '*Gansu of China*', the Buddha figures resembled the Indian Gupta style statues, which naturally made people think of the specific means or intermediation by which the influence of Gupta-style Buddha statues spread so quickly, and in turn helps to infer that the Gupta-style Buddha statues with unclear chronology may have been mature in the latter half of the 4<sup>th</sup> century. The painted Buddha sculptures remained in the 275<sup>th</sup>, 254<sup>th</sup>, 251<sup>st</sup>, and 259<sup>th</sup> early caves of Dunhuang Caves from the middle or the latter half of the 5<sup>th</sup> century continued the modelling mode of the Western Qin caves in Binglingsi with the influence of Gandhara Buddha or Gupta-style Buddha figures.

(Wang Yong)

## YUNGANG CAVES

Yungang Caves (Yungang Shiku) are Chinese Buddhist grottoes. It is located on the southern side of Wuzhou Mountain, 16 km west from Datong City, Shanxi Province, stretching 1 km from east to west. Now there are 53 caves, and more than 51,000 statues. Yungang Caves were cut mainly in the Northern Wei Dynasty (386 - 534 CE), continuing from the first Heping year under the reign of



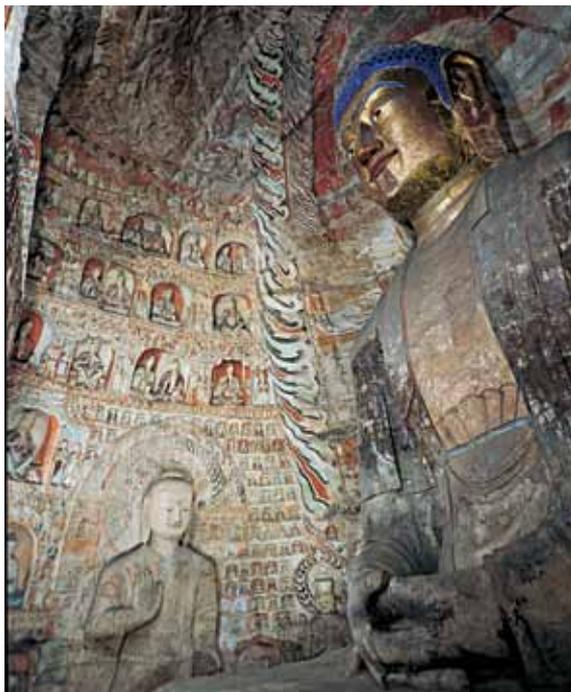
The colossal Buddha al fresco in cave number 20 at Yungang Grottoes.

Emperor Wencheng in the Northern Wei Dynasty (460 CE) to the fifth Zhengguang year of Emperor Xiaoming in the Northern Wei Dynasty (524 CE), and construction or renovation had also been conducted in later generations after the Northern Wei Dynasty.

The Northern Wei period when Tuoba family of the Xianbei nationality entered the central plains was the thriving period of Buddhist cave art in north China. Most of the emperors in the Northern Wei Dynasty worshipped the Buddhist doctrine. In 439 AD, Emperor Taiwu of the Northern Wei Dynasty exterminated '*Beiliang*', "Liangzhou was flat, the people migrated to Jingyi, and Sramana and Buddhists all moved east, thus the preaching of Buddhism increased," (*History of Wei Dynasty - Annals of Buddhism & Taoism*). The monks who moved from Liangzhou to the capital, Pingcheng of the Northern Wei Dynasty (now Datong, Shanxi), included Sramana Shixian from Ji Bin. He once served as a monk official, and carved or modelled Buddha statues imitating the image of the King of the Northern Wei on imperial orders. From 460-465 CE, the Zen monk Tanyao from Liangzhou succeeded Shixian as Sramana official, and suggested Emperor Wencheng of the Northern Wei "to cut the stone walls in the mountain on the Xiwuzhou frontier



Cave number 6 at Yungang Grottoes depicting Śākyamuṇi, Mañjuśrī, and Vairocana.



The main image of Buddha in cave number 5 at Yungang Grottoes.

of the capital, and to dig five caves and engrave a Buddha statue in each, of which the highest 70 ft, the second highest was 60 ft, with spectacular carved decoration, matchless in the world,” (*History of Wei Dynasty - Annals of Buddhism & Taoism*). This is the first phase of the Five Tanyao Caves in Yungang (the 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> caves). The modelling plane of the five caves is horseshoe shaped with a dome roof; generally mimicking the Indian oval shaped thatched cottage form. The big stone carving Buddha statues of the Five Tanyao Caves on one hand permeates the notion of “King is Buddha” in the Northern Wei Dynasty, emphasising the imperial dignity and personality characteristics of the imperial dignified manner from appearance, temperament, and decoration. On the other hand, the expression style of clothing lines in the modelling tradition of Gandhara Buddha statues or Gupta Mathura Buddha statues. The main statues of the Five Tanyao Caves are Buddhas of Three Periods, and the main Buddha is unusually tall. The standing statue of the main Buddha in the 18<sup>th</sup> cave is 15.5 mt tall, the sitting statue of the main Buddha in the 19<sup>th</sup> cave is 16.8 mt tall, and the sitting statue of the main Buddha in the 20<sup>th</sup> cave is 14 mt tall. These standing or sitting Buddha in the shrine-shaped cave are reminiscent of the big Buddha statues in Bamian or Qiuci. The modelling of the main Buddha statues have high rounded buns and plump faces, with two ears hanging to the shoulders, eyes seeing the distance, wide shoulder and thick chest, vigorous body profile, mostly in cassock with exposed right side. The clothing lines

are neat and pattern-like, full of the features of the idealised image of the leader of the northern nationality in China. The main Buddha in the 20<sup>th</sup> cave has high nose, deep eyes, thin lips, moustache, and flame-pattern neck light and back light, all embodying the characteristics of Gandhara Buddha statues, especially the Kapicsa style. The wavy hair of the main Buddha in the 16<sup>th</sup> cave also belongs to the legacy of Gandhara Buddha statues. On the either side of the main Buddha stands the follower Buddha figures, the appearances of which are the same with the main Buddha, but the clothing lines of the through-shoulder cassock inherit the U shape wave portraying method of the Buddha statues in Western Qin Cave of Binglingsi. Especially on the standing Buddha on the eastern wall of the 18<sup>th</sup> cave, and the standing Buddha on the western side of the southern wall of the 19<sup>th</sup> cave, the translucent thin through-shoulder clothing sticks close to the body, the U shape curve of clothing lines hangs down from his bosom, and the right hand seems to be posturing Abhaya Mudrā, closely resembles the Mathura style of Buddha statues. The disciple relief on the eastern wall of the 18<sup>th</sup> cave with deep eyes and high nose resembles the modelling of the strong facial expression of ‘*Khata*’s plaster statue. In addition, in Yungang Caves, a lot of relieves depicting Bunsen stories and Buddha stories, the subject and the composition are similar with the relieves of the same kind in Gandhara area, and often the directions of the relief compositions of the same subject are opposite in the two places, therefore it is postulated that some of Yungang relieves may be the rubbings of Gandhara relieves.

Most of the basic manpower that sculpted the statues in Yungang Caves are the Liangzhou craftsmen who were familiar with the art of the Western Regions. On the eve of cutting the Five Tanyao Caves (455 CE), five people, including a Sramana from the Lion Kingdom (now Sri Lanka) and ‘*Buddhanandi*’, took the third Buddha statue to the capital (now Pingcheng), and Shale (present day Shule) Sramana went to the capital to present the Buddha’s bowl and painting portraits. These monks from various states in the Western Regions might also have contributed to the “Pingcheng pattern” statues of Yungang Caves. In the second half of the Northern Wei Dynasty, the “Pingcheng pattern” of Yungang Caves changed again and again. There appeared the modelling of clothing with ample clothes, broad belt, slim and a clear appearance; the influence of Gandhara art and Gupta art becomes increasingly weak, and the tendency of sinicisation is becoming more and more significant.

On both sides of the door of the 8<sup>th</sup> cave of Yungang Caves, cut in the early years under the reign of Emperor Xiaowen of the Northern Wei

Dynasty, carved the figures of Mahesvara - the three-head eight-arm Hindu Dharmapala - and five-head six-arm Skanda with peculiar modelling and unique style.

(Wang Yong)

## QIZIL CAVES

**Kezier Caves** (Kezier Shiku) are Chinese Buddhist grottoes. It is located in about 60 km east of Baicheng County, Xinjiang and 7 km southeast of Kezier Town. Cut in the cliff of the north bank of the Muzart valley, it has 236 numbered caves, of which 81 are relatively intact in shape and murals, mostly built in the 4<sup>th</sup> to 7<sup>th</sup> century. The Kuqa, Baicheng, Xinhe County area of Xinjiang is the ancient Qiuci area. Buddhism was introduced in Qiuci, which made



A cave of a 1,000 Buddhas at Qizil

it the centre of the Buddhist culture on the north path of the Silk Road. Qiuci Grottoes include Kezier Caves, Kumtura Caves, Simsim Caves, Kizilgaha Caves, etc., of which Kezier Caves are the earliest cut caves in China, and contain the largest size of Buddhist grotto group in Xinxiang. Unfortunately, the original painted statues have been destroyed, and only several pieces remain which were newly discovered after 1970.

The shape, structure and murals of Kezier Caves are clearly affected by Indian Gandhara art and Gupta art. The shape and structure of Kezier Caves have a kind of Gandhara style rectangular patio bucket roof. The bucket top architectural form is common in Central Asia and West Asia area. Today, this kind of patio can also be seen in the sitting room of residential houses in Karakax County, Khotan. The early murals in Kezier Caves in Qiuci took portraits of Buddha, bodhisattva and large scale Buddha stories as the main theme, which is very close in the theme content and number to Gandhara Buddha stories, and the portraits of Buddha, bodhisattva and the image of nature and of man also have many similarities with the 3<sup>rd</sup> century Gandhara statues. The 76<sup>th</sup> cave of Kezier is deeply affected by the Gandhara art; the Buddhist story



The fresco in cave number 38 in the Kezier grottoes, depicting Prince Xudana offering as charity his son and daughter. This picture on the surface is the story as portrayed in the Xudana Sūtra, preserved at the Berlin Museum in Germany.

in the mural 'The birth of the Buddha' is the same in the picture composition with and the Gandhara relief of the Buddhist story 'The birth of the Buddha' in the 3<sup>rd</sup> century, in which Mahamaya standing under the Sala tree with his right hand holding the branch and legs crossing naturally. Another mural of a Buddhist story, 'The Witch Luring Buddha' in the cave portrays the image of a haggard Sakyamuni, which is surprisingly similar in the profiling of the Gandhara relief 'Ascetical Sakyamuni' of the 3<sup>rd</sup> century. Gupta art in India in 6<sup>th</sup> century also had a great influence on grotto art in Qiuci area. In the left wall of the rear room of the 69<sup>th</sup> cave of Kezier, there is a portrait of a standing Buddha, the lines of the cassock drawing the outline of the profile of the Buddha, mirroring the thin clothes close to the body in the Mathura style of Buddha portrait in Gupta era. The Bhiksu portrait in the inner wall of the paved path of the 175<sup>th</sup> cave of Kezier particularly emphasises the presentation of the human body, which presents a transparent effect, and this is just the most typical characteristics of Sarnath-styled Buddha portrait. On the front wall of the main room of the 83<sup>rd</sup> cave is a dancing girl in the mural of the King Udayana story, exhibiting a graceful S-shaped three-fold posture, which mirrors the Indian dancers in the murals of the Ajanta Caves.

(Wang Yong)

## DAYAN STUPA

**Dayan Stupa (Dayan Ta)** It is Chinese Buddhist pagoda, also known as Pagoda at Ci'en Temple. It located in Xi'an City, Shaanxi Province. The stupa was first built in the 3<sup>rd</sup> year of Yonghui (652 CE) in the reign of Emperor Gaozong of Tang. At that



*Dayan stupa and an image of Xuanzang at Xian in Shaanxi Province*

time, Emperor Gaozong of Tang subsidised to build this tower in the west courtyard of the temple to preserve Indian sutras obtained from India by the master of Xuanzang of Ci'en Temple. The stupa is a representative of the pavilion-style brick tower in the Tang dynasty, originally with five floors. It collapsed in the Chang'an years of Empress Wu Zetian (701-704 CE), and was reconstructed for 10 floors. Later only seven floors were left with a total height of about 64 mt. The plane of the tower is square, pilasters in the wood-like structure are built by bricks on the surface of each floor, and the circular arch door openings are cut in the centre of the four faces of each floor. The arch doors in the four facets of the tower base all have bluestone semicircular lintels with decoration of line carved reliefs of the Buddhism theme. Yuchi Yiseng, Khotan painter (present day Khotan) in early Tang, once painted murals at the Ci'en Temple. The lines carved on the lintels of the tower base resemble "winding iron wires", which may be associated with the western region style of Yuchi Yiseng.

*(Wang Yong)*

## AJANTA CAVES

Ajanta Caves is an Indian Buddhism grotto. It is located in about 106 km distance from northwest of Aurangabad, which is a key city of Maharashtra in the Deccan Plateau in India. From about 2<sup>nd</sup> century BCE to 7<sup>th</sup> century CE, 29 grottoes were dug successively in a U-shaped river valley, hills and palisades in Ajanta. In the first half of the 7th century, Chinese Tang Buddhist Xuanzang has recorded in Volume 11 of *'Great Tang Records on the Western Regions'* of Achala Temple in Maharashtra that "the temple is located in the valley, near the cliff and valley, very high," and the temple is carved from stones around, and Sakyamuni has even conducted bodhisattva's activity here. From the auspicious omen of result to efficacy of still quiescence, everything is covered. Each stone elephant stands in the north and south of the gate, and local people say that the elephant will roar, with earsplitting sound. The geographical environment, building structure and sculpture theme

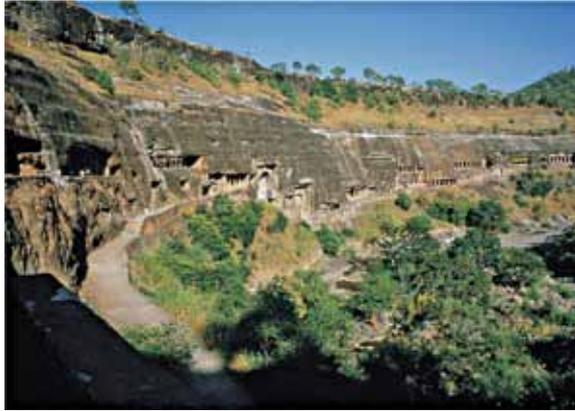
under the description of Xuanzang are consistent with Ajanta Caves. Each side of the 16th grotto gate of Ajanta Caves has a stone elephant, and the name of Achala is engraved on the inscription of the 26th grotto, so most scholars agree that Achala Temple is Ajanta Caves.

Twenty nine Ajanta grottoes are Buddhism grottoes. It can be divided into two periods: the early period is Hinayana, including 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup> and 13<sup>th</sup> grottoes, and they have been dug up in 2<sup>nd</sup> century BC to 2<sup>nd</sup> century CE. The late period is Mahayana, including all the grottoes left, and they have been dug up from 450-650 CE. The building structure of Ajanta Caves can be divided into 'chaitya' grotto (Buddha hall) and 'vihara' grotto (monk room). The 9<sup>th</sup>, 10<sup>th</sup>, 19<sup>th</sup>, 26<sup>th</sup> and 29<sup>th</sup> belong to 'chaitya' grotto, and the rest belong to 'vihara' grotto. The 19<sup>th</sup> grotto is the typical one in the late period of Ajanta, and its front and interior decoration and carvings are magnificent. The Nirvana of Buddha Statue with 7 mt long in the 26<sup>th</sup> grotto is the largest existing Buddha statue in India. Frescoes of Ajanta Caves are well-known in



*Cave number 19 at Ajanta, India*

the history of art in the world. Frescoes of Ajanta Caves in the early period are created about from the 1<sup>st</sup> century BCE to 200 CE, and are the world's most ancient Buddhism painting relics, presenting an antique style, which can be represented by the 9th and 10th grottoes. Frescoes of Ajanta Caves in the late period are created around in 450-650 AD or later, with the style changing from classicism to mannerism and Baroque style, which can be represented by the 16<sup>th</sup>, 17<sup>th</sup>, 1<sup>st</sup> and 2<sup>nd</sup> grottoes. Themes of Ajanta frescoes cover Jataka, biography of Buddhas and separate the Buddha and Bodhisattva statue, where the master works include the fresco of the 16<sup>th</sup> grotto *'Nanda Becoming a Buddhist'*, the frescoes of the 17<sup>th</sup> grotto *'Xudana Biography'*, *'Indra and Goddess'*, *'Buddha Returning Home'* and *'Simhala Avadana'*, the fresco of the 2<sup>nd</sup> grotto *'Female Believer's Sacrifice'*, the frescoes of the 1<sup>st</sup> grotto *'Bodhisattva Padmapani'*, *'Mahajanaka'* and



The ancient gallery of Ajanta grottoes in India.

'Subduing Demons'. Painting techniques of Ajanta frescoes include animnonnata and nimnonnata. Nimnonnata is more used in the frescoes in the late period, and it is not only used in character, but also in animals, flowers, rocks, buildings, etc.

Nimnonnata of Indian traditional paintings was also introduced in China via various regions in Central Asia, producing a certain impact on China's Buddhism paintings. However, whether China's Buddhism painting technique including 'Tianzhu Yifa' used in the grottoes of Kizil and Dunhuang Caves in the early period is directly influenced by Nimnonnata of Ajanta fresco still lacks related transmission carrier, historical documents and physical evidence. In the records of Achala Temple in Maharashtra in Xuanzang's 'Great Tang Records on the Western Regions', there is a description about architecture and engraving, but no information about frescoes.

(Wang Yong)

## GREAT STUPA OF KANISHKA

Great Stupa of Kanishka or Vihara of Kanishka is the stupa in Gandhara area in the Kushan era. Its site is located in Shan-ji-ki-Dheri near the ancient capital of Gandhara (now Peshawar, Pakistan). The stupa was built about in the late 1<sup>st</sup> or early 2<sup>nd</sup> century under the order of Kanishka, the third king of Kushan Dynasty and the supervision of imperial craftsman Agesiles (he may be the descendant of Greeks or Eurasian). According to the description of Chinese Buddhist Faxian (in the Eastern Jin



Base of the receptacle of the relics of Kanishka

Dynasty) who went westward for seeking sutra, this stupa is "more than 40 zhang high, with jeweleries decorated. Everyone who has seen it will praise it magnificent and stately, and other stupa cannot compare with it," (*Biography of Faxian*). According to the records of chapter five, "Traveling notes of Song Yun and Hui Sheng" of Yang Xuanzhi (in the Northern Wei Dynasty) 'Records of Qielan Temple in Luoyang: in 520', when Song Yun and Hui Sheng



Great Stupa of Kanishka

reached Gandhara, they saw the Great Stupa of Kanishka in the southeast of Gandhara (Peshawar), with "400 chi high", "iron column on the top, 300 chi high, being 13 floors, so 700 chi high." "During Buddhist ceremony in the stupa, there are too many treasures to be counted. Under the sunlight, the stupa becomes bright, and under the blow of wind, the bell will sound. Among all stupas, it is the best." Tang Buddhist Xuanzang has even recorded in 'Great Tang Records on the Western Regions' that "the stupa is more than 400 chi high, with five layers of base, 150 chi high. 25 layers are on the top." In Song Yun era, the stupa was preserved well, but in Xuanzang era, it was destroyed several times, and now, only a few footstones are left.

In 1908, a bronze Kaniska 'Sarira Box' was unearthed in the Great Stupa of Kanishka, with a sitting statue of Buddha, standing statues of Indra and Brahma cast on the box cover, a row of amoretto shouldering snakelike garland on the box body, and sitting statue of Buddha, and Persian sun-god and luna are carved on the garland, and Kushan king wearing the martial attire and thigh boot stands among them. In this stupa, a Kaniska gold coin was also unearthed. The front of the coin was the figure of Kanishka wearing martial attire of the leader of the nomadic people in Central Asia, holding the spear standing near the fire altar. The back of the coin was the standing Buddha statue with Greek style, and there was the inscription in Greek letter "Buddha" (Boddo).

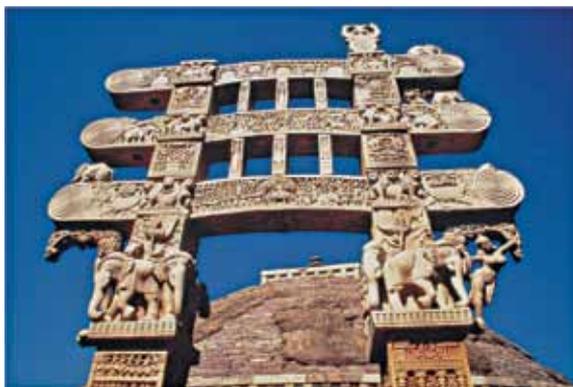
(Wang Yong)

## SANCHI STUPA

Sanchi, also known traditionally as Kakanaya, Kakanava, Kakanadabota and Bota-Sripavata, is a small city near Bhopal, Madhya Pradesh. It is famous for its repository of remarkable remains of Buddhist art and architecture dating back from 3<sup>rd</sup> century BCE till 12<sup>th</sup> century CE, which covered the period starting from the Mauryan dynasty and extending up to Sunga, Satvahana, Kushan, Gupta dynasties and later kingdoms. The famous site consists of stupas, monasteries, temples, and a monolithic Asokan pillar crowned with four lion heads. It contains one of the best treasures of the ancient Indian sculptures. Lying neglected and unidentified for almost 600 years after it flourished for 1,500 years, it was rediscovered by a British officer General Taylor in 1818 and was restored by John Marshall of the Archaeological Survey of India between 1912-1919. Declared a UNESCO heritage site in 1989, the pride



*Southern gate of Sanchi Stūpa*



*Sculpted column of the eastern gate of Sanchi Stūpa.*

of the place is a large Buddhist stupa (also called maha-stupa), which is considered to be the most exquisite among the earliest available stone as well as brick structures of India.

It is said that Asoka, the Mauryan emperor, laid the foundation of a large Buddhist religious complex in Sanchi, probably because of its fascinating location in hills and connection with his Queen Devi, who was a daughter of the merchant of nearby Vidisha town. He built a maha-stupa (great stupa) here over

the Buddha's relics which were redistributed by him after their original division into eight portions. This maha-stupa was originally a low structure of brick with half the diameter of the present edifice, which was hemispherical in shape with raised terraces at the base. It was surrounded by a wooden railing and had a stone umbrella at the top.

The core of the maha-stupa was enlarged to its present diameter of approximately 36 meters and the height to about 16 meters, during the period of Sungas and Andhra-Satvahanas in the 1st century BCE. It was decorated with balustrades, staircases and a harmika on the top and its wooden railing was replaced by stone ones.

Satvahanas added to its four beautifully carved stone gateways or toranas. Each gateway is about 11 meters in height and consists of two upright pillars which support a superstructure of three architraves with volute ends. All of these are elaborately carved and depict various significant events connected with Lord Buddha's life and Jataka stories. The southern gateway is believed to be the oldest of the four because it is placed at the entrance where the Asokan pillar and the staircase leading to the top is located. Its rich carvings illustrate the birth of Siddharth Gautam as well as his first sermon at Sarnath as Buddha. The northern gateway is crowned by a wheel of law and depicts various miracles of Buddhas as referred in the Jatakas. The eastern gateway has a depiction of stories connected with Siddharth Gautam's journey towards enlightenment or Buddhahood. Sculpted on the western gateways are scenes from seven incarnations of Buddha.

During the period of Kushanas and Guptas, the site of the maha-stupa was embellished with more temples, monasteries and sculptures. A large number of inscriptions in Brahmi describing small and large donations by people from local and faraway regions, have been found here, thereby indicating its importance.

After the restoration of the site in 1919, it has gradually been well developed as a significant Buddhist tourist and pilgrimage spot and is well connected by road, train and air. An international Buddhist university is being planned to be established here to restore the glory of the place.

*(Kamal Sheel)*

## PERSONALITIES

### GU KAIZHI

*Gu Kaizhi* (about 346 - 407 CE) was a Chinese painter of the Eastern Jin Dynasty. Styled '*Changkang*', he came from Wuxi, Jinling. Born with noble blood, he served as staff officer and riding attendant in the army. He was versatile, good at poetry, calligraphy,



A copy of Gu Kaizhi's painting of the Luoshen by an unknown Ming Dynasty painter. It is now preserved at Liaoning Museum, China.

and especially paintings. He was an expert in painting portraits, historical stories, Buddhism and Taoism subjects, flowers and birds, and landscapes. He once painted the Buddhist mural 'Vimalakīti' at Waguan Temple in Jiankang (now Nanjing). This portrait of 'Vimalakīti' is described as "the eyes tend to see, eyebrows seem to suddenly raise, the mouth is not talking but seems to speak, and the temples are not moving but suspected to be moving," in 'Tablet Inscription of Vimalakīti Portrait in Waguan Temple', and presents "clear and weak complexion showing disease, hiding the words that are almost forgotten," ('Notes on Paintings of Various Dynasties'), which is similar to the image of Wei and Jin Dynasties' celebrities with "comely bones and clear-cut faces." He emphasised on depicting the eyes of the figures in his paintings, and believed that "the beauty of the limbs is not related to the best of it, the vivid portrayal lies in this," where "this" refers to the eyes, ('A New Account of the Tales of the World'). The strokes in his paintings are well-planned, tight and with strength, like spinning silkworms, giving the maximum play of "remote ancient gossamer stroke." He and Lu Tanwei, painter of the Southern Dynasty are commonly called by future generations as representatives of "compact-style" painting techniques. Legend has it that his representative painting works include, 'Admonitions Scroll' (Tang transcription), 'Painting of Nymph of the Luo River' (Song transcription), 'Wise and Benevolent Women' (Song transcription), etc. His writings include 'On Painting', 'Introduction of Famous Paintings of Wei and Jin Dynasties', 'Painting Yuntai Mountain', etc. He put forward the points of view such as "imagination change and perfect creation" and "the shape as spirit", which have profound influence on the later Chinese paintings.

(Wang Yong)

## DAI KUI

Dai Kui (about 347 - 396 CE) Chinese celebrity in the Eastern Jin Dynasty, sculptor and painter. Styled 'Andao', he came from Zhixian, Qiaojun

(present day Suxian, Anhui). He was very-learned and versatile, and lived in seclusion for the lifetime without officialdom. He once wrote 'On Clearing Doubts' to debate with the famous monk 'Huiyuan'. 'Dai Kui' was good at painting, molding Buddha statues, and carefully listened to public opinions. "Dai Kui is adept in thinking and good at casting Buddha statues and sculpturing. He once made the wooden statue of 'Amitayus', 16 ft high, with



'A Herd of Deer' painted by Dai Kui

a bodhisattva. 'Kui' used his ancient and plain handicraft for worship. Without being tempted, he seated calmly behind the curtain, and secretly listened to the audience. He studied and researched in detail all the praise or blame that he heard. After contemplating for three years, the sculptured statue was completed." ('Record of Paintings of Various Dynasties') "Dai Andao drew statues in great subtlety in his middle age. When Yu Daoji watched it, he said to Dai, "The god is too vulgar, as if he has unfinished worldly affairs." Dai said, "Only 'Wuguang' will free your comments." ('A New Account of the Tales of the World') Dai Kui listened attentively to the views of the Chinese public, and regardless of the blame of "the god is too vulgar," transformed the ancient plain "western statue" into the exquisite and touching "Eastern Xia statue initiating the style of sinicisation and secularisation of Buddha statues. The sculpture of 'Five Generations Buddha', by Dai Kui in the Waguan Temple of Jiankang (now Nanjing), the mural 'Vimalakirti' by 'Gu Kaizhi', and the jade Buddha statue by the Lion Kingdom (now Sri Lanka) are together referred to as the "three ultimate".

(Wang Yong)

## ZHANG SENGYOU

Zhang Sengyou (first half of 6<sup>th</sup> century) Chinese painter in Liang era of the Southern Dynasties. He came from Wuzhong (now Suzhou, Jiangsu). In the era of Tianjian of Emperor Wu of Liang (502 - 519 CE), he was an assistant minister in Wuling Kingdom, in charge of the painting matters in the palace and secret cabinet. Emperor Wu of Liang believed in Buddhism, and often asked him to draw murals to decorate the Buddhist temples. The figures he painted had strange shapes and bizarre appearances with different presentations, which indeed conveyed the best-of-its-kind. Zhang Sengyou founded 'Zhang's style' of Buddha figures. He was also good at drawing portraits, flowers and birds, and beasts. Legend has it that the dragon he painted broke the wall and flew away once



The real diagram of the five stars, and the twenty-eight constellations, painted by Zhang Sengyou.

the eyes were painted. He used a calligraphy pen for painting based on 'Lady Wei's *The Picture with Ink Brush*', and drew out concise lines abound in variations. He and Wu Tao-tzu, the painter in Tang Dynasty, are called the representatives of the "sparse style" painting techniques by future generations. Legend has it that in the third Datong year under the reign of Emperor Wu of Liang (537 CE), he used the concave and convex method introduced from India to draw murals at Yicheng Temple in Jiankang (now Nanjing), which presented a three-dimensional sense. According to 'Volume Seventeen of *Records of Jiankang*' by Xu Song, "Concave and convex flowers are painted all over the door of the Temple, therefore it is the personal painting of Zhang Sengyou. His flowers are painted with the skills inherited from Tianzhu ("Tianzhu" is the ancient name of India), formed with red, blue, and green. When looking from a distance, people will get dizzy by the concave and convex effect; and when seeing near, people can see they are flat. Everyone thinks it is marvelous. Thus, it is called Concave and Convex Temple."

(Wang Yong)

## CAO ZHONGDA

Cao Zhongda (active in 2<sup>nd</sup> half of 6<sup>th</sup> century) Chinese painter in the Northern Qi Dynasty. He originally came from Cao State in the Western Regions (present day Samarkand area). He became a civil official in the era of Northern Qi. 'Cao Zhongda' was good in painting "foreign Buddha portraits", and founded the "Cao's Style" of Buddha figures. 'Guo Ruoxu' in the Northern Song Dynasty once commented on the two styles of 'Cao Zhongda' and Wu Tao-tzu, painter in Tang Dynasty, in 'Volume One - On Cao and Wu Styles of *The Record of Illustration and Traditional Chinese Painting*', - "The two styles of Cao and Wu are worshipped by scholars." According to Zhang Yanyuan's 'The Record of Famous Paintings of All Dynasties' in the Tang Dynasty, 'Cao Zhongda' in the Northern Qi Dynasty was originally from Country Cao, and was an expert in painting the figures of Buddha, which is called Cao's style; Wu Tao-tzu in the Tang Dynasty presents Wu's style. Wu's strokes have a round and turning manner, while the clothes are floating up; Cao's strokes are thick and overlapped, while the clothes are tight and



Book cover of 'Tuhua jianwen zhi'

narrow. Thus, the successors describe them as "Wu's belt is against the wind, Cao's clothes are out of the water," and indicate that "carving and sculpture originate from Cao and Wu." The original paintings of Buddha figures of 'Cao Zhongda' are no longer here to be seen again. According to 'Guo Ruoxu's' description, this "Cao's Style" figure of Buddha was drawn in dense and overlapped lines, clothes close to the body, as if just coming out of the water. The Buddha portraits in "Cao's clothes out of water" style is basically in line with the Mathura style of Buddha portraits in Gupta, India, with the modelling characteristics of thin clothes sticking to the body, which might be influenced by the latter.

(Wang Yong)

## WU DAOZI

Wu Daozi (about 686 - after 758 CE) was a Chinese painter in the Tang Dynasty. He came from Yangdi (present day Yuxian, Henan) and was born in a solitary and poor family. He started as a calligraphy student but did not succeed, and he changed to painting and won great fame. Emperor Xuan of Tang heard of his name and called him to the palace to paint. He was renamed as "Daoxuan", was awarded the title of imperial tutor, and later was promoted to imperial mansion officer. He painted more than 300 murals the Buddhist temples, Taoist temples



The mural painting in cave number 103 at the caves of the Thousand Buddhas, in Mogao, Gansu Province in China, depicting Vimalākṣa (Weimojie).

and palaces in Chang'an (now Xi'an), Luoyang, and other places. Zhu Jingxuan of the Tang Dynasty commented in his *'Records of Famous Paintings in the Tang Dynasty'*, "All the figures, Buddha, ghosts, animals, landscape, palaces and temples, trees and grass that he painted are the top of the world, the first of the whole country." Wu Daozi was especially good at painting the Buddhist and Taoist figures, and imitating Zhang Sengyou, painter of Liang of the Southern Dynasties, known as "successor of Zhang Sengyou", and was called the representative person of the "sparse style" together with Zhang Sengyou. Wu Daozi founded the "Wu's Style" of Buddhist and Taoist character patterns, with upright strokes,

clear-cut and concise. The clothes lines are like orchid leaves or water shield branches, the shape is round while the clothes are floating up, with the feeling of "heavenly clothes flying, and the whole wall floating," which is called "Wu's belt against the wind." The colour set is also innovative, often with dark ink depicting the lines, slightly shaded with light colour, which is known as "Wu's dressing", or "light crimson". Dong You of the Northern Song Dynasty said in Volume Six of *'Postscript to Paintings of Guangchuan'*, "Wu's paintings of figures are like sculptures, when watched from all sides, convey what is to be known from any angles. His strokes are rounded and thin like winding copper wires. The thinness and thickness of red powder shows the high and low of the bones, and the flesh shows up from the depressed place." It seems that Wu Daozi was also familiar with the "like winding iron wires" iron line depicting of Yuchi Yisheng, Khotan painter of the Western Regions, and no stranger to the "like sculpture" concave-convex method of Indian technique. Xia Wenyan of the Yuan Dynasty said about Wu Daozi's paintings in *'Appreciation of Paintings and Illustrations'* that, "The characters have eight facets, lively and alive. The colouring, with slight shading in dark ink lines, naturally goes beyond plain cloth, which is called Wu's dressing." This colouring method of showing stereoscopic sensation is probably to a transformation of Indian technique. The *'Drawing of Birth of Sakya'*, which is said to be the work of Wu Daozi, might be the copy by the Song people, in which the modelling and clothes of the Buddhist figures are the clothes, hats, noble helmets of the Tang Dynasty, and Indian style is nowhere to be seen; the line drawing is not



The picture of Śākyaputra being born, and was also called, 'Songzi tianwang tu'. It has been painted by brush on paper. Legend has it, that it was either painted by Tang Dynasty Wu Daozi or by Li Gonglin. The picture reflects distinct Chinese style, and depicts that Buddhism had already taken root inside Chinese culture.

coloured, from which one cannot find any trace of Indian technique.

(Wang Yong)

## YUCHI YISENG

Yuchi Yiseng (7<sup>th</sup> century CE) was a Chinese painter in Tang Dynasty. He came from Khotan of the Western Regions (present day Khotan, Xinjiang) and was born in a family of Khotan aristocracy. His father, Yuchi Bazhina is a painter of Khotan, who entered the central plains in the Sui Dynasty, and enjoyed great reputation in the Tang Dynasty, called by the people then as Yuchi, Senior. Yuchi Yiseng was recommended by Khotan in the early Zhenguan years of Emperor Taizong of Tang (619-627 CE) for his “wonderful ink paintings” to Chang’an (now Xi’an, Shaanxi), capital of the Tang Dynasty, assumed the post of an guardian officer, and inherited the position of Prefecture Duke, who was called Yuchi, Junior. He was good at drawing foreign ghosts and gods, portraits of Buddha and bodhisattva, with peculiar shapes and exotic faces in high and energetic spirits. He once painted murals in Ci’en Temple, Guangzhai Temple, and Feng’en Temple in Chang’an. He brought western painting style from Khotan, and “he used tight and strong strokes in small places, like winding iron wires, and he sprinkled ink with mettle in big places” (*The Record of Famous Paintings of All Dynasties*), “used colour cool-headed” (*Painting Appreciation*), and integrated the painting style of the central plains, playing the role of pioneering in transforming the style of the Western Regions into the style of the central plains, which was commented as following the ancestors, (Cao) ZhongDa changed the scene and transformed the foreign into Xia, renamed as Zhang Qinse, which started from him,” (*The Record of Famous Paintings of All Dynasties*). The original murals by Yuchi Yiseng are nowhere to be seen, but according to the information in painting history, such as he painted, “concave-convex flowers from the middle stretching the shape of thousand-armed and -eyed great compassion,” and “three transformed witches as if the bodies appearing out of the wall,” and other records, it can be seen that he had a certain understanding and application of the concave and convex method of Indian painting.

(Wang Yong)

## YANG HUIZHI

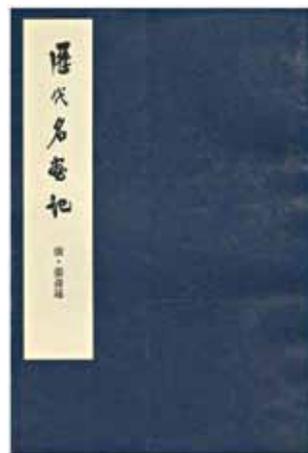
Yang Huizhi (being active from 713 to 741 CE) was a Chinese sculptor in the Tang Dynasty. He once studied painting with the contemporary painter Wu Daozi, and together imitated the paintings of Zhang Sengyou, a painter in the Liang era of the Southern Dynasties. But he was not as famous as Wu Daozi, thus he firmly made an effort to specialise

in sculpture. He also absorbed the spirit of Zhang Sengyou in the field of sculpture and thus Yang Huizhi’s sculpture can compete with Wu Daozi’s painting. People at that time said, “Wu Daozi’s painting and Yang Huizhi’s sculpture captured the magic strokes of Sengyou.” It is recorded that he molded many statues of Buddha, bodhisattva, Arhat, vaisravana, lay Buddhists, and painted girls in Chang’an (present day Xi’an), Luoyang and other places, and created in the sculpture the image of thousand-hand and thousand-eye Avalokitesvara. He also wrote a book - *Sculpture Skills*. All of these works have been lost.

(Wang Yong)

## ZHANG YANYUAN

Zhang Yanyuan (about 815 - 907 CE) was a Chinese theorist on painting and calligraphy in the Tang Dynasty. He came from Yishi, PuZhou (present day Linyi, Shanxi) and was born in the Prime Minister family background; he achieved his highest officer rank Minister of Justice. He had a passion for painting and calligraphy collection and appreciation, and collected abundant works of these. He was the author of ‘*Compendium of Calligraphy, The Record of Famous Paintings of All Dynasties*’, etc. ‘*The Record of Famous Paintings of All Dynasties*’ was completed in the first year of Dazhong under the reign of Emperor Xuanzong of Tang (847 CE). It is the first comprehensive history of Chinese painting; in addition to the reviews on



Chronicles of 'The Record of Famous Paintings of All Dynasties'

the painting history, it collected biographies of and comments on 372 painters from the Xuanyuan era to the Huichang years of the Tang Dynasty (841 - 846 CE), and materials on the appreciation and collection of the works. ‘*The Record of Famous Paintings of All Dynasties*’ involved Chinese painters and sculptors who were closely associated with the Indian Buddhist art, including Gu Kaizhi, Dai Kui,

Zhang Sengyou, Cao Zhongda, Yuchi Yiseng, Wu Daozi, and Yang Huizhi, and among the foreign artists Indian artists Monk Jidiju, Monk Moro Bodhi, Monk Sanghabuddha (from Tianzhu), Monk Vajra Tripitaka (from the Lion Kingdom), and others, providing extremely precious information for the study of art exchange between India and China.

(Wang Yong)

## QI BAISHI

Qi Baishi (November 22, 1863 – September 16, 1957) Modern Chinese painter from Xiangtan, Hunan. He was a carpenter in his early life in his hometown. When he was 27-years-old, he got acquainted with some local men of letters, learned poems, calligraphy, painting, and seal cutting, and made a living by selling paintings and carving seals. From 1902-1909, he went left home five times to travel across the north and south. He



Qi Baishi

settled in Beijing after 1919, and on the advice of the scholar & painter Chen Shizeng, he began a decade of “reform in the old age,” during which time he emphasised on personality, simplified form, integrated the freehand brushwork of *Xu Wei*, *Eight Painters in Mountains*, *Shi Tao*, *Wu Changshuo* in traditional Chinese painting and the plain interest of folk art, and uniquely initiated the great freehand painting technique of red flowers and ink leaves. He was skilled in the painting of flowers, grass, birds, and insects, and was especially good at painting shrimps and crabs. His landscapes and figures with cut of strokes were peculiar with unconventional fun, and his poems, calligraphy, and seal cutting were unique. His painting position is that “the subtlety lies between similarity and dissimilarity; too similar will go to vulgar, and too dissimilar is a deception,” which has a profound influence on Chinese painting creation. His representative works include traditional Chinese paintings *Volume of Mountains*, *Group of Shrimps*, *Ten Miles of Croaking Out of the Mountain Spring*, *Peony*, *Ode to Peace* (co-authored), etc. In 1953, China’s Ministry of Culture



Chicks, painted by Qi Baishi

awarded him the honorary certificate of “People’s Artist”. In the same year, he was elected Chairman of the Chinese Artists Association. In 1956, he was awarded the 1955 International Peace Prize by the World Peace Council. In 1957, he acted as Honorary President of Beijing Fine Art Academy. Chinese painter Xu Beihong strongly favoured the artworks of Qi Baishi, and once hired him as Professor of Chinese painting. The Spanish painter Picasso, also appreciated the art of Qi Baishi, and copied his ink painting works. Although Qi Baishi never travelled abroad, the people of India were no strangers to his art. In 1924, the Indian poet Rabindranath Tagore and painter Nandalal Bose visited him during their visit to China. In 1952, India painter M. F. Hussain also visited him during his visit to China. The School of Art of International University in Shantiniketan still owns the collection of Qi Baishi’s works.

(Wang Yong)

## XU BEIHONG

Xu Beihong (徐悲鴻) (1895-1953) was one of the first modern Chinese artists, whose artistic works are quite vibrant and innovative, encapsulating the mood and spirit of the early 20<sup>th</sup> century China. He is well-known for his Chinese ink paintings (shui-mo hua) of galloping horses and birds, and for creating monumental oil paintings with epic Chinese themes - a show of his high proficiency in an essential Western technique.

Xu Beihong was born in Yi Xing county of Jiangsu province in July 1895, and died in Beijing in September 1953. His father was also an artist with whom Xu Beihong studied classic Chinese works and calligraphy at the early age of six, and Chinese painting when he was nine-years-old. In 1915, he moved to Shanghai, where he made a living out of commercial and private work, and then in 1917, travelled to Tokyo to study Arts. After a short duration in Japan, he returned to China in

1918 and began to teach at Peking University's Arts School at the invitation of Cai Yuanpei (蔡元培). In the same year, he presented a paper, *'Methods to Reform Chinese painting'*, in which he urged the artists to preserve those traditional methods and amalgamate those elements of western painting with the Chinese ones. In 1919, Xu Beihong left for France for further studies of Art and Painting, while availing a government scholarship and also visited Germany to study under Arthur Kampf, President of the Berlin Academy of Art. His travels around Western Europe provided him the rare opportunity



*Rabindranath Tagore and Xu Beihong*



*Xu Beihong*

to observe and successfully learn Western art technique. He came back to China in 1927, and from 1927-1929, worked in different capacities in many institutions of China, including a teaching assignment in the famous war-time National Central University (Nanjing University) of Nanjing.

In February 1926, Xu held a large-scale one-man art exhibition in Shanghai that firmly established his fame as a modern Chinese artist of creative talent. He was best known for his history paintings, portraits, pictures of horses, cats and other animals, and he was competent both in western media and in the traditional Chinese ink-and-wash method. Although he proclaimed himself as a dedicated realist, a close investigation of his paintings reveal that they contain elevated heroism and didactic intentions, key characteristics of realism's antithesis at that time, the French Neoclassicism. Xu Beihong was thus, a master of both oil and Chinese ink. In his efforts to create a new form of national art, he combined Chinese brush and ink techniques with Western perspective and methods of composition. He integrated firm and bold brush strokes with the precise delineation of form. As an art teacher, he advocated the subordination of technique to artistic conception and emphasised the importance of the artist's experiences in life. Xu constantly pushed the boundaries of visual art with new techniques and

international aesthetics, in a bid to reinvent Chinese art. In fact, Xu's influence extends beyond China in the early 20th century. Many pioneer Singapore artists such as Chen Wenxi, Lee Manfong and Chen Chong Swee looked up to him as a mentor and worthy peer, sharing Xu's ideas to closely observe nature and inject realism into painting. His rigorous and stylish illustrations of horses were highly acclaimed by Chinese critics and connoisseurs, and this helped him gain an international reputation.

In 1933, Xu organised an exhibition of modern Chinese painting in different cities of France, Germany, Belgium, Italy and the Soviet Union. During World War II, he travelled to Southeast Asia, holding exhibitions in Singapore and India. All the proceeds from these exhibitions were donated to Chinese people who were suffering as a result of the war, which reflected Xu Beihong's deep concern for his people, and a profound sense of patriotism and nationalism. Xu Beihong visited Shantiniketan, the abode of the Indian poet Rabindranath Tagore in 1940, and then met Mahatma Gandhi in Kolkata on February 17, the same year, where he sketched two portraits of the latter.

After the founding of the People's Republic of China in 1949, Xu became the President of the Central Academy of Fine Arts, and Chairman of the Chinese Artists Association. He died of a heart stroke in 1953. After his death, his house in Beijing



*On June 15, 1945, the Vice Chancellor of Peking University, Hu Shi along with the guests who had come to visit the Tagore Art Exhibition, took a group photo in front of the Zimintang. In the front row, 5th from the right is Xu Beihong, 6th from the right is Hu Shi, first from the left is Ji Xianlin, second from the left is Li Jinxi and 3rd from the left is Zhu Guangqian. In the 2nd row, 3rd from the left is Rao Yutai, 7th from the left is Zheng Tianting, 8th from the left is Feng Yulan and 9th from the left is Liao Jingwen. In the 3rd row, 5th from the left is Deng Guangming.*

has been converted into a Xu Beihong Museum in honour of his memory.

(*Arttrana Nayak*)

## ZHANG DAQIAN

Zhang Daqian (Chang Dai-Chien, May 5, 1899 - April 2, 1983) Modern Chinese painter from Neijiang, Sichuan. In 1917, he travelled to Japan to learn dyeing and weaving. From 1919 to 1937, he



Zhang Daqian

mainly stayed in Shanghai to get to know painting and calligraphy masters, copied ancient paintings of Ming and Qing Dynasties, and meanwhile painted landscapes, figures, flowers, and birds. In 1933, he took on the post of Professor of the Fine Arts Faculty at Central University. In 1936, Zhang Daqian was praised by Xu Beihong as “the first in five hundred years” for his artistic attainments. From 1940-1943 CE, he studied the Dunhuang Grottoes, and copied about 276 frescoes of various dynasties from the Dunhuang Mogao Grottoes and Yulin Grottoes. In Chongqing in 1945, he copied Ye Qianyu’s *India’s*



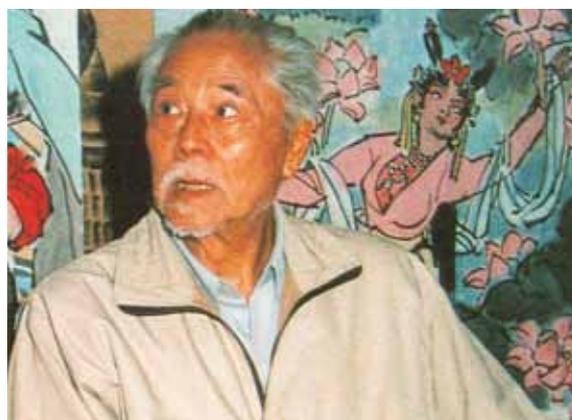
A Dunhuang fresco of a Bodhisattva painted by Zhang Daqian.

*Pushpanjali*. He stayed temporarily in Hong Kong in 1949. In February 1950, he was invited to hold the “Zhang Daqian Painting Exhibition” in New Delhi. In March-April the same year, he visited the Ajanta Caves in India, and copied Ajanta frescoes, of which he made a comparison to the Dunhuang frescoes. Then he visited India International University and the Buddhist holy land, Bodha Gaya. From May 1950 to August 1951, he stayed in Darjeeling, the Himalayan summer resort, painting and writing poems during which time he created a lot of works. Since 1952, he successively travelled to Argentina, Brazil, and San Francisco in the United States of America. In his later years, he initiated a style of splash-ink and splash-colour for flowers and landscape painting, which captured the attention of the art world. In 1978, he settled in Waishuangxi, Taipei, and built Maya Villa. His representative works include *Zhang Daqian’s Copy of Dunhuang Frescoes*, *Indian Ladies*, *Lotuses in Splashed Colors*, *Ten Thousand Miles of Yangtze River* and other Chinese paintings.

(*Wang Yong*)

## YE QIANYU

Ye Qianyu (March 31, 1907 - May 8, 1995) Modern Chinese painter from Tonglu, Zhejiang. He self-studied painting. He started creating comics in Shanghai in 1927. His representative works include full-length comics *Mr. Wang* and so on. In 1939, he assumed the office of the chief-editor of the pictorial magazine *China Today* in Hong Kong. In 1943, he accessed India-China training camp in Ramgarh, India in the name of a war correspondent, and visited India International University and the Buddhist holy land, Bodh Gaya, where he drew plentiful sketches of Indian dancers and sceneries, and his creation focus turned from comics to Chinese paintings, especially of dancing characters. In 1944, he held a “Painting Exhibition of Indian Tour” in Chongqing, which received much praise from Xu Beihong, and Xu ordered two paintings of dancing characters



Ye Qianyu

from him. Zong Baihua commented, “Qianyu’s painting of Indian dance is the combination of classical beauty and modern beauty.” He taught at the National Beiping Art College in 1947. He became a professor of the Central Academy of Fine Arts in 1949, and served successively as the Academy’s Head of the Chinese Painting Faculty, Vice Chairman of Chinese Artists Association, etc. In 1962, his Chinese painting *India’s Bharata-natya* recreated from the sketch of the 1943-trip to India was his best representative work, matchless in the works of the same theme. In Chongqing in 1945, he learned traditional Chinese painting from Zhang



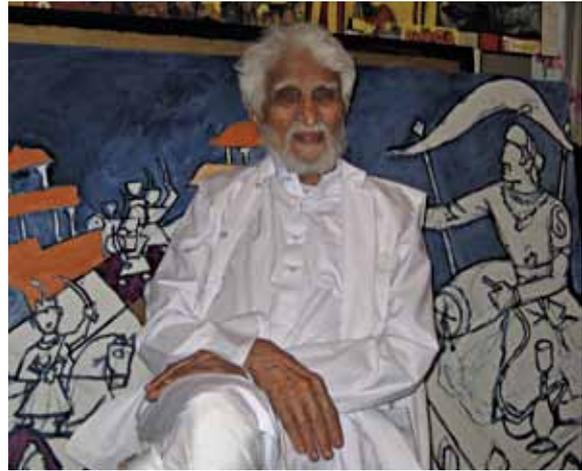
A sketch by Ye Qianyu of Bharatanatyam dance form

Daqian, and Zhang Daqian also once copied Ye Qianyu’s *India’s Pushpanjali*. In 1981, he re-painted *India’s Pushpanjali* and had it sent to Zhang Daqian, who wrote a preface for it, which said, “Every time he paints the dancers in Shantiniketan, India, he depicted the singular gesture and elegant pose as if flying away.”

(Wang Yong)

## M F HUSSAIN

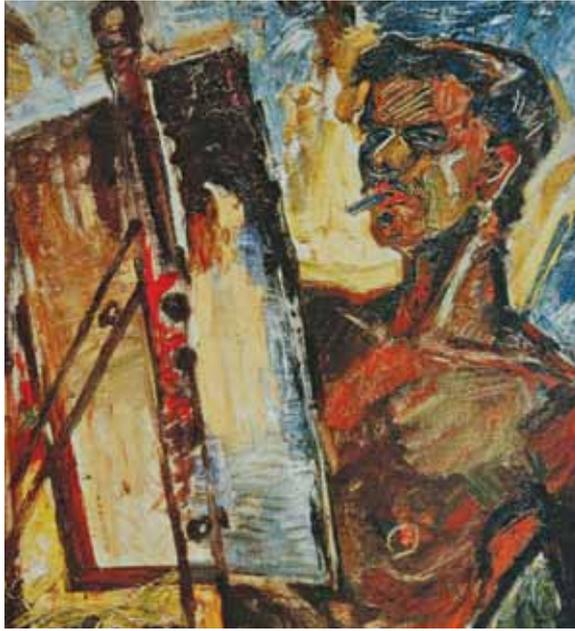
M F Hussain (September 17, 1915 - June 9, 2011) modern Indian painter. He studied painting by himself. He began his career as a movie advertising painter in Mumbai in 1937. In 1941, he designed children’s toys and furniture. He joined the progressive artist group in the city in 1948. In 1950, he held his first personal exhibition in Mumbai. Over the next several decades, he successively held personal exhibitions in India, Europe, the United



M F Hussain

States of America and other Asian countries, and participated in a series of important international art exhibitions. In 1967, the documentary ‘*Through the Eyes of a Painter*’ that he produced won the Golden Bear at the Berlin International Film Festival. In 1971, Sao Paulo Biennial invited him and Pablo Picasso to hold exhibitions in a special room, as he was known as the “Indian Picasso”. In 1973, the Government of India granted him the Padma Bhushan and in 1991, it awarded him the Padma Vibhushan. Then, he was elected as member of New Delhi College of Arts. Hussain’s paintings take the main subjects of myths and legends that have been handed down by Indian farmers in rural areas, and modelled as plain, witty, and optimistic image of Indian farmers. Not only did he learn from the cubism and expressionism techniques of western modern art, but he absorbed the traditional Indian elements in sculptures, murals, miniatures, and folk art, and formed a Hindu eclectic style of expressionism. However, his artistic personality is rather distinctive, especially in that his vigorous and robust thick lines have become his unique Hussain-style means of modelling and art symbols. His representative works include oil paintings *Land, Between a Spider and a Light, Horse, Let History Come across the Impersonalized Me* and so on.

In 1952, Hussain visited China for the first time, and met the painter Qi Baishi, who sent him a painting as a gift. In July 1984, Hussain visited China for the second time at the invitation of Chinese Artists Association, when he visited the painter Ye Qianyu and Xu Beihong’s Memorial Hall. At the dinner held in his honour at Hongbinlou Restaurant in Beijing held by Wu Zuoren, Chairman of Chinese Artists Association, Hussain said, “I have Chinese ancestry in my body. One of my ancestors is Chinese. In India there is an old saying, ‘To seek knowledge, you have to go to China. Both India and China are ancient civilisations with very



Portrait of Indian painter F N Souza

long traditions of arts. Oriental art is nowhere subordinate to western art. The modern western art is obviously influenced by oriental art. I believe that in the near future, oriental art will be able to revive." After returning home, Hussain held a personal exhibition on his trip to China in New Delhi and the Indian Prime Minister Indira Gandhi attended the exhibition.

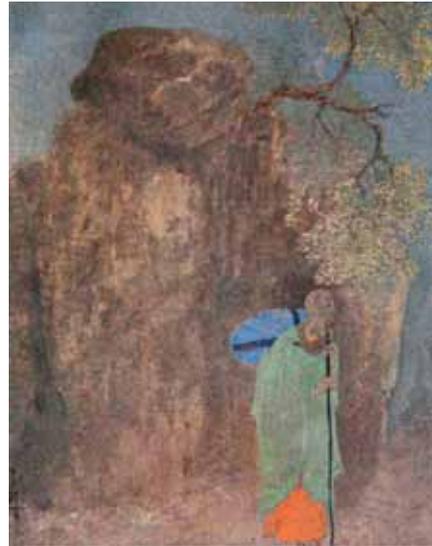
(Wang Yong)

## ABANINDRANATH TAGORE

Abanindranath Tagore (1871-1951) as an artist of the early 20<sup>th</sup> century India brought revolution in Indian painting with regard to the conventions governing the subject matters, while introducing other subjects of socio-cultural realities of the common people and those of the natural world into the realm of artistic creativity.

Abanindranath Tagore was born in 1871 in Calcutta at the Tagore's residence in Jarasanko, better known as 'Thakur Badi'. Even as a child, he had an inclination for music and literature. However, he joined the Sanskrit College for Oriental Learning in 1881 and was there till 1889. Then for a few years, he took training in painting under the guidance of two European teachers from whom he learnt painting in oil, pastel, pen and ink, and watercolour. But, he did not like the rigid technique of European painting. Another Japanese art teacher who helped him in watercolour painting was Taikan who found excellent production skills and techniques in Abanindrath Tagore by adding something new of his own to each and every piece of his work. That became his personal wash style, and for three decades he produced many

paintings in that style and his disciples followed him. In 1905, he joined the Calcutta Art School as its Vice Principal when E. B. Havell was its Principal and served there in that post till 1915. But, he left the School in 1908 when Percy Brown became its Principal due to his differences with the new incumbent. Thereafter, he joined Calcutta University as Professor of Rani Bageswari Chair in 1921 at the invitation of Professor Ashutosh Mookherjee, the then Vice Chancellor of the University, and continued there till 1929. During this period, he wrote many articles on fine arts and delivered a series of lectures in Calcutta Art circles which were compiled and brought out as 'Bageswari Lectures'. As a teacher he was very successful, for his teaching methods were unique and unconventional. He never wanted his students to follow him, and gave them maximum liberty in pursuing their innovative ideas and exploring own individual skill in their creative undertakings.



Watercolour painting of Xuanzang by  
Abanindranath Tagore

His Oriental Studies helped him to grasp and discover the treatise of paintings from Puranas, and explained them clearly with his own interpretations in an easy way with many examples. Many of his painting are full of pathos which shows his sympathy for the down-trodden and poverty-stricken section of the society. He was a versatile artist that is evident from his portraits, landscapes paintings, compositions and illustrations. He was a writer too who wrote for children and essays for adults; he edited some magazines with Stella Kramrisch. Another laurel was added to his illustrious career when he was appointed as the Acharya of Visva-Bharati, Shantiniketan in 1942 for five years, i.e., till 1947.

In Abanindranath, we find a rare combination of a painter, writer, musician and critic. From this

perspective, he proved to be one of the greatest artists of India who brought new dignity and status to the class of artists and painters who were traditionally being looked upon as mere craftsmen for using their hands rather than brains. Thus, he helped the artists of India to go beyond the status of a mere craftsman.

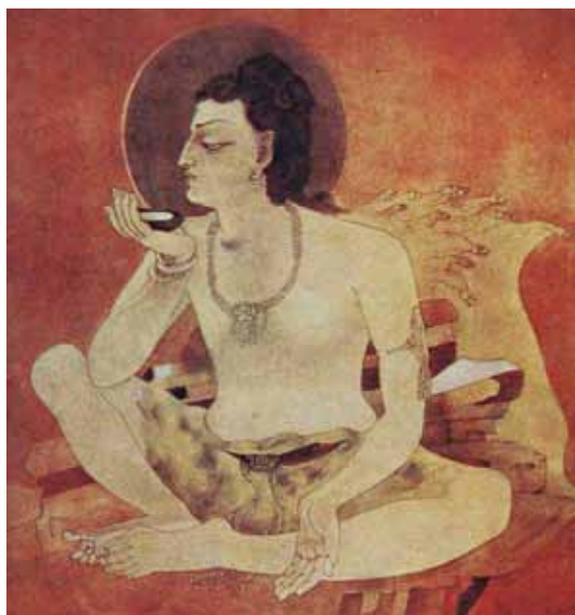
On the whole, while giving an overall account of the famous artist, Abanindranath Tagore, it may be said that he was not only a famous artist, but also a great writer, art critic, thinker, patriot, scholar and a great teacher. He died in 1951 at the age of 80.

*(Arttrana Nayak)*

## NANDALAL BOSE

Nandalal Bose (1882-1966) was one of the first few ranking creative artists of modern India, who had successfully demonstrated his ingenious skill and proficiency both in classical and folk art with an underlying spirit of spiritualism and symbolism.

Nandalal Bose was born on December 3, 1882 in a middle-class Bengali family of Kharagpur, then in Bihar. After completing basic education in his hometown, he moved to Calcutta in 1897 at the age of 15 and entered Khudiram Bose's Central Collegiate School where he did not fare well in the examinations. Thereafter, he joined the Commercial course of Presidency College under the pressure of his family members. But his interests and ambitions were elsewhere. While in Calcutta (present-day Kolkata), he used to spend most of his time in sketching his surroundings and copying the works of European masters like Raphael, while following the style of Raja Ravi Verma. He also tried to learn some basic skills in drawing and painting from his cousin, Atul Mitra. In view of such avid interests in



*Shiva drinking wine, painted by Nandalal Bose*

painting shown by him, he was finally allowed by his family members to join the Calcutta Art School of E B Havell and Abanindranath Tagore in 1905, and he continued to pursue his artistic career there till 1910 under the erudite guidance and supervision of the latter. These years proved to be the most fruitful years for the young artist during which period two of his paintings, "Sati Mounting the Pyre" and "Satir Dehatyag", received high public acclaim in the first exhibition of the Indian Society of Oriental Art held in the Art School of Kolkata in 1908.

It is to be noted that Nandalal Bose had come under the influence of four different sets of ideologies and teachings of the four great personalities of his time, which had deep impressions on his philosophy of art and painting - Ramakrishna Paramhansa, Abanindranath Tagore - his guru, Rabindranath Tagore and Mahatma Gandhi. If Sri Ramakrishna provided a spiritual anchor to Nandalal, Mahatma Gandhi fed his nationalistic aspirations. Abanindranath attached value and substance to his passion for art and Rabindranath, the philosophical moorings of art. Rabindranath met Nandalal while the latter was doing his apprentice in Calcutta School of Art. Between 1909-1914, the artist and the poet Rabindranath met each other frequently and exchanged views.

Nandalal Bose was basically a man of rural India. The open landscape of Kharagpur Haveli with its lake and picturesque hills were part of his childhood memories; the bullock carts on the move, the craftsman at work, open skies and tumultuous clouds were in his blood. All these probably constituted the crucial factors that led him to give up the lucrative assignments of Calcutta and decide to finally move to Rabindranath Tagore's Asram in March 1920 for good at the latter's invitation. In Rabindranath Tagore, he found an ally who gave him the freedom to develop as he wanted; to learn, to experiment and discover himself. Nandalal Bose had accompanied the poet in the latter's visit to China in 1924.

It is because of skillful hand and efficiency in matters of art and drawing, he was requested to sketch the emblems national awards, like the Bharata Ratna and Padma Shri.

In 1954, he was awarded the Padma Vibhushana by the Government of India. He breathed his last in Santiniketan in 1966.

*(Arttrana Nayak)*

## FILMS

### CHINESE FILMS IN INDIA

Chinese Kung fu movies have always been a popular genre of films in India. After 1949 most of these action-packed films were produced in Hong Kong



Indian language poster of the film, 'Zodiac'

and not in mainland China. Chinese film actors of such films, for instance Bruce Lee, Jet Li and Jackie Chan, are not only international stars but are also well loved by Indian cinema lovers. Lee's *Enter the Dragon* (1973), *Return of the Dragon* (1972), *Fist of Fury* (1972), Li's *Shaolin Temple* series and Chan's *Rush Hour* series, *Shanghai Knights* (2003) and *Shanghai Noon* (2000) have been very popular and commercially successful in India. Chan was in New Delhi in June 2013 to inaugurate the Chinese Film Festival in India which was very impressive; it was organised by the India-China Economic and Cultural Council in association with the State Administration of Press, Publication, Radio, Film and Television of China and the Indian Ministry of Information and Broadcasting. The festival's inaugural film was his "Chinese Zodiac" and other well-known Chinese films such as *1942*, *Miss Peach*, *The Grand Master*, *Lost in Thailand* and *Ocean Heaven* were also screened during the five-day event.

In mainland China, during the Communist regime films were produced only under the aegis of the Central Communist government and were considered as an important mass production art form and tool for propaganda. It was only in the 1980s, after the Economic Reform and Open-door Policy were initiated, that Chinese films began to be exported and screened outside China. With the rise of the fifth generation of Chinese filmmakers,



Chinese poster of the Indian movie, 'Life of Pi'

Chinese films steadily gained popularity and won critical acclaim with the audiences abroad including India. Films by Zhang Yimou, Chen Kaige and Zhang Junzhao have received enthusiastic response from Indian audiences. Films such as *Farewell my Concubine*, *Red Sorghum*, *Ju dou* and *Raise the Red Lantern*, became household names to the enlightened Indian cinemagoers. In recent times Chinese films produced on both sides of the strait, like Ang Lee's *Crouching Tiger, Hidden Dragon* (2000) and Zhang Yimou's *Hero* (2002), have won worldwide commercial acclaim as they have been popular with the Indian audience. Yimou was awarded the Lifetime Achievement Award at the 14th Mumbai Film Festival in 2012. Ang Lee's latest film *Life of Pi*, released in 2012, has a predominantly Indian cast, including the one in the central role of the film and is shot in locations in south India.

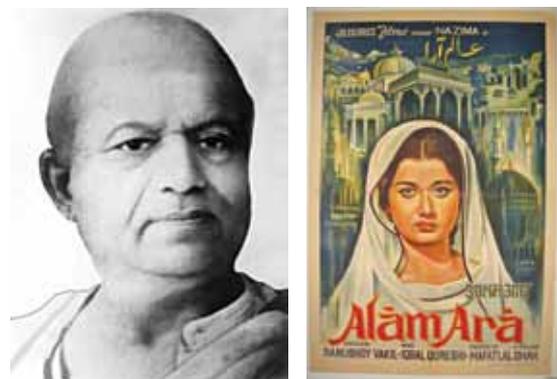
(Sabaree Mitra)

## INDIAN FILMS IN CHINA

Indian film has a very important position in popular cultural life and a worldwide fame, and is also well received in China.



The poster of the first movie in India, 'Raja Harishchandra'



(Left) Father of Indian film, G D Phalke (Right) Poster of the first Indian film with sound, 'Alam Ara'

Originally a transplanted art, film is soon localised and becomes one of the most popular entertainments and a major component of mass culture. Indian film industry was founded a century ago, and is one of the oldest in the world.

On July 7, 1896, *The Times of India* posted the first film advertisement. Dhundiraj Govind Phalke (1870 ~1944) is deemed as the father of Indian cinema. In 1912, he produced *Raja Harischandra* on the basis of the Indian epic Mahabharata, and this is the first movie and also the first feature movie in India. The film was shown to the public and won a great commercial success. His second film, *Bhasmasur Mohini*, homemade indeed, laid a foundation for the



Indian movie 'Aparajito'

development of Indian film, which, then, underwent great difficulties. In the beginning, confined by traditions, actresses were hard to be found, and film directors had to let men play female roles. In the early 1920s, Indian film quickly developed, and yearly production rose from eight to 18. In a decade, a number of film studios and producers appeared. After Phalke, Baburao Patel became one of those with the greatest contribution to Indian film. During this period, silent film was flourishing.

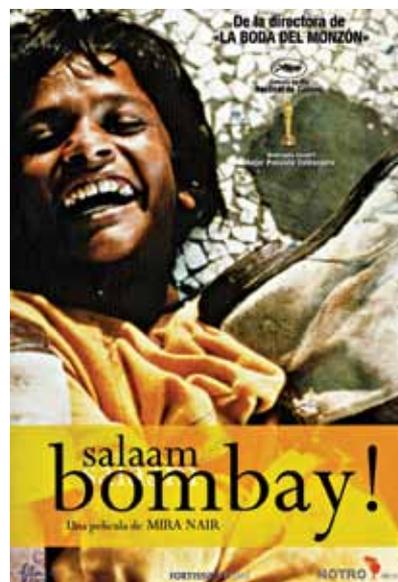
In 1930, India produced 172 films. Indian film became an important industry and an important form of artistic expression. The era of sound film came. In 1931, Empire Cinema produced the first sound film, *Alam Ara*, to amaze the audience with novel setting, language and music, and the song "De de khuda ke naam pe" was the first song of the Indian cinema. During this period, India also produced 27 films in local language. In 1937-1938, Indian Film Producers Association and Indian Film Distributors Association were established. Throughout the 1930s, India produced about 200 films every year. In 1937, India made its first colour film, *Kisan Kanya*.

In 1940, Indian film industry ranked No.4 in the world and had a total of 40,000 employees and 1496 cinemas. Themes changed and turned

from myth and fantasy to history and reality. For example, *Achhut Kanya* denounces the caste system, *Naya Sansar* and *Karma* express a wish for national independence, while some other films advocate solidarity among religious sects.

In 1950s, India was already an independent nation, and some excellent Indian films were produced, including the renowned *Awara*, *Do Bigha Zamin* and *Jhansi Ki Rani*. Satyajit Ray (1921-1992), the famous Indian film director with unprecedented accomplishments, shot the "Apu Trilogy", including *Pather Panchali*, *Aparajito* and *Apur Sansar*. The first two received Cannes award and Venice's Golden Lion award, respectively. Then, he produced *Devi* and a series of woman-related movies, such as the "Calcutta Trilogy" that consists of *Pratidwandi*, *Seemabaddha* and *Jana Aranya*. The "Historical Trilogy" include *Asani Sanket*, *Shatranj-ke-Khilari* and *Ghare-Baire*. The "Heart Trilogy" is comprised of *Ganashatru*, *Shakha Prashakha* and *Agantuk*. In 1992, Ray received Academy Honorary Award for his extraordinary talent and contribution.

From 1960s to 1980s, Indian film increased in number, and some good films were produced, but many had a poor quality and met with sharp



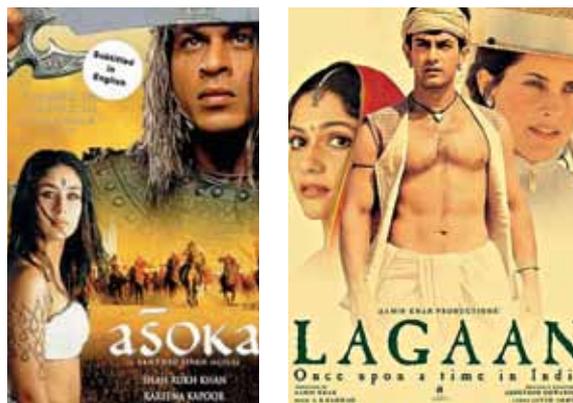
Poster of Indian film, 'Salaam Bombay'

criticism. During this period, most films were for entertainment, formalised, conceptualised and void of artistic quality. This situation was gradually improved. In the 1980s, India had 66 film studios, 26 film labs, over 400 film magazines and 12,000 cinemas and its film industry hired 2,50,000 employees and could produce 800 to 1,000 films a year. Indian film industry became the No. 1 in the world and an important pillar for the country.

In 1990s, commercial films still had a dominant position, but fine art films and outstanding directors

kept on emerging. Indian films have diversified themes and styles. Many commercial films unfolded themselves along dramatic social events or terrorist tales, but some art films were quite elegant or displayed a kind of righteousness. Serious art films with a focus on social issues in Indian society were well received in India as well as film festivals across the world. *Salaam Bombay!* (1988), directed by the talented and renowned female director Mira Nair, reveals the hard life of children living in slums in Bombay and expresses a deep sympathy with lower classes. Its pictures are splendid, fascinating and touching, and the film made a great success in India and in western countries. It received the Golden Camera award at the Cannes Film Festival, and was nominated for the Academy Award for Best Foreign Language Film. Her most famous film is *Monsoon Wedding* (2000), which depicts a chaotic and yet funny wedding of Punjabis and was granted the Venice' Golden Lion award in the following year.

Bollywood is the center of Indian film production, and many films produced here made a success in Europe, Americas, the Middle East and even Africa. Now, Indian film industry, represented by Bollywood, has become a symbol of Indian culture and one of the fastest growing sectors in India. In



(From left) Posters of the Indian movies, 'Asoka' and 'Lagaan'

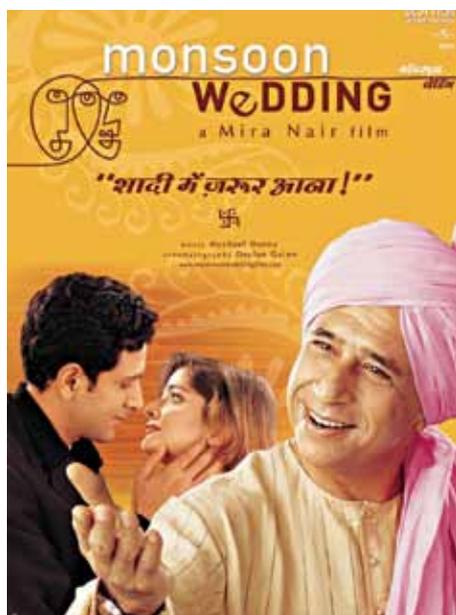
year. It has surpassed the United States to become the world's largest film producer. Digital cinemas are installed in many Indian cities so as to prevent piracy and ensure reliable and synchronised show across the country.

### Influence in China

The connection between Indian film and China dates back to the anti-Japanese period. In 1944, learning the martyrdom of Dr Kotnis, Khwaja Ahmed Abbas, an Indian novelist, film director, playwright and news reporter, wrote a small book, titled *And One Did Not Come Back*, and adapted it into a screenplay, *The Journey of Dr Kotnis*. A famous film was produced, in Hindi as well as English. The film's Hindi name is *Dr Kotnis Ki Amar Kahani*. This bilingual film narrates Kotnis' heroic deeds and Chinese' arduous Anti-Japanese War, and touches both Indians and English-speaking people.

In 1951, *Awara* was produced on the basis of a screenplay by Abbas. Due to its social progress and the outstanding performance of Raj Kapoor, this film had an unprecedented success in the Middle East and Soviet Union. In 1952, Abbas paid a visit to China. In 1955, Raj Kapoor led an Indian film delegation to visit China. After being translated into Chinese, *Awara* caused a great sensation, and became well-known in China. Its song *Awara Hun* instantly became popular, and is still a favourite among Chinese people. Afterwards, *Panther Panchali* (1955) by Satyajit Ray was introduced into China. This neo-realist film won enormous fame and box office success across the world. China paid Rupees 40,000 for it, only next to Rupees 2,51,230 by the United States. In the 1960s and 1970s, for well-known reasons, Indian film disappeared from Chinese market and became a remote memory.

In the 1980s, with India-China relations improving, Indian film again entered into China. A number of them soon became popular and were passionately talked about, including *Caravan* (1971), *Noorie* (1979) and *Sargam* (1982). In 1986,



Poster of Indian movie, 'Monsoon Wedding'

2004, headed by film industry, Indian entertainment and media industry realised an output of about US\$ 7 billion, and this figure was up to US\$ 13 billion in 2009. The audience amounts to more than 30 billion person-times a year. In other words, on average, every day there are more than 80 million going to cinema. Indians are the most passionate audience in the world. In the past decades, Indian had been able to produce about 1,000 films every



A still from the Indian movie, 'Chokher Bali'

the Film Bureau under the Ministry of Culture held an Indian Film Week in Beijing, Shanghai, Tianjin and Chongqing. Later, due to the impact of TV and the influx of European, American and Japanese movies, the interest of Chinese audience began to disperse, and the number and influence of Indian film in China declined as well. When DVD is readily available and internet is perpetrated, many young people choose to watch Indian film at home. As is estimated, in China, now, nearly 500 Indian movies are available online. For instance, many Chinese have watched the epic film Gandhi through internet, which is popular across the world but not yet shown in China.

Since the end of the 20th century, Indian film is regaining the interest of Chinese audience, especially Chinese youth. *Lagaan* (2001), directed by Ashutosh Gowariker, showing the plight of poor Indians and their fight against British colonists in the late 19th century was screened in China soon after its Oscar nomination. Audience, critics and scholars of Indian studies realised that Indian film advances with the times and has a world-class quality. Subsequently, *Ashok* and other Indian movies were shown and well-received.

The year of 2006 was a India-China Friendship year. In late August and early September 2006, an Indian Film Festival was successively held in Beijing and Shanghai, and Chinese audience had the chance to watch ten Indian movies produced since 1990: *Roja*, *Shwaas*, *Anjali*, *Ente Veedu Appuvinteyum*, *Hum Dil De Chuke Sanam*, *Juye Poora Xoon*, *Dil Chahta Hai*, *Choker Bali*, *Dweepa* and *Show*. *Roja* has a theme of anti-terrorism, and it represents the wild and splendid scenery in northwest India and is thrilling and exciting, and adopts techniques almost equal to that of Hollywood. *Choker Bali*, a film adapted from Tagore's novel of the same name, is presented in a meticulous manner in respect of every scene and detail and traditional singing and dancing as the background. The fabulous artistic techniques are no inferior to French or Italian art films. From June 24 to July 23, 2010, as an important part of

the Indian Festival, the following ten Indian films were shown in Beijing, Chongqing and Guangzhou: *Antaheen* (Bengali), *Oye Lucky! Lucky Oye* (Hindi), *Harishchandrachi Factory* (Marathi), *Kesha* (Malayalam), *Taare Zameen Par* (Hindi), *The White Elephant* (Hindi), *Gabhricha Paus* (Marathi), *Ek Cup Chya* (Marathi), *Pasanga* (Tamil) and *Shob Charitro Kalponik* (Bengali). These are mainstream Indian films, reflecting a broad range of themes and local languages. At the same time, an exhibition titled "Tour of Indian Film" was held, introducing the process of Indian film's development and emerging.

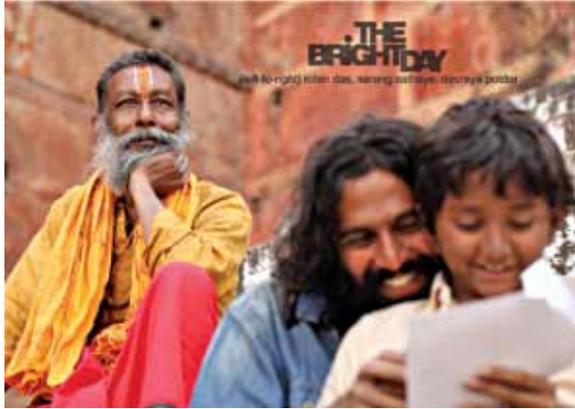
In the context of globalisation, China, in recent years, has timely introduced Indian films. Films such as *Slumdog Millionaire* and *3 Idiots* are a great success in China, and have been well received. Young Chinese directors have learned from Indian films and their creative techniques. On internet, many youths are fans of Indian film, and they are attentive to their trend, and often post their comments via blog or other media. *3 Idiots* describes the youth's dream, aspiration and love in a sentimental manner, and has the highest online rating in recent years.

From June 15 to 23, 2013, the 16th Shanghai International Film Festival offered an Indian panorama to celebrate the 100th anniversary of the birth of Indian film. People had the chance to review 18 Indian films produced in the past



Poster of 'Taare Zameen Par', a Bollywood film

century, including: *Raja Harishchandra*, *Dil Chahta Hai*, *Mumbai Cha Raja*, *Wake Up Sid*, *Jolly LLB*, *Oye Lucky! Lucky Oye*, *Murder 3*, *Lagaan*, *3 Idiots*, *Zindagi Na Milegi Dobara*, *Lessons in Forgetting*, *Barfi!*, *Awara*, *Pushpak*, *Ranjana Ami Ar Ashbona*, *The Bright Day* and *Celluloid Man*. Chinese magazines and newspapers often write about Indian film, and from time to time,



Still photo of the Indian movie, 'The Bright Day'

translations and academic papers about Indian films are also published. Lie Guo Zhi: India (2003, 2010) dedicates some chapters to introduce and evaluate Indian film. In 2010, a doctoral dissertation on Satyajit Ray's film production was composed at Foreign Language School of Peking University, which, for the first time in China, gave an in-depth and thorough evaluation of Ray's artistic creation and accomplishments.

(Liu Jian)

## PERSONALITIES

### BRUCE LEE

Bruce Lee (November 27, 1940-July 20, 1973), an American Chinese, was born as Li Zhenfan in San Francisco, California, though his family was native of Guangdong in China. He was a martial arts expert, philosopher and a famous actor, and

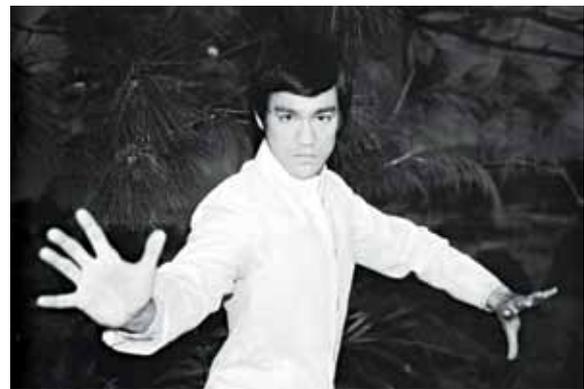


Bruce Lee

superstar of action films mostly based on martial arts. His films such as *Enter the Dragon* and *Way of the Dragon* broke all previous Asian box office records in collections, with *Enter the Dragon* having a global collections of \$230 million. Bruce Lee has also been a popular action star in India. His films

brought about a popular culture wave amongst Indian youth, generating a huge fan following across India; in the 1970s, through his films many Indian youth were drawn to martial arts, making it a way of life, and seriously trying to master "nunchakus", a tool of martial arts created by him. It is believed that in 1969 Bruce Lee along with his two students, Hollywood scriptwriter Stirling Silliphant and actor James Coburn, were planning a film which would be shot in India. They even came to India on a location hunt; however, later the project was shelved due to lack of financial backing.

Bruce Lee is the pioneer and founder of the World Martial Arts UFC (Ultimate Fighting Championship, the largest mixed martial arts promotion company in the world, which hosts most of the top-ranked fighters in the sport), the father of MMA (Mixed Martial Arts) and Jeet Kune Do. Bruce Lee is also credited with being the father of the "Kung fu" genre in cinema. His emergence as a kungfu action star in Hong Kong film industry broke all the earlier impressions of earlier Chinese action films



Chinese Hong Kong movie, 'Jing Wu men'

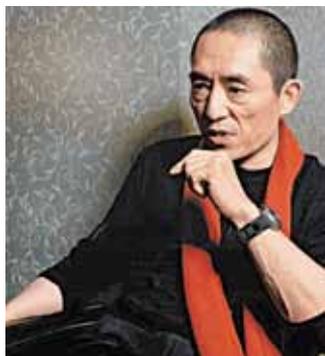
which were considered old fashioned and sluggish, initiating a new surge in popularity of such films in the West and establishing a Chinese star in Hollywood. The increased popularity of Bruce Lee's "Jeet Kune Do" style of martial arts not only increased the popularity of 'kungfu' films but also led to an increase in interest to learn and understand 'kungfu' in the West and established Hong Kong action films as part of the mainstream Hollywood films.

Although he is known as a martial arts expert, few know that he had a deep understanding of philosophy which he studied at the University of Washington, which mirrored his fighting beliefs. He was deeply influenced by Daoism, Buddhism and teachings of the Indian philosopher, J Krishnamurti. It is little known that he was also a prolific writer of poetry expressing his emotions through this medium; many of his poems have been compiled and published.

(Sabaree Mitra)

## ZHANG YIMOU

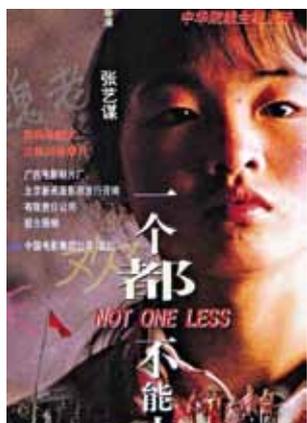
Zhang Yimou (November 14, 1951- ) is one of the most well-known fifth generation film makers of China. Besides directing, producing, writing and acting in films he has also been a cinematographer. His films have not only received worldwide commercial success but also critical acclaim, winning several prestigious film awards such as the Silver Lion and Golden Lion prizes at the Venice Film Festival, Grand Jury Prize at the Cannes Film Festival, and the Golden Bear at the Berlin



Zhang Yimou

International Film Festival. His films have also been nominated for the Academy Awards in the Best Foreign Film Category. Yimou was honored with a lifetime achievement award at the 2012 Mumbai Film Festival on October 18, 2012. He is claimed to have watched the Hindi film *Awara* (1951) in his childhood and could also sing the song from the film. In recent times, he says, he has been impressed by *3 Idiots* (2009) which gives a fresh outlook on Indian cinema.

He is a native Shaanxi Province in northwest China and was born in the historical city of Xi'an. He joined the Beijing Film Academy in 1978 after the end of the Cultural Revolution. Although Zhang was way older than the regulation age for admission and did not have the prerequisite academic qualification, he was admitted into the Academy



Chinese poster of movie, 'Not One Less'

in the Faculty of Cinematography, after he made a personal appeal to the Ministry of Culture where he showed them his portfolio of photographs. His classmates were Chen Kaige, Tian Zhuangzhuang and Zhang Junzhao who along with him formed the core of the Fifth Generation of film makers of China and were integral to emergence of films as a major genre of art after the Cultural Revolution.

After graduating from the Academy, Zhang initially worked as a cinematographer in a small regional film studio in Guangxi Province. Soon, due to the dire need for good film directors and with political support, he and his classmates found avenues to direct their own films. Zhang himself made his directorial debut in 1987 with *Red Sorghum*. The film won the Golden Bear Award for Best Picture at the 38th Berlin International Film Festival in 1988. Other acclaimed films of Zhang Yimou are *Ju Dou* (1990), *Raise the Red Lantern* (1991), *To Live* (1994), *Not One Less* (1999), *Hero* (2002) and *House of Flying Daggers* (2004).

In a recent interview, he has underscored the potential of films as bridge of communication; he feels that India and China both have a long history, and have great movie market. Since directors from both countries are trying to break new ground, he feels that both countries should really develop their film industries by increasing quality and utilising their own unique characteristics. He is also of the view that in an increasingly global film industry, there should be greater collaborations between India and China. In his opinion, one such collaborative movie project, likely to be of common interest to both India and China, could be based on the Pilgrimage of Chinese monk Xuanzang to India.

(Sabaree Mitra)

## JACKIE CHAN

Jackie Chan (April 7, 1954 - ) is a world renowned Chinese martial arts film star. His family hailed from Anhui Province in China and he was born in Hong Kong. He was admitted into a school specialising in Chinese drama and gradually became well known in the acting circle due to his abilities as a martial artist; over the years turned from an actor to a director and producer of films. He broke into the Hollywood with an extremely successful film called "Rumble in the Bronx" in 1994. He won the Special Award for Global Impact conferred by the International Indian Film Academy Awards (IIFA) in 2000.

In April 2008, Jackie Chan was invited for the audio launch of an Indian film, entitled *Dasavatharam* (2008) in Chennai, where he shared the dais with Indian film celebrities, including Amitabh Bachchan, Mammooty and Kamal Hassan. Though he did not understand a word of Tamil, Jackie Chan was touched by the Indian community's



Jackie Chan

love for him and his films, and was impressed with the movie *Dasavathaaram*, expressing a keen interest in working with the star of the film, Kamal Hassan.

Jackie Chan visited India in June 2013 to inaugurate the six-day Chinese Film Festival in India. The inaugural event is organised by the Indian Government's Directorate of Film Festivals and opened with a screening of Jackie Chan's latest film *Chinese Zodiac*. In interviews during this visit, he showed keen interest in Indian films citing *3 Idiots* as one his favourite films of recent times and expressed his wish to act in a Bollywood production in the future.

After *Rumble in the Bronx*, Jackie Chan continued on the path of success with films like *Rush Hour* series, *Shanghai Noon* and *Shanghai Knights* with actor Owen Wilson. Besides these martial art comedies, he later experimented with the drama genre in films like *The Myth* (2005) and *The Forbidden Kingdom* (2008). *The Myth* was closely associated to India and was extensively shot in Hampi, India. The storyline of the film is also connected to India and Indian martial arts Kalaripayattu. In 2012, he announced his retirement from action films due to age. His celebrity status goes beyond just his acting in films.



Jackie Chan with co-stars of the American film, 'Rush Hour 2'

He has emerged as a cultural icon, being involved in several social and philanthropic activities. He is also an UNICEF Goodwill Ambassador on issues such as conservation, animal abuse and disaster relief.

(Sabaree Mitra)

## SACHINDRANATH SENGUPTA

Sachindranath Sengupta (July 20, 1892 – March 5, 1961) was a prominent Bengali playwright and the producer and director of theatrical plays in Calcutta (present-day Kolkata), India. Born in Khulna, now in Bangladesh, he actively participated in the protest movements against the partition of Bengal by the British colonial rulers in 1905. After completing undergraduate studies, he came to



Sachindranath Sengupta

Kolkata in 1909; subsequently, he studied Medicine for a few years. In the early years of his career, Sengupta was associated with many newspapers and magazines as reporter and editor. In the late 1920s, he entered the theatre world of Bengal and over the following decades went on to become an eminent personality of the Bengali theatre. Apart from writing many plays, such as '*Rokter dheu (Wave of Blood), Goirik Pataka (The Saffron Flag), Janani (Mother), Bharatbarsho (India) and Kalo taka (Black Money)*', he also dramatised many novels and short stories, including the works of the poets Rabindranath Tagore and Kazi Nazrul Islam. He was associated as a playwright with many theatre companies such as Rang Mahal, Star, Minerva, etc. He was the President of the Indian People's Theatre Association and an active member of the Sangeet Natak Akademi, Sahitya Akademi and All India Peace Council. Sengupta visited China as a member of the Indian Cultural Delegation in 1955.

(Sabaree Mitra)

## SATYAJIT RAY

Satyajit Ray (May 2, 1921 - April 23, 1992) was an Indian director and film producer regarded as the pioneer of contemporary Indian films. Ray was born

in Calcutta (present-day Kolkata) into a notable Bengali family. He often attended Brahma Samaj with his family at an early age. He enjoyed watching movies and collecting Hollywood news and posters when he was in middle school. After graduating from a local public school, Ray attended Calcutta's Presidency College, majored in Economics and got his Bachelor's degree in 1940. He then attended Visva-Bharati and majored in oriental arts. In 1943, he worked at a British-run advertising agency and later worked as a cover designer at Signet Press. He founded the Calcutta Film Society in 1947. He started shooting his first film *Pather Panchali* in 1952 and released it in 1955. This film won him 12 international film awards. *Pather Panchali*, together



Satyajit Ray

with *Aparajito* (1956) and *Apu's Sansar* (1959) was the *Apu Trilogy*. Ray then made over 30 films. Some of the notable works include *Calcutta Trilogy: Pratidwandi* (1970), *Seemabaddha* (1971) and *Jana Aranya* (1975); as well as *Shataranj ke Khiladi* (1977) based on Premchand's short novel of the same name, *Ganashatru* (1989), *Shakha Proshakha* (1990) and *Agantuk* (1999). Many of Ray's films and screenplays had been translated into Hindi, Marathi, English, French, Japanese and other languages. He wrote three film review anthologies, one film memoir, and hundreds of film reviews and literary works. He also won a number of international film awards and was given the Academy Honorary Award at the 1992 Oscars. In the same year, the Indian government awarded Ray the Bharat Ratna.

Sun Wan and Shi Mengjun first introduced Ray's film works to China. In Sun's translation of *In the*



Satyajit Ray at work

*days of shooting Pather Panchali* and Shi's translation of *Screenplay Writing*, which were both published in the third issue of *World Cinema Magazine* in 1981, the authors introduced Ray's film career and creative concepts. Editor's introduction of Ray's life and film works was published along with the two translations. His films were also mentioned in the 2002 book - *20th Century Cinema: World Film Classics* published by SDX Joint Publishing Company. Additionally, there are over 10 essays on his films and his cinematic creation published in China.

(Ren Xiaoke)

## RAJ KAPOOR

Raj Kapoor (December 14, 1924 - June 2, 1988) was an Indian actor, producer and director, born in Peshawar which is now in Pakistan.

Raj Kapoor came from a family of film-makers. His father Prithviraj Kapoor was a renowned Bollywood filmmaker. Raj Kapoor followed his father's footsteps and worked in the Indian film industry when he was only 11-years-old. He did many jobs on the set such as script clerk, deputy director and played leading roles in many movies. In 1948, he made his directing debut in the film *Aag*. He also directed the 1949 box office hit *Barsaat*. He founded R. K. Films, which was named after him, in Mumbai in 1950. He became famous for the 1951 film *Awara*, which he



Raj Kapoor in Bollywood film 'Awara'

directed and played the leading role. The film was nominated for the Palme d'Or Grand Prize at the 6<sup>th</sup> Cannes Film Festival in 1953. His portrayal of the title role, Raj made him an A-list Bollywood actor. He was very popular in both Asia and Europe at that time. Later his notable film works include *Shree 420* (1955), *Jagte Raho* (1956) and *Jis Desh Men Ganga Behti Hai* (1960). After 1960s, Raj Kapoor focussed on film production and made representative films such as *Sangam* (1964), *Mera Naam Joker* (1970) and *Bobby* (1973). During his long career, Raj Kapoor directed and produced 14 films and starred in 57 films. His cinematic works touched on many social issues and were of practical significance. The Indian

government lauded him with the Padma Bhushan medal in 1971 for his artistic achievements.

Kapoor's representative film *Awara* was screened in China in 1955 and became an instant hit. His portrayal of the leading character was widely accepted by the Chinese audience and was regarded as one of the most classic movie characters in Indian cinema.

(Jia Yan)



A still from Indian movie, 'Awara'

## WORKS

### AWARA

Released in 1951, *Awara* was directed and starred by Raj Kapoor. It described the injustice in the society and praised the ideal love through the miserable situation of a young man. The story is as follows:

Grand judge Raghunath firmly believes that "criminals are born to criminals." Jagga, the head of rogues and vagabonds, is treated unjustly by Raghunath, who then kidnaps the former's wife



DVD cover of Indian movie, 'Awara'

Leela for revenge. When Jagga find out that Leela is pregnant, he releases her and spreads rumors that Leela was unfaithful to her husband. Overwhelmed by immense pressure, Raghunath abandons his wife and throws her out of the house.

Later, Leela gives birth to a son named Raj, the leading character of the film. Raj wanders the streets since his childhood and picks pockets for Jagga. Then, he meets Rita, a girl who was born in an upper class family, in school and they become good friends. But their relationship does not last long due to intervention from Rita's family. Several years later, Rita encounters Raj again on a street and they fall in love, again.

After Raj comes to know what happened to his mother, he kills Jagga and attempts to escape from prison and kill the judge Raghunath, but fails. In Raj's trial, Rita, now a lawyer, defends him in court.

In the end, Raj's biological father, judge Raghunath, puts him in jail. Rita promises Raj that she will wait for him until the day of his release.

*Awara* was a big box office hit when it was screened in India, and was later introduced to many other countries. In 1953, it was nominated for the Palme d'Or Grand Prize in the 6<sup>th</sup> Cannes Film Festival. With the realistic filming methods, the criticism of social injustice and the exotic Indian artistic presentation, this film enjoyed great popularity.

It is the first Indian film introduced in China since the establishment of the new country. Dubbed by Changchun Film Studio, it was screened in 1955, with the following persons participated in the dubbing: translator Yin Guangwen, director Xu Ming, and dubbing artistes Cong Lianwen (Raj), Bai Jingsheng (judge Raghunath), Xiang Junzhu (Rita), Gao Rongdi (Jagga) and Bai Mei (Leela). Prithviraj Kapoor, father of director Raj Kapoor and judge Raghunath in the film, led a delegation of Indian filmmakers to attend the show of the 'Republic of India Film Week' in October 1955. It changed the situation that China only introduced films from the former Soviet Union at that time and impressed the Chinese audiences very much, becoming the representative of Indian films in China. The theme song 'Awaara Hoon' and interlude 'Ghar Aaya Mera Pardesi' were very popular in China. At the end of the 1970s, *Awara* hit the theaters in China again and aroused a great response from the audiences. The songs became popular once again.

(Zhang Minyu)

### DO BIGHA ZAMIN

*Do Bigha Zamin* was directed by Bimal Roy and starred by Balraj Sahni and Nirupa Roy. Released on January 1, 1953, this film is based on Rabindranath Tagore's titular narrative poem.

The film revolves around the wretched life of a farmer, Shambu Mahato and his family. The Shambus live a destitute life. The only means of livelihood for the whole family is two-thirds of an acre of land. The local zamindar (landlord) partners with some city businessmen to construct a mill on his large parcel of land. The only problem is that

in the centre of the landlord's land lies Shambu's land. So, the landlord and city businessmen scheme together to set Shambu up and force him to give up his land. The film expresses sympathy for the lower class people and shows the desire for a better life. It also condemns the cruel society at that time. It won an International Prize at the 7<sup>th</sup> Cannes Film Festival and the first Indian Filmfare Awards.



Indian film, 'Do Bigha Zamin'

Shanghai Film Dubbing Studio translated this film into Chinese and released it nationally in 1955 and 1957. It is among the first batch of Indian films that was introduced to China. The Ministry of Culture of The People's Republic of China once organised, "The Republic of India Cinema Week" in 20 Chinese cities from October 17 - 23 in 1955, and *Do Bigha Zamin* was one of the three Indian films screened at this event. It achieved great popularity among Chinese audiences. There were additional screenings of the film in Chengdu after the Indian cinema week. Director of the film, Bimal Roy and leading actor Balraj Sahni, as members of the Indian film delegation, came to China to attend the screening and other relevant cultural exchange activities. Translator of the film Murong Wan'er, and author Li Qiao of Yi nationality and other celebrities in China's literary world wrote reviews for the film post screening and thought highly of the story and the exotic music in the film.

(He Yun)



Still shot from Indian movie, 'Do Bigha Zamin'

## JHANSI KI RANI

*Jhansi ki Rani*, an Indian Hindi movie, also known as *The Tiger and the Flame* was released in 1953, the film was directed and starred by Sohrab Modi with Mehtab as the heroine, Lakshimibai. It was based on the life story of Rani of Jhansi in the Indian Rebellion of 1857.

In mid-19<sup>th</sup> century, Manu, born in a downfallen Brahmin family, was proficient in archery and other martial skills from her early childhood. She took a fancy to the teacher of Jhansi by accident, and later was betrothed to the incompetent and much older Jhansi emperor Gangadhar Rao. After Manu got married, she changed her name to Lakshimibai. After Gangadhar Rao died, his adopted son succeeded the throne and Lakshimibai handled daily affairs on his son's behalf. However, the British East Indian Company refused to acknowledge the legitimacy of the adopted son's succession and tried to swallow up Jhansi State. As Rani of Jhansi, Lakshimibai led her army to fight bravely against the British army and died from a fatal battle wound.



Indian movie, 'Jhansi Ki Rani'

*Jhansi ki Rani* is the first Indian movie in Technicolor. With sophisticated costumes, props, settings and grand battle scenes, it is also one of the most representative Indian historic films. Together with 'Awaraz', 'Jhansi ki Rani' is one of the first Indian films that were introduced and screened in China in the 1950s, which was translated and screened by Changchun Film Studio. The film achieved great popularity among Chinese audiences, and so did the historical figure of Rani of Jhansi.

Moreover, Indian author Vrindavanlal Varma published a historical Hindi novel with the same title in 1946. The book tells the story of the life of the Rani of Jhansi, and records India's social environment in the mid 19<sup>th</sup> century. It is one of the most significant Hindi historical novels and was awarded the Best Novel by the Indian government in 1954. The book has since been translated into English, Russian, Czech, etc. The Chinese version was translated by Yin Hongyuan and Ma Menggang based on the 6th edition of the 1956 Hindi version and published in 1987.

(Zhang Shujian)

## KARWAN

Premiered in 1971, *Karwan* was directed by Nasir Husain and starred by Asha Parekh, Jeetendra and Aruna Irani as the three main characters namely Sunita, Mohan and Nisha. The storyline is reversed and narrated in the first person. Taking the Karwan fleet as background, it tells the story of the heroine Sunita's escape and self-rescue. A Mumbai factory owner, Mohandas is murdered by his adopted son, after he finds that Rajan was stealing from him. Mohandas' only daughter Sunita is later married to Rajan against her will. On their wedding night, Monica, a nightclub dancer, tells Sunita that Rajan killed her father. Rajan realises Sunita knows the truth and tries to kill her. Sunita then disguises herself as a country girl and hides in a fleet of gypsy karwans heading to Bangalore (present-day Bengaluru) to seek help from his father's friend Karamchand. On her journey, Sunita falls in love with the driver Mohan. This upsets Nisha who has had a crush on Mohan for a long time. The karwan fleet confronts Rajan. Sunita and the fleet win the fight in the end.

This movie received rave reviews in India. It got Rupees 360 million in box office ranking No. 6 in



Poster of Indian film, 'Karvan'

the box office chart in 1971. Asha Bhosle sang the songs for Sunita in the movie and won Best Female Playback Award at the 1972 Filmfare Awards.

The Chinese version of the movie was translated by Zhao Guohua and directed by Wu Jingwei, which was released by Shanghai Movie Dubbing Studio in 1979. Voice actors Ding Jianhua, Yu Ding and Liu Guangning dubbed for Sunita, Rajan and Nisha. The movie was an instant hit after its screening in China. The original songs in the movie such as 'Goria Kahan Tera Desh', 'Hum to Hain Rahi Dil Ke' and 'Daiya Ae Main Kahan' were quite popular in China in the 1980s and were often performed in various music shows.

(Ren Jing)

## 3 IDIOTS

*3 Idiots* was shot in July 2008, and was released in India in 2009. It was adapted from the novel *Five Point Someone* by the Indian author Chetan Bhagat, directed by Rajkumar Hirani and starring Aamir Khan and Kareena Kapoor. This film mainly tells the story of three Indian college students - Rancho, Farhan and Raju. They study at the Imperial College of Engineering and become good friends. In this college, grades are

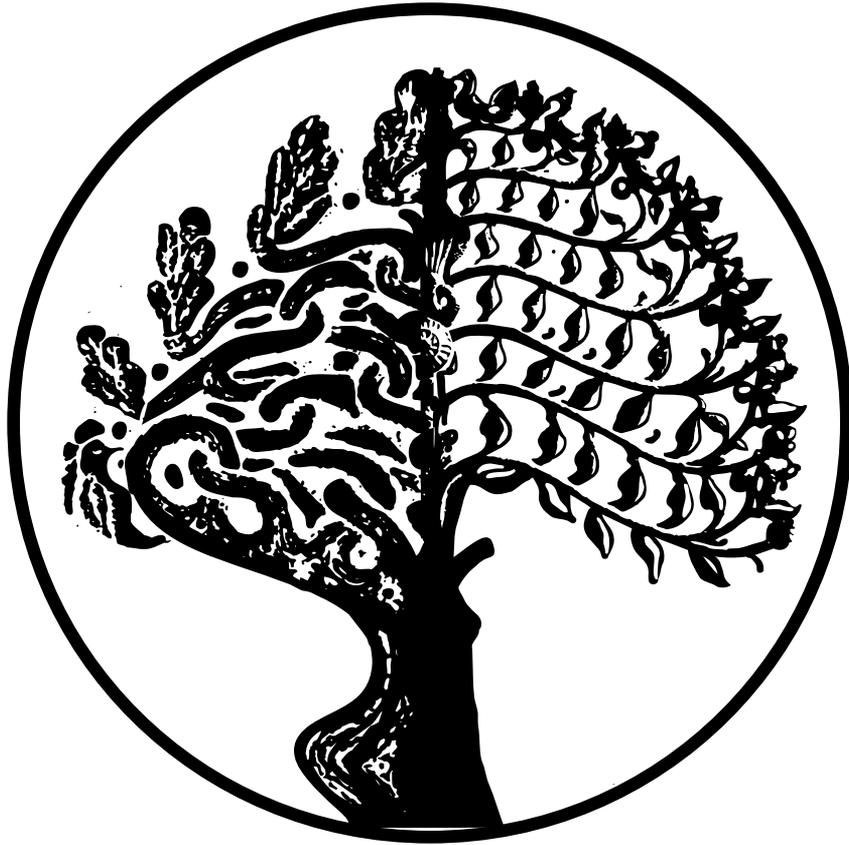


Still from Indian film, '3 Idiots'

the only standard to examine one's excellence, which is deeply disapproved of by the genius Rancho. He encourages his friends to break away from those old rules and be brave to chase their dreams. Just when the two, Farhan and Raju successfully graduate from college and find jobs, Rancho leaves them without saying goodbye. Five years later, when Farhan and Raju go to Shimla to search for their best friend, it is revealed that Rancho has become an inventor with more than 400 patents. From the experience of the three friends, this film reflects on the problems that exist in the Indian society, especially criticising the Indian education system. After being released, this film successively refreshed the box office records of Bollywood films on the first day, in the first week and in the global market, with a global box office of Rs 4.7 billion. In 2010, at the International Indian Film Academy, this film won 16 awards including one for 'Best Movie'.

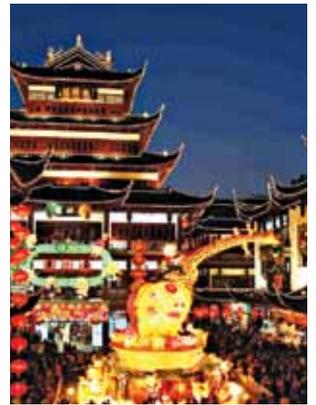
In December 2010, *3 Idiots* was screened in Taiwan, China, with a showing period of six months and 28 days, which maintained the second longest showing period in the history of Taiwan. In September 2011, it was screened in Hong Kong, becoming the first Indian film to do so in Hong Kong. In December 2011, this film was dubbed and released by China Film Group Corporation, with actors Wen Zhang, Tang Wei and Huang Bo as dubbing actors. After being released in Mainland China, it received a good reputation and evoked the attention of Chinese to Bollywood films again, becoming the first Indian film with box office sales of over 10 million in mainland, and also the only New Year film with the longest showing period in Chinese movie history. In May 2013, when the Chinese premier Li Keqiang paid a visit to India, he mentioned he had watched this film on his daughter's suggestion.

(Li Baolong)



# IX

## FOLK CUSTOMS, HEALTH & FITNESS





## FOLK CUSTOMS, HEALTH & FITNESS



# FOLK CUSTOMS, HEALTH & FITNESS

## OVERVIEW: FOLK CUSTOMS

### 1<sup>st</sup>-6<sup>th</sup> century CE

China has had records on Indian folk customs in its literature since Han Dynasty (206-220 CE) including *Records of the Grand Historian*, *Book of the Han*, *Book of the Later Han*, *Romance of Three Kingdoms* and so on. Through these records, the Chinese have broadened their horizon and learned about the Indian customs and practices.

The earliest written record was seen in *Records of the Grand Historian: Dawan Commentary Section*. Zhang Qian (unknown-114 BCE) who served as an envoy to the Western Regions under an imperial



'Shiji'

order in 139 BCE, obtained preliminary information of folk customs about India in Bactriane and said that "its customs were same as Bactriane", which meant that Indians were farmers relying on land, rather than nomads, and their customs were same as Bactriane. Hereafter, there were more and more records about Indian folk customs. For example, *Book of the Han: Traditions of the Western Regions* recorded many aspects Kophen (Kashmir at present), such as climate, products, food, clothing, shelter and transportation in detail.

Buddhism was introduced into China in 1<sup>st</sup> century CE. Only kings, princes and aristocrats believed in it at the beginning, and common people followed later. Hereafter, Chinese folk culture began to get influenced by India and Buddha became the object



Ceremony of Bathing Buddha

of worship among people. The Chinese began to hold the activity of bathing the Buddha in 2nd century CE (*Book of the Later Han: Biographies of Tao Qian*).

In the period of Southern and Northern Dynasties of Wei and Jin (3<sup>rd</sup>-6<sup>th</sup> centuries CE), further propagation of Buddhism influenced Chinese folk customs even more. The most important manifestation was Buddhist influence on Chinese folk festivals.

Firstly, Bathing Buddha Festival. According to Mahayana classics, the eighth day of the fourth lunar month was Buddha's Birthday which in folk is known as Bathing Buddha Festival. The way of bathing the Buddha originated from India. It is said that when Buddha Sakyamuni was born, two dragons jetted out one spout of warm water and one spout of cool water to bathe him. Therefore, believers would bath the Buddha for commemoration on Buddha's Birthday. The content of "Parading the Buddha" was added when the activity of bathing the Buddha was held in Jin Dynasty (265-420 CE). "Parading the Buddha" means parading the Buddha image in a carriage. In the period of Southern and Northern Dynasty, the activity of "Parading the Buddha" was held in south and north of China in Bathing Buddha Festival.

Ullambana Festival was introduced in China besides the Bathing Buddha Festival in this period.

Under the influence of Buddhism, people named this day as “Ghost Festival”. Ullambana Festival originated from Buddhism and observed the Ullambana Sutra. Moreover, the folk “wore Hu masks” on the eighth day of 12th lunar month or acted as Vajra-warriors to dispel diseases. Therefore, Buddhism had an affinity with China’s traditional Laba Festival and Buddhist Vajra-warrior walked into the palace hall of Chinese folk gods.

A lot of information of folk customs was related to Buddhism in this period. Relevant examples and proofs can be found from folk beliefs to seasonal festivals and from life rituals to folk entertainments.

### 6<sup>th</sup>-10<sup>th</sup> century CE

Many monks went to India to study and bring back Buddhist scriptures. Because of the rise of the Seeking Dharma Movement, many official envoys went to India and recorded Indian customs after they returned to China. But most materials were lost. Among materials which have been preserved till today, the most detailed records were *the Great*



*'Yulan zhisheng' as preserved in 'Dianshi Zhai Huabao' of the late Qing Period*

*Tang Dynasty Record of the Western Regions* written by Xuanzang.

#### Xuanzang’s Records on Indian Folk Customs

Xuanzang specifically listed Indian folk customs in great detail in volume II, such as seasons, urban residence, clothes and ornaments, foods, family names, etiquettes, illness, death and so on.

When recording Indian seasons, the book introduced India’s time units from “ksana” to day and night, then to month and year. One year was divided into six seasons and Buddhist calendar was divided into three seasons and it was divided into four seasons in some places. Months and seasons had their own names.

When recording India’s urban residence, the book mentioned: “houses and walls were built in wet places and walls in the city were stacked by bricks, or made from bamboo and wood. Terraces of building and plank houses were made from lime and bricks. Various structures were same as those



*A painting from the Ming Dynasty of Vairocana Buddha and two Bodhisattvas*

in China. There were grass, brick or plank houses. Walls were decorated with lime, floors were coated with cow manure for cleanness and there were various kinds of seasonal flowers.” It introduced local houses suiting local conditions. There were brick, bamboo, wood, lime and cow flog when different building materials were mentioned. It also mentioned India’s convention of opening door to the east and sitting to the east: “Doors were opened to the east, and people sat to the east”. As for the seat, it mentioned lion bed of emperor and rope bed of civilians.

When recording clothes and ornaments of Indians, Xuanzang recorded different costume styles and dressing ways of common men and women as well as hair and beard styles, different clothes from southern and northern India, various clothing materials, main characteristics of clothes and ornaments of monks, non-Buddhists, king, ministers and merchants. He also recorded the customs of hats, shoes, dyeing teeth and piercing ears which differed from China.

When recording Indian food, the book wrote that people shall wash hands when eating foods, leftovers will not be eaten any more and dining ware will not be shared. Tile and woodware shall be abandoned after being used. Gold, silver, bronze and iron ware shall be cleaned. After eating, people shall chew willow branches to clean teeth. People will not contact without bathing and cleaning. Bath must be taken after people released themselves.

When recording Indian caste, it introduced names and occupations of four Indian castes and wrote that these four castes were different, marriages among different castes shall be forbidden and people shall marry within the same caste. Once women marry,

they shall not re-marry. Although people had different family names, castes perpetuated as people interacted and married with only those in the same castes, and it was hard to record in detail.

When recording Indian etiquettes, Xuanzang talked about nine kinds of meeting etiquettes: greeting, bowing in worship, bowing with hands clasped above head, folding palms, bending knees, kneeling, putting hands and knees on ground, prostrating and throwing oneself down. He explained occasions on which these nine meeting etiquettes were practised.

When talking about Indian funerals, the book wrote that people wailed and cried pitifully in funerals, where they tore their clothes, pulled their hair and beat their foreheads and chests. The clothing system was the same and mourning term lasted a long time. In terms of mourning and funeral, there were three rites: firstly, cremation, ie burning the body on fire; secondly, water burial, ie floating body on water; and thirdly, field burial, ie abandoning the body in forest to feed the beast. It introduced that posthumous title and punishment were forbidden after the death of a king and explained folk customs such as bathing of mourners, drowning the dead, funeral of monks and so on. Xuanzang's records of Indian folk customs were detailed and accurate.

Though *A Record of the Buddhist Religions as Practiced in India and the Malay Archipelago* by Yi Jing mainly recorded daily practices and rules of Indian monks, there were also some contents related to Indian folk customs, such as clothes, food, bathing, clothes, ornaments and funerals. Apart from this, volume CXCVIII of *Old Book of the Tang Dynasty* recorded Indian customs.

All these records have promoted mutual understanding between Indians and Chinese.

#### **Influences of Buddhism on Chinese Folk Customs**

Indian Buddhism had more obvious influences on Chinese folk customs which were marked by the facts that some Buddhist gods became objects of worship for the Chinese and had been sinicised gradually. Some Buddhist etiquettes mingled with Chinese folk festivals closely.

Among Buddhist gods, the Buddha was the highest god, and with the translation of a lot of Buddhist scriptures, people knew about Sakyamuni Buddha, as well as the Buddha of the past and the Buddha of the future. With translation of *tantric* classics and *Worship of imperial aristocrats*, Vairocana was well-known among common people by the 8<sup>th</sup> century.

More Chinese worshipped Avalokitesvara than the Buddha. At that time, many new images of Avalokitesvara were imported from India such as Candi Avalokitesvara and Cintamanicakra Avalokitesvara, etc. People in China also

imagined many new images of Avalokitesvara such as Avalokiteshvara in White and Water-moon Avalokiteshvara, etc.

Devarajas, especially Vaishravana, were worshipped popularly in China. Indian *tantric* Buddhism absorbed the god of fortune Kubera from ancient Indian myth and created the image of Vaishravana. The wave of Vaishravana flourished in Tang Dynasty, where the image of Vaishravana was drawn on flags of armies. He was described as the God of War and some common people put his image on their backs as a personal amulet.

The snake was worshipped in ancient India, an old myth in the epic *Mahabharata* which related about love and hatred between two families ie snake and redpoll. Many stories about snakes were written in Buddhist scriptures but ancient Chinese and Indian translators always translated the snake (*naga*) as a dragon and translated the snake king (*nagaraja*) as dragon king in order to match with dragon worship of China since ancient times. Therefore, the Chinese dragon was apotheosised because of many Indian factors. The dragon king became the master of rivers, lakes and seas and had the mission to make clouds and bring rain. Meanwhile, the stories of dragon king and dragon daughter in Buddhist scriptures were introduced into China and inspired the imagination of Chinese men of letters. There were many legends of love between man and dragon daughter in Tang Dynasty.

*Yamaraja* or *Yama* was also translated as Lord of the Hades. Buddhism absorbed him as the god dominating hell. Since he was introduced from India to China, Chinese also thought that he was the god governing prison under the earth.

Seasonal festivals such as the Lantern Festival (15<sup>th</sup> day of the first lunar month), Bathing Buddha Festival (8<sup>th</sup> day of the fourth lunar month), Ullambana Festival (15<sup>th</sup> day of the seventh lunar month), etc., were popular in China and they were obviously influenced by Buddhism. The Lantern Festival was traditional Chinese festival and became very popular and lively under the influence of Buddhism. Bathing Buddha Festival and Ullambana Festival were popular among common people because imperial family held them in esteem.

#### **10<sup>th</sup>-13<sup>th</sup> century CE**

##### **Records of Indian Folk Customs**

Since the middle of 10<sup>th</sup> century CE, two Chinese books recorded Indian folk customs because of the increasing frequency of maritime traffic and trade between India and China. Increasing number of exchanges between people ie Zhou Qufei's *Answering for the Lingnan Region* and Zhao Rushi's *Records of Foreign Nations*.



An image of the northern Vaisravana

Answering for the Lingnan Region while recording Quilon and wrote that the local people were comparatively dark, white cloths were wrapped on their bodies and they liked wearing red leather shoes. The king also wrapped clothes on his body and he rode an elephant while touring. It also recorded Chola customs that fathers, sons and brothers did not cook food in the same utensils. They not even ate food in the same utensil, as they attached importance to morality. When recording folk customs of Nalirwāla in the west (it seems that its relics are located in Tamil Nadu). It wrote that people bathed both in the morning and evening, and applied essence on the body. Most of them were from Brahmin caste and thought that they were true descendants of Buddha. The altar was set up at home to make offerings to Buddha and every morning they applied cow manure on the altar, burnt incense and offered flowers as sacrifice. The country had three layers of walls and city gate was closed if there were enemies. The great god of Hinduism was mistaken as Buddha here, but other records were reliable.



'Zhu Fanzhi', printed edition of Minyoushe (Peoples Friendship Society) dating to the 13<sup>th</sup> year of the Taisho reign period in Japan

*Records of Foreign Nations* recorded folk customs of Indian states such as Calicut, Gujirat, Malava, Chola, Malava and so on. It is valuable that the book recorded folk customs of local people of Andaman Islands and related gossips may not be accurate. While recording the folk customs of Calicut it said that people were naked and wore no shoes. They were just wrapped with white cloths and ornaments were worn on arms and feet. It wrote Gujirat folk customs where people were fairer comparatively, men and women pierced their ears and wore heavy earrings. They wore narrow clothes, wrapped yarn around their waist and wore white earmuffs and red leather shoes. People were prohibited to eat meats. There were 4,000 temples and about 20,000 girls offering Buddha rice and flowers twice each day. The offered flowers that were knitted into the shape of ball with thread and were weighted about 300 jin every day. The records were detailed and reliable basically, but Hindu temples were mistaken as Buddhist pagodas.

*History of Song Dynasty* also had relevant record, "envoys of Chola and Samboja arrived in the palace, they kneeled and threw pearls, borneol and globeflower, etc., which was named 'throwing



'Dongjing Meng hua Lu', compilation by Meng Yuan Lao, the Ming Dynasty edition

in palace'" (volume CXIX). These were southern Indian etiquettes that reappeared in the palace of Song Dynasty. In addition, in *History of the Song Dynasty*, there are also some folk customs of various areas in India.

#### Seasonal Festivals

With the transformations of the era and society, there were more Chinese festivals in this period, which may be the result of cultural accumulation. There were more books recording folk customs than before in this period and information was richer, such as Meng Yuanlao's *Record of the Dreamlike Prosperity of the Eastern Capital* and Wu Zimu's *Dreams*

of *Past Glories of Bianliang*. Buddhism had become the popular belief of common Chinese people and entered into activities of folk customs and festivals in this period. Except the Lantern Festival, Bathing Buddha Festival and Ullambana Festival, there were some new festivals related to Buddhism, such as New Year's Day (first day of the first lunar month), Nirvana Festival (15<sup>th</sup> day of the second lunar month), Birthday of the Emperor of the Eastern Mountain (28<sup>th</sup> day of the third lunar month), Pure Brightness Festival (before April 5 in the Gregorian Calendar), Double Seventh Festival (seventh day of the seventh lunar month), Mid-autumn Festival (15<sup>th</sup> day of the eighth lunar month), Double Ninth Festival (ninth day of the ninth lunar month), Laba Festival (eighth of the 12th lunar month) and so on.

### 13<sup>th</sup>-19<sup>th</sup> century CE

#### Records of Indian Folk Customs

Wang Dayuan's *Brief History of Island Countries* recorded folk customs of Indian states in Yuan Dynasty. For example, the entry on "Maggonā" - "Customs were simple. Men and women wore black clothes. People got salt from sea water." As for the record of Tinnevely: "Customs were pure. People wore hair in a bun and put on black clothes. They got salt from sea water. They made wine from old leaves and burnt lambs to eat." The book



*The ethnic/ aboriginal inhabitants of the Andaman Islands in India*

introduced folk customs in India's different places briefly in this way.

In Ming Dynasty, three books namely *The Overall Survey of the Ocean Shores*, *The Overall Survey of the Star Raft* and *The Annals of the Foreign Countries in the Western Ocean* recorded local customs in India. Several examples are quoted from *The Overall Survey of the Ocean Shores*.

It recorded about the local people of Andaman Island that "people lived in caves, men and women were naked like animals. No rice grew and people only ate sweet potatoes, jack fruits and bananas or fish and shrimps caught in the sea."



*Indian wedding scene from the Medieval Period*

Record of Cochin was rather detailed and it wrote about clothes and ornaments of king and rich people, residence and building and identities of five classes and life of monks, etc. Record of folk customs in Calicut was similar to Cochin and was more detailed.

While recording the orders of countrymen of Calicut, a difference was noted. Hui people belonged to the first rank which showed that their king may be a Muslim and Muslims occupied the status of ruler here.

It recorded folk customs of Bangla: "There were Hui people all over the country and folk customs were pure and kind." Men's heads were wrapped with white cloths and they wore round-neck gown, fastened various colours of broad towels on waist and wore light leather shoes. All people could speak in Bengali and some people could speak in Farsi, which explained that north India had already been under the control of Muslims. From language to clothes, ornaments, marriage and funeral everything had the characteristics of Islam.

The above-mentioned records of Indian folk customs showed: firstly, ancient Chinese paid attention to folk customs of different places in India. Secondly, these records reflected that Indian folk customs changed in this period. Thirdly, some folk customs had definite influences on China.

#### Influences of Buddhism on Chinese Folk Customs

In this period, Chinese gradually accepted Buddhist culture introduced from India. They transformed and absorbed it and added new concepts and new idols in their brains. For example, the thoughts such as "the six ways of rebirth" and "retribution for sin" became a common consciousness of the masses, while Buddhas, Bodhisattvas, Devaraja, Yama, Vajra and Arhat secured their places in China's folk pantheon. Because of the establishment of these new concepts and idols, this kind of folk belief has played its roles and standardised conventions of daily life and ethics and morality of many people till now. Three aspects were worth noticing during this period ie seasonal festival, life etiquettes and common sayings.

In seasonal festivals, Avalokitesvara Fair was to be held on Avalokitesvara's Birthday (19<sup>th</sup> day of the second lunar month) in China. According to folk



The grand opening ceremony of Quanzhou Prefecture's cross-strait Guandi cultural festival, at Fujian Province in China

legend, 13<sup>th</sup> day of the fifth lunar month was the birthday of Guan Yu, so temple fairs were held in all the places. Guan Yu was absorbed as protector Sangharama, was honoured as Master Guan in Daoism and was called Martial Saint by the masses and many professions and societies worshipped him. So temple fair on the 13<sup>th</sup> day of the fifth lunar month was a national activity. The masses called 24<sup>th</sup> day of the sixth lunar month as Lotus Birthday. People appreciated lotuses on this day in Ming and Qing Dynasty. China has had lotus since ancient times and it became the Chinese's favourite gradually under the influence of Buddhism after it was introduced into China, because ancient Indians loved lotus and endowed it with many symbolic meanings. This Lotus Birthday Festival was also naturally related to the influence of Buddhism. Chinese common people celebrated Kshitigarbha Festival on 30<sup>th</sup> day of the seventh lunar month and it was Kshitigarbha's birthday (there was another saying that it was his nirvana day). For example, *Records of the Capital of the Empire: Kshitigarbha Fair*, volume VII of Gu Lu's *Worthy Records of the Qing Dynasty* wrote about this festival celebrated by the people in Qing Dynasty. Moreover, some Buddhist festivals had certain influences on common people such as the 21<sup>st</sup> day of second lunar month (Samantabhadra's Birthday), 4<sup>th</sup> day of the fourth lunar month (Manjusri's Birthday), 13<sup>th</sup> day of the seventh lunar month (Mahasthama's Birthday), 22<sup>nd</sup> day of the eighth lunar month (Dipamkara's Birthday), 30<sup>th</sup> day of the ninth lunar month (Bhaisajyaguru's Birthday), 17<sup>th</sup> day of the eleventh lunar month (Amitabha's Birthday), and so on.

In the rites of daily life, influences of Buddhism were obvious. For example, people praying to Avalokitesvara and Maitreya for sons, taboos for pregnant women, fostering children in temples after birth, giving children Buddhist names, follow Hetu-pratyaya for marriage, praying to Buddhas and Bodhisattvas when someone is sick, inviting monks to set up bodhimanda, chant *sutras* and release souls from purgatory and so on.

In terms of folk proverbs, there were a large group of new words and phrases emerged in China because of the introduction of Buddhism. These words and phrases had become a national language in China, and were used extensively in daily life. Some of them were translated from Sanskrit pronunciation such as *Buddha*, *Sangha*, *Dharma*, *Yama*, *Bodhisattvas*, *Arhat*, *Mara*, *Rakshasa*, *Yaksa*, *Ksana* and so on. Some of them were translated from Sanskrit literally. For example world, *hetu-pratyaya*, cause and effect, dignity, *Dharma*-treasure, wisdom, role and *Riddhi-saksatkriya*, etc. Some of them were idioms used by Chinese Buddhism. For example, "founder of a religious sect", "keep one's mouth shut", "bread and cheese", "categorical with grim determination" and so on. A large number of them were folk proverbs related to Buddhism. For example, "luck from triple world", "visiting monks give better sermons", "little monks chanted Buddhist scripts without thinking", "three monks go thirsty", "small temple cannot hold great Bodhisattva", "the devil never think ghosts are thin", "ghosts don't participate in the opening ceremony of the devil". Apart from that "If one respect his parents, there is no need to burn incense afar", "Keeping vegetarian fast is better than chanting the name of the Buddha for 1000 times, and 10,000 incenses burnt are useless if one does evil" and so on were also used.

## BUDDHISM AND CHINESE POPULAR BELIEFS

Buddhism and Chinese Folk Beliefs Buddhism had influenced Chinese folk believes in two aspects - firstly, folk gods and secondly, life etiquettes.

### Folk Gods

After the introduction of Buddhism in China, some Buddhist gods entered China's folk pantheon. For example, Tathagata, Maitreya, Avalokitesvara, Arhat, Devaraja, Yamaraja, Vajra, Ashta gatyah, and so on. The most important gods included Maitreya, Avalokitesvara, Devaraja, Yamaraja, Nagaraja, etc.

### Maitreya

Maitreya was the future Buddha in Buddhist legends, which was based on Maitreya-vyakarana and Story of Maitreya mainly. The former said that



The big belly Maitreya Buddha



Statue of Cross Legged Maitreya

Maitreya came to the world from tushita heaven, and was born in a Brahmin family in south India. He later became a Buddha under a Mesuna tree and expounded doctrines to gods and people. The latter said that Maitreya returned to tushita heaven after nirvana. Tushita heaven was Maitreya's pure land with pleasant songs and dances, beautiful clothes and nice food. Many Chinese eminent monks and famous persons wanted to go there, such as Dao An in Eastern Jin Dynasty, Xuanzang and Bai Juyi in the Tang Dynasty. The image of Maitreya was

became the symbol of good luck and happiness and was loved and admired greatly. After Sui and Tang Dynasties, his symbol as dynastic succession was used by hostile forces. For example, Song Zixian from Hebei and Xiang Haiming from Shaanxi "claimed themselves as the rebirth of Maitreya and plotted rebellions," (volume XXII of *Book of the Sui*) in Sui Dynasty. Wang Ze of Song Dynasty, Han Shantong of Yuan Dynasty, White Lotus Society of Qing Dynasty, contemporary Black and Red Gang and I-Kuan Tao adored Maitreya.



'Shuiyue Guanyin' (Avalokitesvara), the mural in the Fahai monastery in Beijing

Avalokesvara was also called Guan Shiyin and Guan Yin and was adored by Chinese Buddhists in the period of Southern and Northern Dynasties of the Double Jin. The introduction to Avalokesvara mainly exists in *Lotus Sutra*. Dharmaraksha translated *Saddharma-pundarika-sutra* in Western Jin Dynasty, and Kumarajiva translated *The Sutra of the Lotus Flower of the Wonderful Dharma* (Lotus Sutra briefly) in post-Qin Dynasty which became the prevailing text for later generations. *The Universal Gateway of Avalokitasvara Bodhisattva* in *Lotus Sutra* introduced Kumarajiva in detail that he could help people in distress. People could get help by chanting his name. He had "thirty three bodies" and could expound doctrines to people in various kinds of identities and he could even change into a man or woman, and was very approaching. Chinese Buddhist believers liked him very much, so various kinds of stories of Avalokesvara showing bodily presence were popular among common people. At that time, Avalokesvara would appear in the body of a man or woman sometimes. Because of translation of a lot of Indian *Tantric* Buddhist scriptures, the image of Avalokesvara changed greatly. There were the 11-faced Avalokesvara, the 1,000-Armed-and-1,000-Eyed Avalokesvara, Hayagriva Avalokitesvara, Candi Avalokiteshvara and Cintamanicakra Avalokiteshvara, Amoghapasha and so on. Because these images of Avalokesvara were enriched in the Tang Dynasty, his name penetrated deeply into the people's hearts, and he was adored widely. Since 10<sup>th</sup> century CE, Avalokesvara completed the transformation from a

similar to *Sakyamuni* originally in India but he was confused with the Cloth Bag Monk in China in the period of Five Dynasties, his image was changed and he became big-bellied and laughed all the time. This image was popular among common people,



The four warriors or guardian deities of the Buddha, to the east there is Dhritarashtra, to the south there is Virudhaka, to the west there is Virupaksa, to the north there is Vaisravana

male god to a female god gradually. In the early 13<sup>th</sup> century, there was a legend that Guan Yin was born in China, and she had a Chinese name, “Princess Miaorong”. There were works such as *‘Precious Scroll of Fragrant Mountain’* in about the 16<sup>th</sup> century which sinicised Avalokitasvara completely.

Devaraja: According to the *Longer Agama Sutra*, *caturmaharajakayikas* were located on the side of Sumeru Mountain and guarded by people in four directions. The Heavenly King of the East Dhrtarastra led Gandharvas and Pisacas; the Heavenly King of the West Virupaksa led all dragons and Putanas; the Heavenly King of the South Virudhaka led Pretas and Kumbhandas; the Heavenly King of the North Vaisramana guided Yakshas and Rakshasas. They protected Purvavideha people in the east, Aparagodaniya people in the west, Jambudvipa people in the south and Uttarakuru people in the north, respectively. Hereafter, Chinese temples shaped these four heavenly kings as four guardian



Mural at the Pilu monastery at Shijiazhuang in Hebei, China, the dragon king of the four seas



An image of Yama

gods with one object in their hands to timely govern wind and rain and common people called them as “four heavenly guardians”. Among these four heavenly kings, the Chinese attached the greatest importance to Vaisramana in the north and he was worshipped by common people in the Tang Dynasty. Indian Tantric Buddhism absorbed the god of wealth Kubera in ancient Indian myth and shaped the image of Vaisramana. A lot of *tantric* classics were translated in the Tang Dynasty, including Vaisramana Rites translated by Amogha. Therefore, there was a hot trend of worshipping Vaisramana in the Tang Dynasty.

Yamaraja, or Yama was also translated as Lord of the Hades. In ancient Indian myth, Yama was the god governing souls of people after their death. Buddhism absorbed him as the god dominating hell. After Yamaraja was introduced into China, he was transformed by the Chinese. People

believed that many unfair things could be judged impartially in hell, and Yamaraja was selfless in their hearts. Therefore, later generations drew a farfetched analogy between fair, honest, majestic and brave people and Yamaraja. Kshitigarbha was related to Yamaraja. According to *‘Kshitigarbha-pranidhana-sutra’*, Kshitigarbha Bodhisattva was a Brahmin woman formerly, and cultivated herself as Kshitigarbha Bodhisattva. The story of the Brahmin woman wasn’t popular in China, but the story of ‘Mu Lian Saving His Mother’ was more popular. When Mu Lian saw his mother suffering in hell after her death, he made his decision to save his mother. He established an Ullambana Fair and saved his mother from the path of hungry ghosts. Common people said that Mu Lian was Kshitigarbha (Volume 7 of *‘Collection of Immortals from the Three Beliefs’*). *‘Record of Kshitigarbha’* in Volume 20 of the *‘Song-Dynasty Collection of Biographies of Eminent Monks’* wrote stories of the Silla monk, Di Zang. Hereafter, he was thought as Kshitigarbha (volume XV of *Historical Records of Immortals*).

Nagaraja was believed by common people in China. On one hand, this belief came from dragon worship since ancient times in China; on the other hand, it was influenced by Buddhism. Actually, the Indian dragon was a snake or python, it was naga in Sanskrit, and the dragon king was Nagaraja. Dragons can be divided into good and evil, male and female, and they often come out to fight as subordinates of heavenly gods. After Buddhism was introduced into China, some characteristics of Indian dragons were introduced into China. For example, it is said that dragons jetted out warm and cool water to bathe Sakyamuni when he was born as a prince. Therefore, dragons jetting out water had become a belief of the Chinese common people. Let us take another example. When stories of dragon daughter in Buddhist scriptures were introduced into China, there was the famous dragon daughter stories including the *Legend of Liu Yi* in the Tang Dynasty,

and love between man and dragon daughter opened a new chapter for Chinese dragon history. Chinese dragon absorbed many characteristics of Indian dragon, and was more mysterious and dignified. Zhao Yanwei of Song Dynasty wrote in *Cloud and Mountain Record* that “the water god in ancient times was named River God (He Bo). Since scriptures about Sakyamuni were introduced, there was a dragon king in China and the River God had not been heard.” The God of the Yellow River was called as River God in ancient China, the Sea God was called Hai Ruo and the world of waters was occupied by dragon kings since the introduction of Buddhist scriptures. Four sea dragon kings appeared in four seas and dragon kings dominated rivers and lakes, which was the systematic creation of Chinese dragon on the basis of Chinese characteristics.

**Life Etiquette:** Buddhism has many wonderful discussions and profound thoughts in the aspect of explaining the universe and life. Buddhist values and ethics, doctrines and rites often performed in life etiquettes in ancient Chinese society.

**Fertility:** Ancient Chinese had a complete set of etiquettes and various kinds of taboos in the initial life journey from gestation of new life to growth.

In ancient times, people having no children after their marriage made every attempt to seek sons. There were many ways and some of them prayed to Buddhist gods, including Avalokitesvara and Maitreya for sons. Moreover, there was the folk convention of “praying son by sleeping with the Buddha”, in other words, women praying for sons spent one night in Buddhist halls of temples, which often was related to illegal monks in temples in old society.

Pregnant women had many taboos in ancient time, some of them were scientific and reasonable, but some were superstitious. Pregnant women were

forbidden to enter into temples and see Buddhist images, because it was believed that pregnant women were not pure, and it’s improper for them to enter into pure land or they feared that their delivery would be affected. Ancient medical science wasn’t developed, various kinds of methods were used to hasten child delivery in the case of dystocia. There was a kind of South Sea Potala Panacea Hastening Delivery in Hangzhou in the period of the Public of China, it’s said that it was the panacea offered by Avalokitesvara, and pregnant women could deliver children immediately after taking three panaceas in the case of dystocia.

**Naming:** As per ancient Chinese etiquettes, the name was given when a child was three months



*Escorting a bride, Chinese customs under the paint brush of westerners in the 19th century CE*

old usually which was called “youth name”. A man conducted the capping ceremony when he was 20-years-old and another name was given to him which was called “style name”. Girls were allowed to marry when they were 15-years-old and were betrothed. After the introduction of Buddhism, Chinese were influenced in terms of naming. In the Jin Dynasty (265-420 CE), there were words such as “fo” (Buddha) and “seng” (monk) in the names of many people and this was the case in Southern and Northern Dynasties. Yang Jian, Emperor Wen of Sui



*Nianhua Qilin Songzi*



*Burning incense to drive away calamity and disease*

Dynasty (541-604 CE) was fostered in a nunnery in his childhood. His teachers were nuns and he was named “Nryana”. There were many cases among common people where monks were asked to give names for children after their birth in order to bring up which was known as “adopted Buddhist name”



Monks at Dalian city chanting hymns for the deceased during Republican period in China

or children were sent to temples to grow up in order to bless them.

**Marriage:** Ancient Chinese marriage had the so-called “six rites” and some Buddhist concepts penetrated in Chinese folk marital rites since the introduction of Buddhism. In terms of “the concept of hetu-prayaya”, whether marriage between a man and woman was proper and it depended on their “hetu”. Moreover, this kind of hetu-prayaya was predestined in previous incarnation which was predestined hetu-prayaya. Therefore, the theory of hetu-prayaya provided support to old Chinese fatalistic marriage concept. In ancient novels and opera works, there were many stories about how current marriages were decided by hetu-prayaya in previous incarnations.



Buddhist religious assembly

**Diseases:** One must have a certain disease in his life and common people often prayed to gods and worshipped Buddha as there were not many doctors and medicines in China. For many people, diseases were a kind of a disaster. They were brought on by evil monsters and that Buddhist chants could relieve these disasters. It was believed that diseases were a retribution of doing evil things. In order to eliminate diseases and disasters, activities such as

burning incense, praying and offering sacrifices, making wishes and fulfilling promises, etc., were carried out. These phenomena were rather popular, and there were many relevant written records.

**Funeral:** China had formed a complete set of mourning and funeral rites before the pre-Qin Period and Chinese funerals observed old stipulations generally. But many new programmes were added since the introduction of Buddhism. For example, wearing monk clothes, simple burial and chanting sutras, etc. The traditional Chinese burial method was inhumation but cremation had become the folk convention in Song Dynasty and its origin was influenced by Buddhism.

Under the influence of Buddhism, various kinds of forms were adopted to pray for afterlife blessings for the dead in ancient China including chanting *sutras*, turning *sutras*, vegetarian preparation, making images, donating in temples, building temples and so on. Activities pursuing blessing had occurred since Southern and Northern Dynasties which were often reflected in literary works. Till Song Dynasty, fast ceremony of 1,000 monks, fast ceremony of 10,000 monks and Moksha-maha-parishad reduced gradually. But there were many virtues and merits of bodhimanda. Establishing bodhimanda for the dead had developed perfectly and ritualised hereafter, and was known as “water and land bodhimanda”.

**Death Anniversary:** It is on the death anniversaries of the dead that ancient Chinese had the convention to remember them. There has existed a certain kind of commemoration till now and common people in some regions in the north go to tombs to burn joss paper for the dead on these days, which is known as “burning anniversary”. This convention has had a long history but it was influenced by Buddhism obviously in Tang and Song Dynasties.

(Xue Keqiao)

## BUDDHISM AND CHINESE POPULAR FESTIVALS

### Buddhism and Chinese Folk Festivals

Buddhism has great influences on folk festivals greatly. From the perspective of Buddhism, Chinese festivals can be divided into three types on the whole: firstly, with the introduction of Buddhism brings new festivals to China such as Bathing Buddha Festival, Ullambana Festival, etc. The contents of these festivals and conventions change with different tendencies in the long-term social transformation from imitating ancient Indian customs to sinicising constantly, while some contents disappear gradually and new contents increase little by little. Secondly, some Buddhist festivals integrate with traditional Chinese festivals and form mixed festivals. For example, Laba Festival combines with the day of winter sacrifice, so that ancestor worship



*The 'Feast of all souls' ceremony celebrated in the renchen year, 15 of the 60 year cycle at Jingan monastery in China*



*New Year's Day in the Lunar Calendar, Buddhist pilgrims at the White Horse Monastery at Luoyang in Henan to pray for blessings*

and Buddha worship are integrated. Yuanxiao Festival combines Lantern Festival and Shangyuan Day. Ullambana Festival mixes with Hungry Ghost Festival and has richer contents including Buddha worship, ancestor worship, sweeping tomb and releasing lantern. Thirdly, Buddhism participates in activities of traditional Chinese festivals, and many of them melt into Buddhist contents, eg Double Seventh Festival, Pure Brightness Festival, Double Ninth Festival, etc. On one hand, Buddhism provides appreciation sites or entertainment items for festival recreation; on the other hand, Buddhist ceremonies are held to pray for believers or to form a connection with the masses in other ways.

#### **Yuanxiao Festival**

Celebrated on the 15<sup>th</sup> day of the first lunar month, it is one of the largest traditional Chinese festivals and is also called as Shangyuan Festival and Lantern



*Carnival during the Lantern Festival at Chenghao monastery in Shanghai*

Festival. Its origin was very early and no later than the 1<sup>st</sup> century CE. However, the Lantern Festival was influenced by India. India celebrated a Lantern Festival, and it was a large national festival. It had influences on Buddhism and affected Chinese Lantern Festival through Buddhism. The Lantern Festival Fair in Tang Dynasty was very lively, both emperor and the common people participated in it actively. It had profound Buddhist colours. Shangyuan Festival had the convention of releasing living creatures in temples in the 10<sup>th</sup> century, which reflected the Buddhist concept of not killing.

Lantern Festival in Song Dynasty (960-1279 CE) lasted very long, and its Buddhist contents reduced obviously. After Ming Dynasty (1368-1644), Buddhist colours of Lantern Festival became weaker.

#### **Bathing Buddha Festival**

Celebrated on the eighth day of fourth lunar month, it is the earliest Indian Buddhist festival accepted by the Chinese. According to Mahayana classics, the eighth day of the fourth lunar month



*A religious assembly of monks from the Donglin monastery at Lushan in Jiangxi, China*

was Buddha's birthday and its folk name was Bathing Buddha Festival. After Buddhism was introduced into China, Chinese Buddhists began to hold Bathing Buddha Festival in the 2<sup>nd</sup> or 3<sup>rd</sup> century CE. The action of bathing the Buddha originated from India. The content of "Parading the Buddha" was added when the activity of bathing the Buddha was held in Jin Dynasty (around 4<sup>th</sup> century CE). "Parading the Buddha" means parading Buddha's image in a carriage. Shi Hu of Late Zhao in Jin Dynasty (reigned between 335-349 CE) ordered skilled craftsmen to make a sandalwood carriage, which carried the golden image of the Buddha to parade, nine dragons were made to jet out water to bathe the image, which was magnificent and luxurious. In the period between the 5<sup>th</sup> and 6<sup>th</sup> century CE, the activity of "Parading the Buddha" was held in the south and north of China in Bathing Buddha Festival, which was learned from India. 'Biography of Faxian' recorded India's parading the Buddha in detail.

In Sui, Tang and Five Dynasties period (late 6<sup>th</sup> century to mid-10<sup>th</sup> century CE), celebration activities were held on eighth day of the fourth lunar month. In the spring of 14<sup>th</sup> year of Xiantong (873 CE), the emperor sent out an imperial decree to order eminent monks to meet bones of the Buddha in Famen Temple of Fengxiang, and they were buried in Chang'an on April 8 in the lunar calendar. Common people lined the streets to hail. Transformation from bathing and parading the Buddha to meeting with the Buddha was a great event in the late Tang Dynasty.

In the Song Dynasty (960-1279 CE), ceremonies of bathing the Buddha and activities of releasing living creatures were held on the day of Bathing Buddha Festival. Besides releasing living creatures, people worshipped the Buddha and prayed for blessings or did some other good things on the eighth day of the fourth lunar month. In the Ming and Qing Dynasties (1368-1911 CE), the activity of releasing creatures on the day of Bathing Buddha Festival was not very flourishing in the north, and the activity of forming connection with beans replaced it, and the beans were boiled and distributed to the people to eat. In the southern water regions, the activity of releasing



*A parade on the occasion of the bathing ceremony of the Buddha at a park in Taipei in Taiwan, China*

living creatures flourished in West Lake particularly.

**Ullambana Festival** (15<sup>th</sup> Day of the seventh lunar month) was a traditional Chinese festival and was named “Zhongyuan Festival” by Daoists, and “Ullambana Festival” by Buddhists. Meanwhile, the summer retreat of Buddhist monks was dismissed, and it was also called “Pavarana Day”. Under the influences of Buddhism, common people called this day as “Ghost Festival”. Ullambana Festival originated from Buddhism, and was based on the Ullambana Sutra. Imperial family in the Tang Dynasty attached more importance to it than Buddha’s Birthday Festival on April 8 in order to show filial obedience, and it promoted Ullambana Festival all over the country to propagate filial piety.

In the period of the two Song Dynasties, both governments and common people paid great



*The end of the summer retreat (a Buddhist practice), chanting sutras and taking care of oneself*



*A scene celebrating the birth festival of the Buddha on the eighth day of the fourth month of the lunar calendar*



*Watermelon lanterns on the occasion of the Mid-Autumn Festival in Beijing*

attention to Zhongyuan Festival. People worshipped the Buddha and their ancestors, and abstained from eating meat on the basis of filial piety, but they didn't forget entertainment. They watched a play 'Mu Lian Saving His Mother'. Volume 4 of 'Dreams of Past Glories of Bianliang' recorded that “ten thousand of lanterns were released on rivers” on the evening of July 15 in the lunar calendar.

The activity of releasing lanterns in Ullambana Festival was very prominent in the Yuan, Ming and Qing Dynasties. The Chinese were influenced by Indian folk customs through Buddhism, and the convention has been held in India since ancient times.

### New Year's Day

It is celebrated on the first day of first lunar month. The 'First Lunar Month' in volume I of *Dreams of Past Glories of Bianliang* of Wu Zimu in Song Dynasty wrote that "the first day of the first lunar month was named Yuandan and was called as New Year popularly. It was the first season of a year... No matter poor or rich people visited temples in constant streams." It talked about New Year's Day in Lin'an (Hangzhou) which was the capital of Southern Dynasty, and people went to visit temples on this day. Temples can become recreational places at such times because people can pray for happiness throughout the entire year on the first day of New Year, as well as appreciate the view. It is worthwhile to note that Yuandan here was different from New Year today, and it meant the first day of the lunar year, ie Lunar New Year's Day. According to the statement of *Records of Annual Functions in Jing-Chu Area*, the first day of each month was a day of fast. The record that people went to visit temples on New Year's Day was consistent with the aforesaid statements. New Year's Day was traditional Chinese festival, but was influenced by Buddhism.

### Nirvana Festival

It is celebrated on the 15<sup>th</sup> day of second lunar month. According to the record in *On the Second*



Parade celebrating the "Feast of All Souls" at Zhabei in Shanghai, during the middle of the 20th century



Placing lanterns in the river in the evening on the occasion of the ceremony on the 'Feast of all souls'



A painting by Wang Hongli of Song Dynasty depicting prayers to the Demon Moharaga during the Qixi Festival

*Lunar Month* in volume I of *Dreams of Past Glories of Bianliang*, the 15<sup>th</sup> day of the second month of spring was Flower Fairy Festival, monks and nuns in temples of Zhangjiang held Buddhist Nirvana Grand Fair on this day, offered various kinds of flowers and fruits, hung calligraphy and painting works of celebrities, displayed precious gadgets and decorated bodhimanda magnificently and many people got together in constant streams. It can be seen that local people celebrated Flower Fairy Festival and Nirvana Festival jointly.

### Avalokitesvara's Birthday

It is celebrated on the 19<sup>th</sup> day of the second lunar month. It is said popularly that the 19<sup>th</sup> day of second lunar month was Avalokitesvara's Birthday, so Avalokitesvara Fair shall be held on this day in China. Commemorating and prayer activities are held in the north and south of China. People pray for sons, peace, promotion and fortune.

### Summer Retreat Day

It is celebrated on the 15<sup>th</sup> day of the 4<sup>th</sup> lunar month. Zong Lin, in his *Records of Annual Functions in Jing-Chu Area*, wrote that "monks and nuns hung alms bowls in temples, which was named Summer Retreat." Indian Buddhism stipulates that nuns and monks shall not go out in rainy seasons and avoid harming living creatures, which is called "Rain Retreat". The climate in China differs from India, and it is stipulated that the period between April 16-July 15 in the lunar calendar is known as "Summer Retreat" or "Summer Mediation". It is also named Retreat System. This was the internal stipulation of Buddhism originally but was related to the populace, so some believers provided offerings during this period and governmental departments provided funds sometimes.



Eating rice porridge during Lapa Festival

### Double Seventh Festival

It is celebrated on the seventh day of the seventh month. A traditional festival in ancient China, it was also called “Night of Skills”. This festival was related to an old folk legend closely, ie the story of the Cowherd and Weaving Maid. Because there were prayer activities, like “Praying Skills” in ancient Double Seventh Festival, ie the maids prayed Vega (the moon in another statement) for skills by threading needles, so this day was also named “Maids’ Festival”.

Recreational activities of Double Seventh Festival were rich in Song Dynasty. A very important programme was held, which was named selling and playing Mohele. Mohele is also called as Mahoraga, and is a kind of clay doll. According to investigation of scholars, the name of this kind of doll came from Buddhism. Some people thought that it was related to Rahula, the son of Sakyamuni, and others thought that it evolved from the great black god Mahakala of *Tantric* Buddhism. In any case, it’s commonly believed that it was the product of Buddhist influence.

### Kshitigarbha Festival

It is celebrated on the 15<sup>th</sup> day of seventh lunar month. It is said that it was Kshitigarbha’s birthday (there was another saying that it’s his nirvana day). In the Qing Dynasty, in Beijing people went to temples for worship and celebration, and temples held Dharma assemblies. Incenses were burnt and lotus lamps were lighted beside roads at night, and streets were bright as day in the capital.

### Mid-autumn Festival

It is celebrated on the 15<sup>th</sup> day of eighth lunar month. It is one of the traditional Chinese folk festivals, and originated from the myth of Lady in the Moon. It was related to Buddhism later. In the Qing Dynasty, Beijing people cut watermelon into lotus petals and let moonlight shine on them, which symbolised fullness, or they drew lotuses on paper, and person sitting on lotus was named “Bodhisattva of Moonlight”, symbolising happiness and prosperity. Some women even went to Buddhist nunneries to join in on the celebrations.

### Double Ninth Festival

It is celebrated on the ninth day of ninth lunar month. Double Ninth Festival was also named “Hill-climbing Fair”, “Daughters’ Festival” and Chrysanthemum Fair, etc., and different names were given according to different activities that were held. In the Northern Song Dynasty, several large temples held “Lion Fair”, Buddhas and Bodhisattvas sat on some fake lions to accept offerings, and monks rode on lions to chant sutras, which attracted a lot of audience.

### Laba Festival

It is celebrated on the eighth day of the 12<sup>th</sup> lunar month. China celebrated “the day of winter sacrifice” in the Han Dynasty and it was confirmed as the eighth day of 12<sup>th</sup> lunar month in some regions in the south in the Northern and Southern Dynasties. *Records of Annual Functions in Jing-Chu Area* wrote that “the eighth day of the twelfth lunar month was the day of winter sacrifice, and proverb said that spring grass grew once winter drums were beaten.” Villagers beat fine waist drums, wore Hu masks, and acted as Vajra-warriors to dispel diseases.” It’s proven that folk activities on the day of winter sacrifice had been influenced by Buddhism.

In the Northern Song Dynasty, the 8th day of the 12th lunar month was the festival of monks, but common people participated in celebrations. There were two activities held in large temples in Kaifeng, the capital of the Northern Dynasty, including Bathing Buddha Fair and eating Laba porridge. It’s commonly said that Buddha became enlightened on the 8th day of the 12th lunar month. Bathing the Buddha and eating porridge on the Enlightenment Day had good grounds. According to Buddhist scriptures, Sakyamuni had practised austerity for six years after he adopted monastic life and he thought that austerity could help him to be enlightened finally, so he made the decision to terminate austerity. He came to Niranjana River to bathe in it and washed the dirt accumulated in past six years. After the bath, he became tired because of austerity. At that moment, the shepherdess Sujata offered him milk porridge. After drinking it, Sakyamuni restored his physical strength, and he came to sit under a bodhi tree. After 49 days of meditating, he became enlightened after the appearance of the morning star. He bathed and ate porridge before his enlightenment which was the origin for Kaifeng to hold Bathing Buddha Fair and eating Laba porridge in Northern Dynasty. Bathe Buddha was held twice-a-year by large temples in the capital on Buddha’s Birthday and Enlightenment Day in Northern Dynasty.

In Southern Dynasty, Bathing the Buddha wasn’t held on the eighth day of 12th lunar month, and people only ate Laba porridge. Hereafter, the convention of eating Laba porridge on the eighth day of 12th lunar month has been kept till now.

Besides the above-mentioned festivals, the 21<sup>st</sup> day of the second lunar month (Samantabhadra's Birthday), the fourth day of fourth lunar month (Manjusri's Birthday), 13<sup>th</sup> day of seventh lunar month (Mahasthamaprapta's Birthday), 22<sup>nd</sup> day of the eighth lunar month (Dipamkara's Birthday), the 30<sup>th</sup> day of the ninth lunar month (Bhaisajyaguru's Birthday), and 17<sup>th</sup> day of 11th lunar month (Amitabha's Birthday) had certain influences on common people.

(*Xue Keqiao*)

## SA GA ZLA BA FESTIVAL

Saga Dawa Festival (sa ga zla ba), also called Visakha Day, is an important festival in Tibetan Buddhism, which commemorates three auspicious days (birth, Buddhahood and nirvana) of Sakyamuni.

Saga Dawa Festival is universally celebrated in Tibetan areas on 15th day of fourth month. On that day, both ecclesiastic and secular followers are mainly engaged in fast, go-around prayer-making and chanting of om maṇi padme hūṃ (the six-syllabled Sanskrit mantra). It is believed that helping others in anyway or performing Buddhist activities doubles their Karmic retribution. As a result, the festival has been very popular among Tibetan folk world, especially in Lhasa, which is the largest and most spectacular. The festival is strongly characterised by folk traits — tens of thousands of secular followers chant their prayers around Lhasa. The prayers have three routes: first, the inner route around the main hall of Jokhang Monastery; second,



*Worshippers celebrating the Dawa festival in the Saga county of Tibet*

the middle route around Jokhang Monastery; and last but not least, the outer route around the entire ancient city. The people pray from early morning to evening. On the very day of such an event, people walk like an endless flow.

(*Kalsang gyal*)

## ZHO STON FESTIVAL

Shoton Festival (zho ston), transliterated from Tibetan “Zho ston”, which means “a feast of yoghurt”, is the largest religious and cultural festival in Lhasa, Tibet.

In 15th century CE, Tsongkhapa strictly standardised the regulations of Ganden Monastery (dgav ldan dgon) and called on all the lamas to reside in their respective monasteries and practice Buddhism in summer, avoiding harming other living things such as insects if they go out. When they stop meditation and go downhill, the secular world offered yoghurt as a thankful gesture for their successful practice. That later became a rule, more specifically, a grand Buddhist festival locally. In the beginning of 17th century CE, it evolved into a grand event celebrated by both lamas and ordinary people. Lamas hold their “Buddha painting show” and other ceremonies in various large monasteries; on the other



*Lhasa Shoton festival or yogurt banquet, sun shining on the Buddha*

hand, secular folks play Tibetan dramas and other variety of performances in Norbulingka Park (nor bu gling kha) as well as other parks. The festival is mainly held at Drepung Monastery, Sera Monastery and Ganden Monastery (Three Monasteries) as well as Norbulingka, Lhasa, from the late sixth month to mid seventh month annually. In either duration or scale, it is second to none. In this way, it has been included in traditional festivals across Tibet with the largest scale but also a ceremonious cultural and recreational activity in summer, in which Tibetan people massively participate.

(*Kalsang gyal*)

## BCU BAVI LNGA MCHOD FESTIVAL

Butter lamp festival, ie bcu bavi lnga mchod, is important for Gelug Sect of Tibetan Buddhism because it commemorates nirvana of the grandmaster Tsongkhapa.

On the 25th day of 10th month of Earth Pig year (1419) of seventh calendrical cycle in Tibetan calendar, Tsongkhapa (founder of Gelug Sect of Tibetan Buddhism) entered nirvana at his Ganden Monastery. Then, various Gelug monasteries held condolence ceremonies for him. The day of his nirvana has been designated as a grand festival



Festival of lighting lamps



Scripture hall of the Labrang monastery

in commemoration since then. Various Gelug monasteries hold the festival on the above day, every year according to the Tibetan calendar. Especially, the festival in Lhasa, the holy city, is the grandest of all. Local ecclesiastic and secular followers actively participated in preparing for the festival. When it comes to the festival, all temples and families light up butter-oil lamps. With numerous sparkling lamps, it is as bright as daytime. Lamps are arranged like stars and holds everyone in awe.

Other monasteries of the sect have much in common with that in Lhasa, except slight differences in details of formalities and duration. As recorded in *Culture of Kumbum Monastery* (ie sku vbum dgon), the monastery's main hall and lama residence roof-walls are all dotted with Buddha butter-oil lamps. Seen from afar, the lit-up lamps look like a sparkling nightscape of a metropolis. It is indeed splendid and spectacular. Tens of thousands of lamps are a

symbol for Buddha's light illuminating all things everywhere. Since this lighting takes place for five nights, it is also called "Lnga mchod chen mo" or Butter-oil Lamp Festival. During the festival, monasteries offer Buddhists with tea and vegetarian rice porridge as a rule.

Butter Lamp Festival held at Labrang Monastery (bla brang bkra shes vkhyil) once a year has its own religious connotation and cultural originality. It begins on the 24th day of 10th month and lasts three days to pay homage to Tsongkhapa (25th day) and his disciples Jamyang Choje (24th day) and Jamchen Choje (26th day). New sacrifices will be offered at daytime of 25th day and followers worship the Buddha, and hold sacrificial ceremonies and prayers. At night, the hall and palace roofs are lit up with butter-oil lamps. It looks as if many stars fell to the mortal world so that people could worship and pay homage.

(Kalsang gyal)

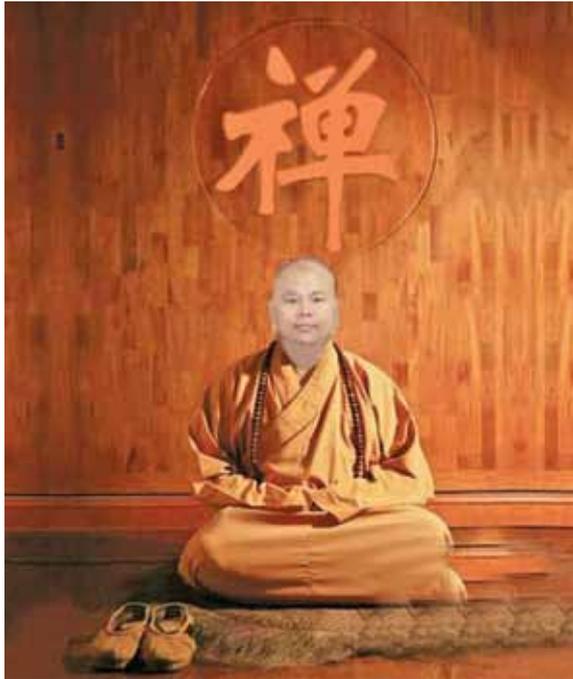
## OVERVIEW: HEALTH AND FITNESS

Originating from the basic need for survival and reproduction, both India and China have from very ancient times developed their own methods for self-cultivation and well-being (ie health and fitness). In China, this is represented in Qigong and in India, in Yoga.

### Exchanges in Pre-Christian Era

Very early in their history, the Indians developed a combination of physical and mental exercises and named it Yoga. Material evidences from archaeological excavations indicate that Indians during the Indus Valley Civilisation were well-versed in the art of meditation. In *Rigveda*, the meaning of word "Yoga" already appears in the present sense of self-cultivation and well-being and not in the original sense of "to bind" or "to unite". Referring probably to the earliest Yoga practitioners, the *Atharaveda* mentions that they were ascetics who obtained magical/supernatural powers. There

are several explicit references to Yoga in the *Taittiriya Upanishad*. The *Shvetashvatara Upanishad* further elaborates various postures and breathing methods of Yoga as well as places connected with its cultivation, frequently encountered illusions in its practice, its contemporary practical uses and ultimate goal that one should aspire to achieve. Appearing later, the *Maitri Upanishad* provides more advanced details of basic branches of Yoga and especially formulation of its earliest "ix classified category"; ie *Prāṇāyāma* (control of breath), *Pratyāhara* (withdrawal/ control of senses), *Dhyāna* (meditation), *dharana* (concentration of mind) and *tapas/jnāna* (consciousness/speculation). The Hindu holy book *Bhagavad Gita* may have been originally composed during the 4<sup>th</sup> or 3<sup>rd</sup> century BCE. It categorises Yoga into several types, like "Jnāna Yoga", "Karma Yoga", "Rāja Yoga" and "Bhakti Yoga". It also explains essentials of the other concepts like *prāṇāyāma* and *dhyāna* which formed



Sitting in dhyana (meditation)



To maintain good health through the practice of meditation (dhyana)

the basic theory of Yoga. As this classification closely resembles the *Shvetashvatara Upanishad*, the time of its original composition may also be sometimes during the 3<sup>rd</sup> century BCE.

Around the 2<sup>nd</sup> century BCE or perhaps a little later, Patanjali, a Brahmin scholar of Eastern India, summarised the theory and practices of his predecessors and wrote the famous *Yoga Sutra*. He

categorised Yoga into two categories - *Karma Yoga* and *Jnana Yoga* and listed eight stages or eight fold paths for its practice of yoga: 1. Respect for others (*yama*), 2. respect for yourself (*niyama*), 3. body posture (*āsana*), 4. breath control (*prāṇāyāma*) 5. withdrawal of senses (*pratyāhāra*), 6. concentration (*dhāraṇa*), 7. contemplation/meditation (*dhyāna*) and 8. ecstasy (*samādhi*). This is the classification of the Indian Yoga system.

Beginning with Gautama Buddha himself, Buddhists accepted the Hindu Yoga. In fact, Buddha practiced Yoga-meditation during six years of his ascetic period before attaining enlightenment. Following the Yoga-meditational practices introduced by sages, he achieved buddhahood sitting in vajrasana posture for the whole night. Later, the Buddhists developed their own distinct meditational styles (Vipassana) as is evinced in rituals and practices in the Buddhist scriptures. The Buddhist Yoga system was more like a form of meditation which distinguished it from Brahmanism.

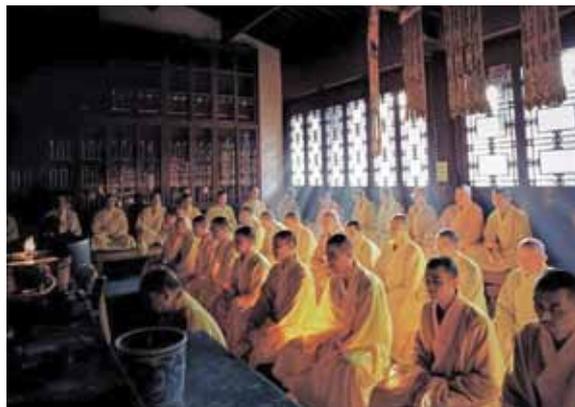
During the same period, China's record in the development of a system for the self-cultivation and well-being is relatively sketchy. Books like *Huangdi Neijing* (*Huangdi's Canon of Medicine*) and *Laozi* discuss the relationship between man and nature and propose a system for maintenance of well-being. This centers on the theory of "Qigong (life energy cultivation)" but does not specify the methods of its practice. *Zhuangzi: Selected Articles* also refers to the guiding principle for the self-cultivation and well-being in breathing exercise; ie "exhalation and inhalation of breath". It is noted that China has been practicing Qigong since long but its descriptions are rather fragmentary. Only in the 4<sup>th</sup> century BCE, the *Qi Jade Inscription* refers to the contemporary Chinese Qigong theory with details of its practice.

In fact, both the Chinese Wushu and the South Indian Kalaripayattu, originated very early. They are not only combat skills but also a system for the preservation of health and maintenance of well-being.

### 1<sup>st</sup>-6<sup>th</sup> century CE

The Buddhist Yoga-meditational practice once introduced in China began to affect indigenous Chinese practices for self-cultivation and well-being. The Chinese not only followed the Buddhist meditation but also developed its theory.

In the 2<sup>nd</sup> century CE, An Shigao on his way to Luoyang translated *Anapanasati Sutta* and other similar texts in Luoyang. He taught his disciples Theravada meditation. Later also in the 2<sup>nd</sup> century CE, Master Loujia Chen reached Luoyang and translated *Shurangama Samadhisutra*. He, however, preached the Mahayana school of meditation.



Buddhis followers practicing dhyāna (meditation)

Since then, all the relevant Buddhist Classics were translated one after another.

By 3<sup>rd</sup> and 4<sup>th</sup> century CE, many Buddhist scriptures had come to China from India. Some advances in the meditation theory and practice were also made by the Chinese Zen practitioners. Indian/Kujian monk Buddhapsad, (231 ~ 348 CE), Chinese monks Dao An (312 ~ 385 CE) and his disciple Huiyuan (334 to 416 CE) promoted the Zen school. (343 ~ 413 CE) translated several Buddhist texts, among them the ones on Zen Buddhism are entitled *Chan Mi Yao Fajing (The Secret of Zen Law)*, *Zuo Chan Sanmei Fa Men Jing (Primer for Samadhi through Meditation)*, etc. According to the volume XI of *Gaoseng Zhuan (Memoirs of Eminent Monks)* many contemporary monks enjoyed longevity and health due to their practice of Zen Buddhist meditation; and some of them even lived up to 110 years.

There were also simultaneous developments in Daoism which in turn promoted further advances in Chinese Qigong. Several works related to Qigong like *Xianjing (Classic for the Immortality)*, *Fu Qi Jing (Classic for Breathing Cultivation)*, *Ming Yi Lun (Discussion on Ming Medical Theories)* appeared and contributed to its formation as a well-developed system.

In 5<sup>th</sup> and 6<sup>th</sup> century, Buddhist monks continued to come to China from India. They translated Buddhist scriptures and also contributed to the spread of Zen Buddhism leading to its mutual interaction with Daoist Qigong. Influenced thus, many Chinese scholar-monks produced significant works on Zen. Indian Monks like Gunabhadra (394 ~ 468 CE) from Kapisa (Kashmir), Gunavarman (367 ~ 431 CE), and Dharmamitra (356 ~ 442 CE), as well as Liangliang Yeshe [*Kālayashas*] (c. 390 to 450 CE), and others from the western region became famous because of their translation of Zen Buddhist scriptures and transmission of Zen Buddhism. Bodhidharma (528 or 536 CE) from south India stayed in China for nine years and widely introduced his native meditational style. He is one of immortal figures in the history of Qigong.

Famous Daoist scholar and medical doctor, Tao Hongjing (452 ~ 536 CE) composed '*Yangsheng Yanming Lu: Fu qi liaobing pian (Extracts on Nourishing Spiritual Nature and Prolonging Bodily Life/Cultivation and Longevity – Cultivating Qi For Healing)*'. He summarised the approach to longevity and treatment of disease through Prāṇāyāma. Monk Tanluan (476 ~ 542 CE) left home at a young age due to his illness. He went to the southern reaches of the Yangtze to receive medical training and knowledge from Master Hongjing and thoroughly learnt ten volumes of '*Xian Jing (Classic for Immortality)*'. Later, he also trained under Bodhiruci (c. 5<sup>th</sup> – 6<sup>th</sup> century CE), a north Indian monk in China. Influenced by him, he burnt Daoist text *Xian Jing (Classics for Immortals)* and converted to Buddhism with great fanfare. He spent his remaining life writing several books. Among them, important ones concerning self-cultivation and well-being were *Diao Qi Lun (Theories of Prāṇāyāma)*, *Fuqi Yaojue (Essential Methods for Breathing Exercises)* - later also known as *Tanluan fashi fuqi fa (Monk Tanluan's Breathing Exercises)*, *Liao bai bing za wanfang (Prescriptions for Miscellaneous Pills to Cure Hundreds of Diseases)*, and others.

Shi Chuan's *Tao Luan Fashi fuqi (Master Tao Luan's Method for Breathing Exercise)* has only 300 words. It basically explains the method of Prāṇāyāma, and the essential theory of self-cultivation and well-being. This method is as follows: first, sit relaxed, loosen all sleeves and clothes, and place both hands on the knees. Second, chant "Faxing pingdeng sheng si bu er jing (Essence of dharma is same, life and death are *advaya* / absolute truth without duality) Third, close eyes and touch palate with the tongue. Fourth, gradually fully exhale breath, first from fast to slow, and then slow to fast, doing each way more than ten times. Master Tanluan considers that the disharmony among four elements (earth, water, fire and air) are the cause of disease, "as cold increases with the wind, heat rises with the fire, slipperiness advances with the water, and astringent develops in the earth. Therefore neither cold, heat, slipperiness and astringent could reconcile". Tan Luan's method of prāṇāyāma thus obviously appears to fuse the Yoga theories of Buddhism and Daoism.

During this period of integration of the Buddhist theory with the Daoist Qigong, a Chinese monk, Zhiyi (538 – 597 CE) compiled the theory of the great Zen master. His representative works on Zen were *Mohe Zhiguan (The Great Vipasyana)*, *Xiao Zhiguan (Primary Vipasyana)*, *Shi Chan Bo Luo Mi Ci Di Fa Men (Explanation of Graduated Dharma Method of Dhyana-paramita)*, and *Liu Miao Fa Men (Six Profound Gateways to Dharma)*. Among them, the *Xiao Zhiguan (Primary Vipasyana)* "small meditation" is an

introductory book of Zen meditation practices. It summarises earlier Buddhist scriptures and theories and the practices of their predecessors, and concludes with ten problems concerning the “(i) fulfillment of prerequisite condition, (ii) renunciation of desire, (iii) elimination of hindrances, (iv) making adjustments, (v) implementation of skillful means, (vi) actual cultivation, (vii) manifestation of roots of goodness, (viii) recognition of the work of demons, (ix) treatment of disorders, and (x) realisation of truth”. Zhiyi considered that the Mahayana meditation should be a “unified practice” learning only to meditate and not to gain wisdom is as foolish and frivolous as learning wisdom only and not the practice of meditation. Integrating theories of the Indian Buddhist meditation with the Daoist Qigong, he developed and enriched the essential content of China's Zen Buddhist meditation.

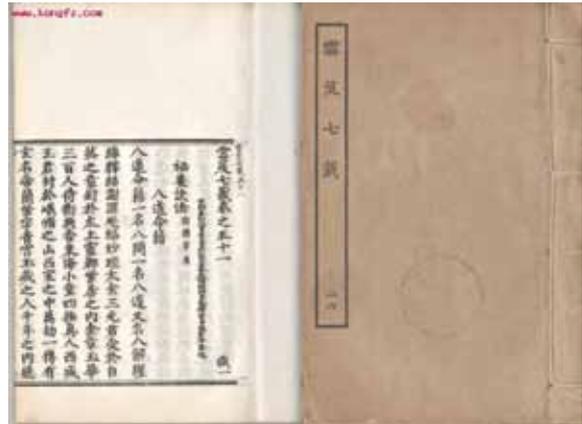
Vegetarianism is also an integral part of the practice of self-cultivation and well-being both in India and China. It was promoted by Buddhists’ emphasis on ahimsa (ie respect for all living things and avoidance of violence). Chinese Buddhists were not completely prohibited from consuming meat, but they also advocated vegetarianism. Many Zen Buddhists practiced vegetarianism at the time of chanting the scriptures. Emperor Liang Wudi (502-549 CE) believed in Buddhism and strongly promoted vegetarianism through his edicts on “Discard Meat and Wine Culture”. This prohibited consumption of meat and wine for monks and nuns. This not only later established the practice of vegetarianism among them but also gradually affected the non-Buddhist community in China and promoted a distinctly vegetarian Chinese culinary culture.

### 6<sup>th</sup>-13<sup>th</sup> century CE

During the period from 6<sup>th</sup> to 13<sup>th</sup> century CE, Zen Buddhist and Daoist Qigong theories mutually influenced and progressively absorbed so much from each other that their developed an integrated



*Qian qin yaofang* (prescriptions worth a thousand in gold, Tang Dynasty compendium on herbal medicine by Sun Simiao), the third year of Jiajing reign period of the Ming Dynasty (1524), Daozang edition



*Yunji Qiqian*

Yoga meditation system. This was also the period of emergence of various Buddhist sects and factions in China. But no matter what faction or sect, all stressed on Zen Buddhist practices. Indian Yoga through Zen Buddhism continuously advanced in China.

Simultaneously, the Daoist borrowed heavily from the Buddhist meditation theories. For example, Sun Simiao (581-682 CE), famous as the legendary Chinese King of Medicine and Heavenly Doctor, in his *Qian jin yaofang* (*Essential Prescriptions Worth a Thousand in Gold*), *Yang xing* (*Nurturing the Body*), and *Tiao qifa* (*Methods of Prāṇāyāma/Adjust the Breath*) describes Buddhist “meditation methods”. After its practice, this was considered to be an advanced method for breathing exercises. In the 7th chapter of the second volume of *Qian Jin Yao Fang*, there is also a mention of the “Massage Methods of Tianzhu country (India)” which, Sun Simiao notes, is “the Brahmanical method”. This has been preserved until now and consists of a total of 18 kinds of steps, half of which relate to massage and the other half to physical exercises. It bears similarities with the present day Indian Yoga system. Spreading in China around the 6<sup>th</sup> century, it had far-reaching influence on the Chinese body strengthening massage techniques. The Daoist master, Sima Chengzhen (655-735 CE) wrote a book on self-cultivation and well-being entitled *Zuowanglun* [*Discourse on Sitting and Forgetting (Oblivion)*]. Its Volume One, explains “Peace of Mind and Oblivion Laws” as Buddhist meditation methods. It emphasises the importance of observation of qualities like: (i) Respect and Faith; (ii), Interception of Karma; (iii) Restraining the Mind; (iv) Detachment from Affairs; (v) True Observation; (vi) Intense Concentration; (vii) Realising the Dao/ Enlightenment. It also discusses problem of “discipline” and “wisdom” as well as methods of practicing *Xiao Zhi Guan* (*Beginner’s Zen and the Little Samatha-Vipassana Manual*) and other similar issues. Its appendix contains a text, *Dongxuan lingbao dingguanjing* (*Scripture on Concentration and*



Mural painting at the Shaolin monastery

*Observation of the Numinous Treasure from the Cavern Mystery*), the authorship of which is unknown. This also emphasises among other things “cultivation of discipline and wisdom” and obviously reflects continuing influence of Buddhist meditation techniques.

During the period of Northern Song, Zhang Junfang (late 10th to mid-11th century CE) collected several pre-10<sup>th</sup> century Daoist Qigong works for his compilation entitled *Yun Ji Qiqian* (*The Seven Tablets in a Cloudy Satchel*), which included articles like *Damo dashi zhushi liu xing nei zhen miao yong jue* (*The Great Dharma Master's Truly Excellent Useful Formula for Living*) written under a pseudonym. It was not at all connected with Master Dharma. It had terms like Western Country, Sakyamuni, but its content was primarily concerned with the Daoist embryonic breathing method with emphasis on Daoist self-cultivation techniques based on energy, breathing, supernatural spirit, etc., for well being and achieving harmony. This evinces the union of Buddhist and Daoist methods long time back. In ‘*Yun Ji Qiqian*’, there is also a chapter entitled “Xuan Jian Daoyin fa (Profound Mirror for Breathing Guidance Method), which describes the 13 breathing guidance treatise, wherein the first and fifth ones twice refers to Padmāsana. Paryanka-nibaddha-niṣadya (also mentioned in Vajradharma-Lokeśvara (as «Mayuropari... nisannam... sattvaparyañkam àbhujya») that refers to a Buddhist meditational posture. Such examples demonstrate the absorption of Buddhist postures into Daoist meditation.

This is further exemplified in the works of a female alchemist of the legendary Seven Daoist Immortals, Sun Buer (c. 1119-1182 CE). She practiced inner alchemy and wrote a specialised text, ‘*Ten sisters*’ which advises health and fitness regimen for female. Its ninth Chapter entitled ‘*Nan Wu*’ (pronounced Namu in old pronunciation) describes methods “to attain Buddhahood in the present human form/ Tatkāya Buddha (adopted from a popular Daoist tale about some extra-ordinary human beings desiring to remain as bodhisattava until the liberation of all sentient being from suffering)”. This emphasises

deep contemplation to imagine the world of South Sea’s (India) great sage, Bodhisattava Guanyin (Avalokiteshvara) in Mt. Putuo’s deep bamboo forest which portrays a “Red Boy” [referring to the Boy Sage King of Daoist tales as well as of ‘*Xiyuji* (*Journey to the West*)’] seated on the front seat of a Nanyang Dragon offering pearls, white parrots flying up and down “holding clean jars in the hand, moving through resisting branches of willow tree, obtaining natural nectar water, and (Guan Yin) meditating upright on a rock at Mt. Putuo, reciting, ‘*Om*’ according to the way of Goddess Tara located in the truly meaningful land”. This obviously demonstrates a practice of Tantric Buddhism incorporated as a form of Daoist Qigong by Sun Buer.

At the same time, the Chinese Wushu achieved new heights. Incorporating many ideas and practices from Buddhism, monks propagated and spread it all over. Especially after the 6th century, the Shaolin temple gradually gained prominence in the Wushu circle. So much so that the Wushu came to be inextricably associated with the Shaolin Temple. According to legends, the Shaolin Wushu was introduced by the Indian monk Bodhidharma who not only popularised the practice of meditation, but also compiled classics like ‘*Yi Jin Jing*’ (Tendon-muscle strengthening Exercise Classic) and ‘*Xi Sui Jing*’ (Tendon Transformation and Marrow Purification Exercise Classic) to improve the ‘*Qi*’ (internal energy/spirit). This formed the basis for martial art techniques of “Dharma boxing” as well as sword and stick fighting (indicating a fusion of Yoga and Kalaripayattu). These old and prevalent legends are however based on some historically incorrect facts. The most reliable records of Shaolin Wushu are found on the stone tablets erected by Li Shimin (599-649 CE) during the fourth year of Tang Wude (621 CE). This indicates not only existence of monks in the temple but also their contribution in spreading the Shaolin Wushu throughout the world. In order to further develop Shaolin Wushu, a Fuzhu monk (c. 10<sup>th</sup> century) invited many Wushu fighters and monks from all over the country during the early years of the Northern Song Dynasty (later half of 10th century). After intensive discussion and research in the Shaolin Temple, they created a new style of Wushu and some more techniques for self-cultivation and well-being techniques like “Ten Punches for the Golden Warrior”, “Life Prolonging Powers”, “Body Strengthening Methods”, etc. During the middle of 13th century, a Shaolin monk Jueyuan (c. 13th century) travelled far and wide in search for teachers who could be invited to the Temple for a joint study and research to bring innovations and further enrich the Shaolin Wushu martial art.

In addition to the Shaolin Wushu, the Sichuan Emei School of Wushu is also a part of the Buddhist kung

fu. It developed later than the Shaolin School. It is said to be founded by Chan Master (Dhyānācārya) Baiyun during the later part of the Southern Song Dynasty (late 13th century). Emei Wushu is similar to Shaolin Wushu. It is also an amalgamation of quintessential technique of self-cultivation and well being of both Buddhist and Daoist schools. It upholds the tradition of Chinese Wushu and has developed through constant innovations.

### 13<sup>th</sup>-20<sup>th</sup> century CE

During this period, the Daoist classics on self-cultivation and well being still cites the Buddhist theory of the "Four Noble Truth". For example, 'Xin Ming Gui Zhi' [Principles of Balanced Cultivation of Inner Nature and Vital Force] compiled by a senior student of Master Yin Zhenren (identities of both are still unknown) describes exercise methods based on "Five Elements" and simultaneously also discusses "Four Noble Truth" for peace and harmony.



'Daozang jinghua lu', the movable type edition on white paper dating from the Republican times in China

The Ming Dynasty Daoist Master Yuan Huang (1533 –1606 CE) in his book *Three Essentials for Well-Being* especially refers to Zen masters' theories of *Prāṇāyāma*. According to Zen masters, he writes, "Prāṇāyāma can be classified into four categories – cleansing breath, natural breathing, tortoise breathing, and holding the breath or embryonic breathing (referring to the pattern of breath in - hold the breath - breath out; breath in - breath out - hold the breath; breath in - hold the breath - breath in again - breath out; breath in - breath out - hold the breath - breath out again).

*Yi Jin Jing* (Tendon-muscle strengthening Exercise Classic), legendarily attributed to *Bodhidharma* is recognised as a complete work on self-cultivation and well-being. The style of available text however indicates its formulation much later during the aforesaid period from 13<sup>th</sup> to 20<sup>th</sup> century. In Daoguang reign period of Qing Dynasty (1821 –



Indian yoga teacher teaching Chinese students

1850), Mayi Zhen (c. 19<sup>th</sup> century) published it in a journal as two classics, *Yi Jin* and *Xi Sui*. He wrote in the preface mentioning that these two classics are about preaching *dharmā*. Though he has also procured 'Yi Jin Jing' and several other manuscripts, the content of the classics published in the journal is extremely profound and rich. By the end of the Qing Dynasty, Zhoushu Guan from Sichuan (late 19th century-early 20th century) on the basis of "Yi Jin Jing" again increased the potential of more techniques, and compiled the 'Zeng yan yi jin xi sui nei gong tushu (*Supplementary practical illustrative book to cultivate Tendon, cleanse spinal marrow, and inner strength*)'. In 1893 autumn, he came to know the master of Hui Temple in Ziyang, who presented him a six-volume set of 'Zeng yi yijin xisui neigong tushu (*Supplementary beneficial illustrative book to cultivate Tendon, cleanse spinal marrow, and inner strength*)'. Later Zhou Shuguan added further elaborations expanding it to 17 volumes, which greatly enriched the contents of the book.

Presently too, the impact of Indian Yoga in China is increasing. In 1940s, a Chinese student, Xu Fancheng (Xu Hu) went to India and learned Yoga. After returning to China, she introduced it



Indian female students learning Chinese martial arts

there and continuously practiced it for many years. By 1980s, more people in China had begun to take up the practice of Indian Yoga. Many of them pursued studies and research on Yoga and published illustrated books. Various programmes on television channels further promoted it. So much so that by 1990s, Yoga became a branded and fashionable physical exercise activity among the white-collar workers in China. There are now many Chinese people who go to India to study Yoga. Many Chinese cities have set up Yoga centres. Yoga classes have been included in the physical exercise curriculum. The Indian experts are invited to teach Yoga. Also, the Indian martial art form Kalaripayattu has also caught the attention of the Chinese people. Its popularity in south India and linkages with Indian Buddhism as well as with Shaolin Kung fu make it very attractive to Chinese people and media.

Similarly, there is now greater interest in Chinese martial arts and Qigong in India. Many young Indians passionately follow the Chinese “kung-fu” from movies and television. Since 1980s, Indian scholars too have begun to study Chinese Qigong and make its comparison with the Indian Yoga. In 1990s, with greater inflow of young Chinese, many Indian students are learning Taiji from them. With the inclusion of the Chinese martial arts as an event in the Asian Games and the Olympics, several Wushu Associations and training centres have emerged in many places in India. The old Wushu Associations like the ones in Uttar Pradesh (in India) and other provinces have now many regular events and activities as well as closer linkages with such associations in China.

## CONCEPT & TERMS

### QIGONG

It was a method invented by the ancient Chinese for physical and mental exercise. It had a long history, and Lao Tzu explained life’s position in the natural world and relations between life and nature at the



*Qianjin yaofang*

level of philosophy. *Yellow Emperor’s Inner Canon* had a whole set of theories about “Qi”, expounded relations between “Qi” and life, for example, relations between it and five viscera, blood vessels, main and collateral channels, etc. It also discussed relations between “Qi” and the natural world, for example, relations between it and heaven, earth, Yin, Yang, five elements and seasons, etc. The theory of health and longevity focussed on “Qi” had been established. A *Stained Mind* in *Chuang Tzu* mentioned, “exhaling the old and inhaling the new, climbing the trees like a bear and stretching like a bird,” for “those who do physical exercises, and wish to keep fit and aspire for a long life,” which showed that China had been the pioneer practising Qigong long ago. “Qi circulation promotion method carved on jade” in 4<sup>th</sup> century BCE reflected that China’s Qigong theory had been formed initially.

The development of Chinese Daoism promoted the development of Qigong under the stimulus of Buddhism between the 3<sup>rd</sup> century and 4<sup>th</sup> century, and the Daoist Qigong became the representative of Chinese Qigong. There were many famous works related to Qigong, including *Fairy Scripture*, *Scripture on Living Qi* and *Treatise on Ming Medicine* during this period. *Record of Moral Cultivation and Longevity* compiled by the Daoist and medical scientist Tao Hongjing (452-536 CE) quoted from the books including, *Fairy Scripture*, *Scripture on Living Qi* and *Treatise on Ming Medicine* summarised methods regulating Qi for treatment and longevity. China’s Qigong theory had been formed systematically.

After Buddhism was introduced into China, Daoist Qigong and Buddhist Zen (Yoga) borrowed and absorbed from each other, and China’s Qigong had been enriched and improved a lot. Sun Simiao (about 581-682 CE) of Tang Dynasty absorbed, “the way of Zen” of Buddhism into his work *Valuable Prescriptions for Emergencies: Cultivating Temperament & Methods for Regulating Qi. Ten Rules for Female Cultivation* written by the female Daoist Sun Bu’er (1119-1182) in the Northern Song Dynasty absorbed cultivation methods of Tantric Buddhism. *Scripture on Concentration and Observation of the Numinous Treasure from the Cavern Mystery* written by an



*Deep breathing exercise (imagining the four nodes of the body in spiritual yoga)*

unknown author emphasised, “Equal cultivation of meditation and wisdom,” which also came from Zen cultivation theory of Buddhism. *Three Elements for Health Preservation* written by Yuan Huang (1538 - 1606) in the Ming Dynasty quoted Zen theory of Buddhism as well. There are many such examples.

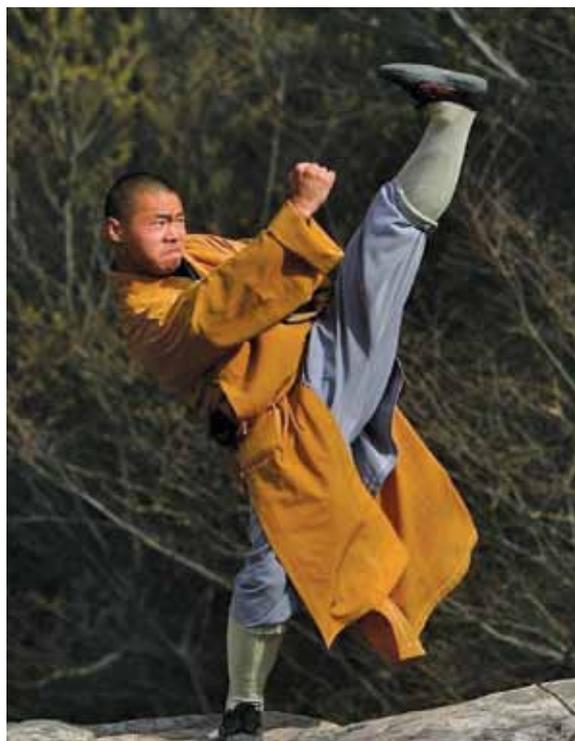
Chinese Qigong received little attention and was on the verge of extinction after 1949. People began to attach importance to Qigong in the 1980s, but some superstitious activities seized the chance to spread. As a way of health preservation, Qigong has been recognised by the academic circle, and there are specific magazines studying Qigong. Meanwhile, there are many similarities between Chinese Qigong and Indian Yoga, therefore, Chinese and Indian scholars attach importance to them, and conduct relevant studies.

(Xue Keqiao)

## WUSHU

It is a Chinese art of fist fight and gymnastics. It has a very long history. It covers fist position and skills requiring use of instruments. There are multiple schools including Buddhist martial arts, Daoist martial arts and folk martial arts, etc.

The largest characteristic of Chinese martial arts is combination with Qigong, and it pays attention to “internal exercise develops the flow of Qi and external exercise trains the bones and muscles,” which absorbs many Buddhist thoughts and practice methods. Buddhist martial arts had been popular among monks for a long time, especially after the



Shaolin martial arts



Wudang martial arts

6<sup>th</sup> century, martial monks in Shaolin Temple won their reputation in the circle of martial arts because of praise from Li Shimin (599-649 CE), and there is the saying that “Shaolin Kong fu ranks No.1 in the world.” As a representative of Chinese martial arts, it’s said that Shaolin Kongfu originated from the Indian monk Bodhidharma who came to China, and people indulged in talking about it, although it draws a false analogy. It is true that Bodhidharma propagated Zen, but later generations fabricated the saying that he created *Tendon Transformation Exercise* and *Marrow Purification Exercise*, and made Dharma fist position, swordsmanship and cudgel techniques. The system of Shaolin martial arts is the result of extensive collection by martial monks generation by generation, and the united creation of the national martial artists. Monk fu Ju (10<sup>th</sup> century CE) and Jue Yuan (13<sup>th</sup> century CE) once invited famous national martial artists to enrich Shaolin Kongfu successively, so that Shaolin martial arts were improved gradually, and secured the supreme place of martial arts after the 15<sup>th</sup> century CE. Shaolin Kong fu is divided into the southern and northern sects and five branches, and it has influences at home and abroad. For example, Japanese Kendo, karate and judo are related to Shaolin Kung fu. Besides Shaolin martial arts, Sichuan Emei Martial Arts Sect is subject to Buddhist martial arts. It’s said that Emei martial arts was founded in the 13<sup>th</sup> century. It integrated Buddhist and Daoist body building and health preservation essences, inherited Chinese tradition of martial arts, and was developed through continuous innovation.

Daoist martial arts are represented by Wudang Sect, and its Taiji Fist is the most famous. It’s said that the sect was founded by the Daoist Zhang Sanfeng (between second half of 11<sup>th</sup> century CE and first half of 12<sup>th</sup> century CE) and Taiji Fist position is based on Daoist Qigong, which absorbs Buddhist spirits, integrates strength and grace, slowness and fastness, and is the perfect measure for self-defense and body building. Through development and enrichment of fist masters for generations, Taiji Fist

has become one of China's quintessences and has influences across the world.

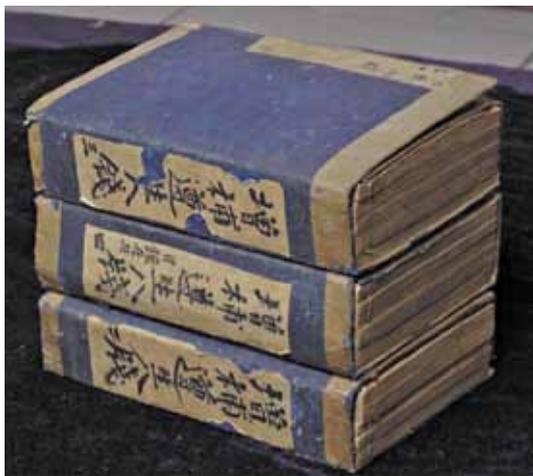
Because of wide propagation of films and TV, Indian teenagers know Chinese Kong fu well. Since Chinese martial arts was listed as one of the competition events in the Asian Games and the Olympic Games, India's physical training circle paid special attention to Chinese martial arts, adopted the ways such as employing Chinese coaches and learning in China to develop its own coaches and sportsmen and made excellent achievements in the competitions. Martial arts associations are established in some places of India, performance and competition activities are often held. For example, Martial Arts Association of Uttar Pradesh in India is a nearly-established body with many activities, and its chief visited China once.

On June 20, 2010, 12 Indian martial artistes took part in the "Indian Festival" held in China, and performed skills with Chinese martial masters on the same stage. Indian martial artists performed with the local martial arts named Kalaripayattu rather than Chinese martial arts, while Chinese martial masters performed Shaolin Kongfu, including drunken fist, eight trigrams boxing, two-finger Zen and cudgel play, etc. This was the first face-to-face exchange between Chinese and Indian martial arts systems and holds historical significance.

(Xue Keqiao)

## INDIAN-STYLE MASSAGE

Indian-style massage was a massage method introduced from India to China in ancient times. Volume XXVII of 'Valuable Prescriptions for Emergencies' written by Sun Simiao in the Tang Dynasty mentioned this method, and said that, "it was a Brahmin method". It was also collected in 'Seven Taoist Books in a Cabinet' compiled by Zhang Junfang (between late 10<sup>th</sup> century and mid-



Qing Daoguang, Buyue lou edition, 'Zun shou ba jian', a picture painted from a woodblock of a canonical text on preservation of life,

11<sup>th</sup> century) and 'Eight Treatises on the Nurturing of Life' written by Gao Lian (16<sup>th</sup> century) in the Ming Dynasty. The method has 18 sections totally, "First, the two hands splay and twist like washing hands." Second, "the two hands cross and turn towards the chest." Third, "the two hands cross and rub down the thighs, and the left is same as the right." Fourth, "the two hands overlap and rub down the thighs, then, turn the body slowly, and the left is same as the right." Fifth, "the hands look like pulling bow, and the left is same as the right." Sixth, "the two hands make fists and move forward, and the left is same as the right." Seventh, "the body moves like beating stones, and the left is same as the right." Eighth, "fists suspend, and open the chest, and the left is same as the right." Ninth, "sit with legs crossed and inclines like toppling mountains, and the left is same as the right." Tenth, "the two hands lace behind the head and toss and turn on the thighs, and it is the method of moving head." Eleventh, "put the two hands on ground, stoop in a twisting posture and raise for three times." Twelfth, "the two hands pound the back, and the left is same as the right." Thirteenth, "sit with legs crossed and stretch one leg with the other drawing forward." Fourteenth, "put the two hands on the ground and looks back, it is a method of tiger view, and the left is same as the right." Fifteenth, "stand on the ground and twist the body for three times." Sixteenth, "cross the two hands and step the feet on the hands, and the left is same as the right." Seventeenth, "stand up, step forward and back with feet, and the left is same as the right." Eighteenth, "sit with legs crossed, stretch the feet, use the hands to draw the feet on the knees, and uses a hand to massage it." A half of actions of this method are subject to massage, and another half of actions are subject to health gymnastics. This was the early method of massage in China, which had important influence on the development of massage in later generations.

(Xue Keqiao)

## YOGA

As one of the major philosophical schools of Brahmanism, Yoga has a long history in India, and can trace its roots back to the early civilisations in the Indian subcontinent. Some of the most ancient Indian literatures contain information on the practice of Yoga. It came into its own and became an independent school of philosophy around the mid-2nd century BCE. The theories and ways of practice of Yoga have long been a subject of wide interest among all Indian schools of thought. As a highly influential school of philosophy in India, it spread to China along with Buddhism.

### Historical Evolution and Foundational Text

The word "Yoga" comes from Sanskrit and originally means "union" or "conjunction" and by



A seal of the male deity of yoga, dating back to 3000 BCE, now preserved at the national museum of Karachi, Pakistan

extension, “conformity with the mento-emotional energy”. As a religious practice, Yoga school took its rudimentary form as early as the period of the Indus Valley civilisation. At two representative Indus ruins, Mohenjo-daro (Mound of the Dead) and Harappa, thousands of small seals have been unearthed which were mainly used at the time as clan emblems, lucky charms, or identity indicators. A few of them even reflect the religious beliefs practised then. Some show deities seated in a posture consistent with the popular Yoga posture we are familiar with today. Therefore, it can be established that the practice of Yoga originated from the period of the Indus Valley civilisations, ie 2500 BCE.

Such ancient Indian classics as the *Upanishads*, *Arthashastra* and the Sanskrit epic *Mahabharata* all contained references or information about Yoga. Its ways of practice have long been adopted by many other Indian schools of philosophy. However, religious practices of Yoga were concluded and summarised, then it became an independent religious and philosophical school with systematic theories of its own at a much later date.

It is generally acknowledged that Patanjali was the creator of Yoga, and the school’s earliest foundation text is the *Yoga-sūtra* by Patanjali. Containing additional parts incorporated later, the



Indian Yoga

extant version of the sutra was compiled between 300-500 CE. There was an Indian grammarian active around 150 BCE who was also named Patanjali. If this grammarian and author of *Yoga-sūtra* were the same person, then we can establish with certainty that the early version of the sutra first appeared around 2<sup>nd</sup> century BCE.

After the ‘*Yoga-sūtra*’, classic texts of the Yoga school mainly consists of commentaries on the sutra, including the ‘*Yoga-sūtra-bhasya*’ by Vyasa (6<sup>th</sup> century AD), the “*Tattva-vaisharabi*” (commentaries on ‘*Yoga-sūtra-bhasya*’) by Vacaspati Misra (around 9<sup>th</sup> century AD), the ‘*Rajamartanda*’ by Bhoja (11<sup>th</sup> century AD), and the ‘*Yoga-varttika*’ (commentaries on ‘*Yoga-sūtra-bhasya*’) and ‘*Yoga-sara-samgraha*’ (direct exposition on the theory of this school) by Vijnana-bhiksu (16<sup>th</sup> century CE).

Following the appearance of the *Yoga-sūtra* and commentaries thereon, the Yoga school saw its influence steadily growing. Some new Yoga classics such as the New Upanishads also emerged which mainly dwell upon the relationship between deity, soul and body. In addition, the theories and ways of practice of Yoga were also assimilated and improved upon by many other Indian schools of thought. Except for the Lokayata School, all major schools of philosophy popular in ancient India have Yoga elements of their own.

The Yoga elements inherent in the various Indian schools of thought partly derive from the ancient Indian Yoga traditions, and partly from the Yoga school. Each school was generally influenced by both aspects. The Yoga school organised and improved the traditional Yoga practices and theories, which helped promote the formation of religious practice theories of many Indian religious and philosophical schools that arose still later.

The theories and ways of practising Yoga exerted an influence on both Brahminism (orthodox school) and Buddhism (non-orthodox school).

The Vedānta School of the Brahminism absorbed a lot of Yoga elements. Many *Vedānta* thinkers borrowed extensively from Yoga practices, and considered the “imported” Yoga elements highly instrumental in helping them grasp the Brahmin.

The Yoga philosophical system is closely allied with the Samkhya school. There was no concept of creator-deity in the early-day Samkhya school, but over time, due to the influence of the Yoga school, the later-day Samkhya school started to accept the concept of creator-deity in its philosophical system.

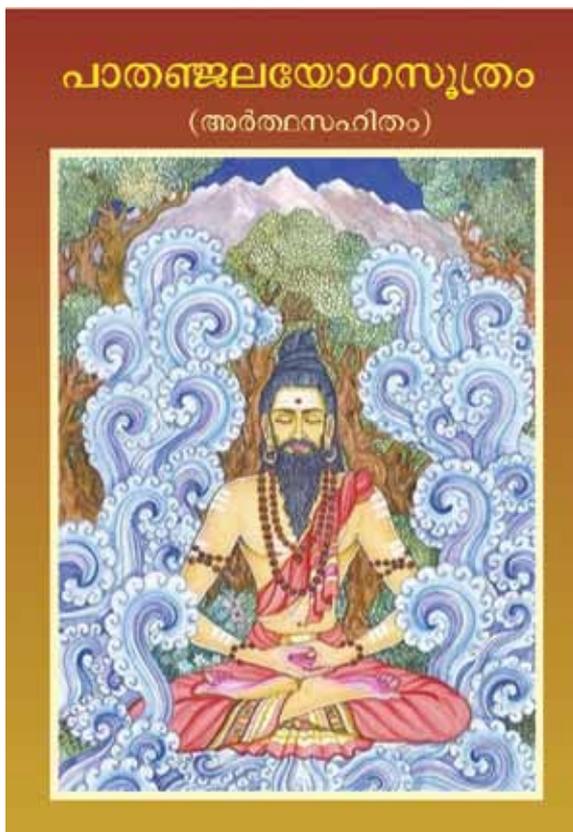
The literature of the Vaiśeṣika school and the *Nyāya* school also contains elements of Yoga practices. Although the said two schools never addressed these Yoga elements as their main subject of interest, they mentioned them frequently in discussing their



Meditation in Yoga

own epistemological concepts or principles. An important practice of Buddhism, meditation owes its origin to the ancient Yoga practices. After the Yoga school emerged, *Mahayana* Buddhism was also heavily influenced by the school.

In addition to influencing other schools of thought, the Yoga school was also influenced by other philosophical schools and absorbed some of their ideas and theories. Buddhism, for instance, has been a huge source of influence. The fourth chapter of the *Yoga-sūtra* was widely deemed to be added later, in which a lot of Buddhist elements were adopted. Therefore, it can be claimed that the Yoga school and Buddhism have exerted mutual influence upon each other throughout the course of their development.



Yoga in Malayalam text

The influence of the theories and practices of Yoga school still lingered strongly in contemporary Indian society. Many contemporary Indian thinkers or philosophers advocated, to varying extents, the practice of Yoga, including Dayananda Saraswati (1824-1883), Swami Vivekananda (1863-1902), and Aurobindo Ghose (1872-1950).

It must be pointed out that the concept of “Yoga” in contemporary India had differed greatly from the ancient concept of “Yoga”. For instance, the “Yoga” mentioned by Svāmi Vivekānanda actually refers to all major aspects of his teachings, including religious beliefs, ethics, and philosophical doctrines. Aurobindo Ghose also incorporated some new connotations into the traditional concept of “Yoga” by propounding such concepts as “The Life Divine” and “Integral Yoga”, all of which were never mentioned or discussed in ancient Yoga literature such as *Yoga-sūtra*. So it’s fair to say that the Yoga theories had undergone significant new developments in later years.

The ancient Yoga school also exerted important influence on Neo-Platonism in the west and religions in Iran, China, and Japan which further extended to still other parts of the world in contemporary times. For instance, there are now many Yoga research centres in Europe and the United States of America, with Yoga’s positive role in the field of general healthcare and fitness also gaining increasing attention.

### Theory and Practice of Yoga

According to *Yoga-sūtra* and most commentaries thereon, the theoretical system of the Yoga school primarily comprised the following concepts: mind activities; *Samadhi*; seer and the seen; eight limbs; and siddhis.

### Mind Activities (“vrttayah”)

The *Yoga-sūtra* defines Yoga as “the mastery of the activities of the mind-field,” positing that there are five mind activities: correct perception; incorrect perception; imagination; sleep; and memory.

Correct perception means accurate, truthful general information in daily life, and may be acquired by *partyaksa*, *anumana* and *agama* directly.

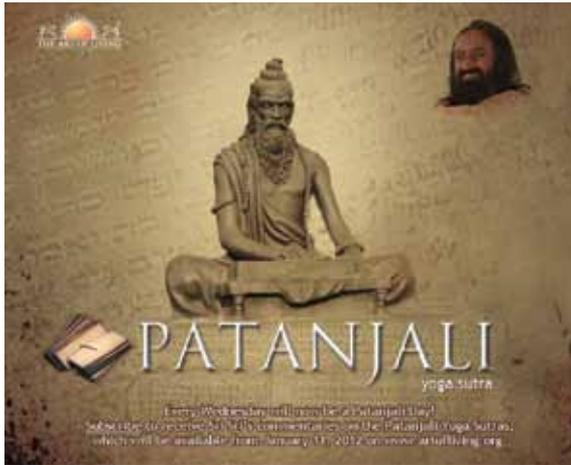
Incorrect perception is based on false information and on perception of what is not the true form.

Imagination is verbal information which can distinguish or divide things, and is followed by concepts which are devoid of reality;

Sleep is the mind-consciousness mode which is supported by the absence of objective awareness.

Memory is the retained impression of experienced objects.

According to the definition of “Yoga” contained in the *Yoga-sūtra*, “Yoga” is concerned with attaining a



English edition of Patanjali Yoga

state of tranquil abiding (*Samadhi*) free of external influences, because the five mind activities are actually the product of external influences (“Xiang”). Both correct perception and incorrect perception are reflection of external objects and manifestation of people’s consciousness with regard to their interaction with the external world. The “correct perception” mentioned here refers to a mind activity that correctly reflects the worldly characteristics of external objects, while the “incorrect perception” is a mind activity that incorrectly reflects the worldly characteristics of external objects. “Imagination” is a mind activity that arises out of differentiating external objects; “sleep” is a mind activity that is actually spawned from sleepers’ interaction with external objects when he or she is awake; and “memory” is also a mind activity that stems from external objects, since it is mainly a product of recollection of external objects. All-in-all, these five mind activities cannot exist apart from external objects and what external objects manifest is mainly of an insubstantial, illusive nature, which can only harass and disturb. In the opinion of yogis, only by isolating oneself from the influences of illusive, unreal external objects can one truly attain a state of physical and mental tranquility.

Although among the five activities there are both correct and incorrect ones, the Yoga school held that they all posed hindrances to the attainment of the highest state of wisdom, and therefore should be suppressed, or put specifically, “eliminated” through long periods of “practice” and “abandonment of desires”. “Practice” means to make continuous efforts to achieve mental tranquility which requires the deepest absorption and great exertions to fend off the external influences; and “abandonment of desires” refers to the efforts to abandon the pursuit of external things, namely to get rid of worldly pleasures and special, transcendental pleasures (such as heavenly pleasures). Through “practice”

and “abandonment of desires” one can finally attain the blessed state of “Samadhi”.

### Samadhi

The “samadhi” concept adopted by the Yoga school means the focus of the mind on a single object through calming and/or increasing mental activities, also sometimes referred to as “Samāpatti” in *Yoga-sūtra*.

The *Yoga-sūtra* divides “samadhi” into two types: “Savikalpa Samadhi” and “Nirvikalpa Samadhi”.

Savikalpa Samadhi: A state of consciousness in which one knows one’s own consciousness but remains in a subject-object relationship with the world.

Nirvikalpa Samadhi: The highest, transcendent state of consciousness in which there is selflessness, no-mind, non-duality, and the subject-object relationship momentarily disappears. It is the highest, samadhi-state of non-dual union with one’s own consciousness.

The *Yoga-sūtra* also discusses the means to attaining “Nirvikalpa Samadhi”. The author held that one must rely on confidence, stamina, introspective memory, concentration force and profound insight to reach this blessed state. In addition, “Nirvikalpa Samadhi” can also be achieved by the method of profound religious meditation upon the Supreme Lord. The Supreme Lord is that special person who is not affected by troubles, actions, developments or by subconscious motivations. “Of Him, the sacred syllable āum (Om) is the designation. That sound is repeated, murmured constantly for realising its meaning. As a result there is inwardness of the sense consciousness and the disappearance of obstacles to progress.” These obstacles are disease, idleness, doubt, inattentiveness, lack of energy and prone to sensuality, mistaken views, not being able to maintain the progress attained, unsteadiness in progression, scattered mental and emotional energy. Distress, depression, nervousness and laboured breathing are the symptoms of a distracted state of mind. For the removal of obstacles, there should be the practice of a standard method used in the pursuit of the reality (*tattva*). The abstract meditation resulting from the serenity of the mento-emotional energy comes about by friendliness, compassion, cheerfulness and non-responsiveness to happiness, distress, virtue and vice, or by regulating the exhalation and inhalation, or by fixing the mento-emotional energy on someone who is without craving; or by conduct *Dhyana* (meditation) on any random object.

When called “samāpatti”, “samadhi” can be divided into four categories: “savitarkā-samāpatti”, “nirvitarka-samāpatti”, “savicāra-samāpatti” and “nirvicāra-samāpatti”, which, in their respective order, represent a progressive process.

“Savitarkā-samāpatti” is when the unity, word, purpose, knowledge and imagination completely mix.

“Nirvitarka-samāpatti” is when the memory is completely purified and the essential inquiring nature disappears.

“Savicāra-samāpatti” and “nirvicāra-samāpatti” depends on the yogi’s interest in particular subtle phenomena, approaching to reality of an object.

Though by progressing through the four samāpattis mentioned above, the yogi can achieve a fairly high level of dhyana, the Yoga school maintained that these four samāpattis are “seeded Samadhi”, meaning that although the yogi has gradually expunged those distractions or impressions, he or she has not yet completely eliminated the lingering latent force (seed) resulting from his or her past karmas. If he or she can go one step further and eliminate, or at least effectively suppress the latent force inherent in the “seeded Samadhi”, the blessed state of “seedless Samadhi” may finally be achieved.

The Yoga School held that the dynamic kriyā Yoga practices which form a union with the soul are: austerity, spiritual reading, and complete obedience to the Master. “Austerity” is an act to purify one’s mind; “spiritual reading” refers to the reciting of pure words (such as Om) again and again; and “complete obedience to the Master” means to dedicate everything to the Supreme Lord.

The *Yoga-sūtra* specifies five hindrances: the darkness of unwisdom, self-assertion, lust, hate and attachment. The darkness of ignorance is the field of the others. It is exhibited when what is temporary, impure, distressful and mundane, is identified as being eternal, pure, joyful and spiritual respectively. Self-assertion comes from thinking of the Seer and the instrument of vision as forming one self. Lust is the result from the sense of enjoyment. Hate results from the sense of pain. Attachment is the desire towards life, even in the wise, carried forward by its own energy.

The Yoga school maintained that asaya (latent force) produced by one’s behaviour was rooted in klesa. From this root grows and ripens the fruits of birth, of life-span, of all that is tasted in life. As long as people remain in this state, they cannot escape from sorrow and pain.

### Seer and the Seen

The Yoga School held that sorrow is an integral part of reincarnation, and therefore, to discuss the reason for reincarnation is to discuss the reason for the generation of sorrow, which concerns the basic philosophical theories held by the Yoga school. The school maintained that fruits of rejoicing or affliction are sprung from holy or unholy works done in the past during the process of human survival.

Changes belong to affliction and reincarnation is a process of change with a lot of differential things, therefore, all differential things belong to affliction. In the opinion of Yoga school, the generation of reincarnation is related to the two entities. The *Yoga-sūtra* states that, “The cause of what is to be warded off, is the absorption of the Seer in the Seen.” And the “seer” and “the seen” here refer to the *prakriti* and *purusha* directly relating to reincarnation, respectively.

It is widely acknowledged that the Yoga school borrowed extensively from the Samkhya school, which held that reincarnation results from the combination of *prakriti* and *purusha*. In the philosophical system of the Yoga school, the two entities are called “the seer” and “the seen”, respectively. Both schools believed that “purusha” is a spiritual or positive entity, while *prakriti* is a material or negative entity. When *purusha* affects *prakriti*, the two will combine, generating all things or all kinds of life phenomena and giving rise to reincarnation. During this process, *purusha* can be called “the seer”, while *prakriti* may be referred to as “the seen”.

The Yoga school believed that the “Seer” is pure vision; and “the seen” have manifestation, action, inertia as their property. They are formed by the elements and the sense-powers. They make for experience and for liberation. The very essence of things seen is that they exist for the Seer.

The school held that the cause for association of the Seer with things seen is the darkness of unwisdom. If the darkness of unwisdom were eliminated, the combination could not exist. In order to eliminate the darkness of unwisdom and make the Seer get rid of the Seen, we must obtain the help of discrimination (*viveka-khyati*). One significant commentary on the *Yoga-sūtra* by Vyasa states that “viveka-khyati is a perception of the different nature of *prakriti* and *purusha*”. As soon as the differences between the seer and the seen can be perceived, the combination of the two will come to an end, terminating reincarnation, thereby allowing people to escape sorrow and pain. Therefore, it is of vital importance to acquire “viveka-khyati”, according to the philosophies of the Samkhya school and the Yoga school, the latter of which claimed that to acquire the “viveka-khyati” one will need to rely on a particular set of Yoga practices, ie The Eight Limbs of Yoga.

*The Eight Limbs of Yoga* form the structural framework for Yoga practice. They are: the Commandments, the Rules, right Poise, right Control of the life-force, Withdrawal, Attention, Meditation and Contemplation.

There are Five Commandments that must be obeyed by the yogi: non-injury, truthfulness,

abstaining from stealing, from impurity and from covetousness.

The “rules”, or “fixed observances” include: cleanliness, contentment, austerity, study, and persevering devotion to God. From purity follows a withdrawal from enchantment over one's own body as well as a cessation of desire for physical contact with others. Supreme happiness is gained via contentment. Impurities can be removed and special powers can be received in the body through austerity. By studying and reading, we can communicate with the Lord. *Samadhi* can be realised by the persevering devotion to God.

Right poise must be firm and without strain. Right poise is to be gained by steady and temperate effort, and by setting the heart upon the everlasting. The fruit of right poise is the strength to resist the shocks of infatuation or sorrow.

There follows the right guidance of the life-currents, the control of the incoming and outgoing breath. It is regulated according to place, time and number. Energy-control which goes beyond the sphere of external and internal is also vital.

*Pratyahara* refers to the withdrawal of the five senses from external objects, so as to prevent the mind from getting distracted by the external world.

*Dharana* is the fixing of the mind in a single spot (any chosen object).

*Dhyana* is a progression of *dharana*, i.e. sustained concentration on the meditated object.

*Samadhi* is the highest state of wisdom for Yogi practitioners, wherein only the “object” shines forth in the mind, with the consciousness and the object become fused together; even self-awareness disappears in the state of *samadhi*.

The Yoga school called the first five levels “external aids to Yoga” (*bahiranga sadhana*), and the last three “internal aids to Yoga” (*antaranga sadhana*). The external aids to Yoga, aka *bahiranga sadhana*, focus on moral, ethical and physical disciplines; and the internal aids to Yoga, aka *antaranga sadhana* (Raja Yoga), focus on spiritual practices.

The Yoga school attached great importance to the internal aids to Yoga (*antaranga sadhana*), believing them to be “more interior” than the other five. The three levels of the *antaranga sadhana* are also called *samyama*, by acquiring which one can finally reach an enlightened state.

### Siddhis

The Yoga school held that certain types of miraculous force can be obtained through *samyama*. This kind of miraculous force is in essence a supernormal power, aka *siddhis*. The force differs depending on the specific objects of *samyama*. The *Yoga-sūtra* mentioned many types of *siddhis*, which refer primarily to certain

knowledge or abilities normal people could rarely acquire. For instance, through *samyama* on one's body, one can become invisible; via *samyama* on differences between speeches and objects, one can understand animals' sounds; through *samyama* on perception, one can read minds; through *samyama* on behaviours and consequences thereof, one can gain valuable insights into death; via *samyama* on the latent force, one can acquire knowledge about his or her former life; and through *samyama* on animals, the sun, the moon, the stars, body organs and functions thereof, etc., one can accordingly obtain a wealth of supernatural knowledge and miraculous ability. In addition, one may also acquire the *viveka-khyati* to distinguish between *sattva* (*prakriti*) and *purusa* (*purusha*). Once the yogis achieve this particular *viveka-khyati*, he can gain a mastery over all existences and infinite knowledge. If yogi went further and got rid of “*viveka-khyati*”, he could destroy the seeds of evil and enter into an absolute independent state. In this state, *sattva* (*prakriti*) and *purusa* (*purusha*) have the same nature of cleanliness. Both of them exist independently without combination. Thus, there is no basic condition for reincarnation, which makes elimination of suffering possible. This is a state pursued by the Samkhya school and the Yoga school.

The *Yoga-sūtra* also discussed the means to achieving “*siddhis*”, claiming that there are five sources where it derives: firstly, people are born with it; those who are born with *siddhis* must have practised Yoga in their past lives; secondly, people acquired it with the help of medicine or herbs; thirdly, people can achieve it through spells or incantations; fourthly, people can acquire it through austerities; and fifthly, people can acquire it via the *samadhi*, ie threefold power of Attention, Meditation and Contemplation.

Among the five sources mentioned above, the Yoga school put the greatest emphasis on the fifth one. It maintained that by achieving *siddhis* through *samadhi*, the yogi never left behind any *asaya* (latent force or momentum), but only a *karma* that is “neither white nor black,” which is similar to “*avipāka-karma*” in Buddhism. According to the *Yoga-sūtra* and other relevant literature, if the yogi can perceive the difference between the seer and the seen, and acquire the *viveka-khyati*, and rid themselves of fixation, *karma*, sorrow and dirtiness, he may finally achieve the *samadhi* of the “*dharma-meghah-s.*” type, in which the “seeds” will be destroyed, enabling one to break out of reincarnation cycles, escape pain and get delivered.

**Influence in China:** The Yoga school made some improvements and also some systematisation efforts

on the ancient Indian Yoga practices, which had exerted a noticeable influence on many popular schools of religious philosophy in ancient India. For instance, Buddhism absorbed a lot of elements from the school. Therefore, when Buddhism spread to China, the theories and ways of practice of the Yoga school were also brought to China, and went on to make a noteworthy impact in the country.

The Yoga school emphasised the suppression of the modifications of the mind, which bears considerable similarity to the Buddhist meditation. Chinese Zen emphasised that meditation shall be separated from appearance externally and mind shall not be influenced internally. In fact, this is the modifications of the mind required by the Yoga school and generated from the suppression on influence by external unreal things. Besides, such concepts as the eight limbs, samadhi and siddhis advocated by the Yoga school also exist in Indian and Chinese Buddhism in varying forms. The Buddhist essential Threefold Training in discipline, meditation and wisdom also overlaps to a large extent with relevant practices of the Yoga school. The first two of the eight limbs of Yoga school prescribe rules similar to those contained in Buddhist precepts. The state of "samadhi" pursued by the Yoga school is also close to the Buddhist Dhyāna. The highest wisdom or truth sought by the school is also highly similar to the Buddhist "wisdom". Many such Yoga elements were mixed with relevant Buddhist concepts and enjoyed wide popularity in ancient China.

The classic texts and theories of the Yoga school have also received widespread scholarly attention in modern China. The *Yoga-sūtra* has been translated into Chinese, with the theories of the school being extensively studied by Chinese scholars. A large number of research papers are being published every year on the *Yoga-sūtra* or Yoga theories. There are also many Chinese books that specifically deal with the Yoga school. Some Chinese universities also offer Indian philosophy or religion courses that contain information on the Yoga school. Some Masters' or PhD candidates in relevant Chinese universities or research institutions also chose Yoga theories as their thesis or dissertation topic. Besides, in some professional conferences or symposiums held in China, the theories of the school or papers published on the school were also discussed with great interest.

Among the Chinese, Yoga elements are adopted primarily with the purpose of boosting physical wellness, with the practice of Yoga becoming increasingly popular in the country. Throughout China, Yoga training programmes or classes are offered to dedicated and enthusiastic fans.

(Xue Keqiao)

## KALARIPAYATTU

Kalaripayattu is a kind of Indian martial arts. "Kalaripayattu" means site fighting training. The meaning of "Kalari" is a training site. It is mainly popular in the state of Kerala and some regions of Tamil Nadu. It has a long history, and it's predicted that it had a history of 3,000 years or 2,000 years, which didn't have reliable bases. Its theoretical source can be traced back to Yajur Veda. People thought that its founder was Parasurama, who was one of the incarnations of Vishnu, and they worshiped the magic figure as the founder. It's thought that ancient people understood secrets of integration of motion, quietness and combination of vigour & suppleness from motion characteristics of fierce animals such as lion, tiger, elephant, bear and python, and created Kalaripayattu. The more reliable saying was that Kalaripayattu was formed in the north of present day Kerala State between the 9<sup>th</sup> century and 12<sup>th</sup> century. There were many small kingdoms in the southwest coast of India involved in frequent wars and battles at that time, and people conducted Kalaripayattu training out of need for warfare and defense. It had become a



India's Kalaripayattu



Indian Kalaripayattu performance



*On the occasion of the celebration of Indian festival in China at Henan in China in June 2010, the performance of Indian and Chinese martial arts performers*

part of their social life gradually, and it was the compulsory subject for soldiers. Young boys and girls can enter Kalari to learn skills when they are eight-years-old, and people took pride in training and participating. Kalaripayattu developed quickly, and many Kalaris were established in cities and rural areas. Kalaris were closed during the reign of the British East India Company in the 18th century in order to avoid revolt of the masses. Therefore, Kalaripayattu training stopped and was on the verge of extinction. Some martial masters opened Kalaris from place to place in order to revive Kalaripayattu and adopted disciples widely in the late 19th century, so the tradition of Kalaripayattu was restored. At present, over 120 Kalaris are established in Kerala, and each Kalari has about 30 members. Its training purpose have changed from the former preparation for war to body building and development of a brave and tenacious spirit and will of teenagers. Its training is usually divided into three stages: the first stage aims at physical fitness training, and focuses on developing students' endurance, explosive power, flexibility and agility; the second stage targets at training wood instruments and developing students' skill in using these instruments including cudgels to fight; the third stage orients at training metal instruments and developing students skills to use weapons including daggles, axes and spears to fight. Generally speaking, it takes eight to 10 years to grasp the whole set of skills, a guru needs not only the skills and an excellent character, but also the skills to treat surgical injuries.

There are many similarities between Kalaripayattu and Chinese martial art. For example, training attaches importance to students' martial virtues, and developing integrity, and proposes a calm mood and combines vigour and suppleness during training; skill trainings include unarmed fight and use of instrument, etc. China's Shaolin martial arts regarded Bodhidharma as the founder, who was

from South India, and Chinese common people had a natural sense of identity towards Kalaripayattu. Kalaripayattu was introduced through newspapers and television in the 1980s, in China. Twelve Indian Kalaripayattu masters participated in the "Indian Festival" held in China, and performed with Chinese martial masters on June 20, 2010. This was the first face-to-face exchange between Chinese and Indian martial arts systems, which holds historical significance.

*(Xue Keqiao)*

Suggestion on illustration: Select two illustrations from Contest of Martial Arts between Chinese and Indian Kongfu Masters in Shaolin Temple on Song Mountain reported by dahe.cn on June 21, 2010.

*(Xue Keqiao)*

## WORKS

### TENDON-STRENGTHENING SUTRA

Tendon Transformation Exercise was an ancient Chinese work about body building. Its exercise skills are a set of complementing hygienic gymnastics and have great influences in China. It is said that it was propagated by Bodhidharma from Indian, but there was no basis, and it's quite possible to be written in the name of Bodhidharma



*Twelve ways of tendon strengthening sutra*

in the 12<sup>th</sup> or 13<sup>th</sup> century. Many versions of *Tendon Transformation Exercise* were handed down, among which, the book obtained from Shaolin Temple during the reign of Xianfeng Period in the Qing Dynasty (1851-1861) had 12 gestures with verses, which expounded the main points and integrated Buddhist and Daoist contents. During the reign of Daoguang Period in the Qing Dynasty (1821-1850), Ma Yizhen (19<sup>th</sup> century) bought several versions of transcripts of *Tendon Transformation Exercise* from the market, and then proofread and printed the two scriptures including *Tendon Transformation* and *Marrow Purification*. The book proofread and printed by him was divided into 21 parts, including

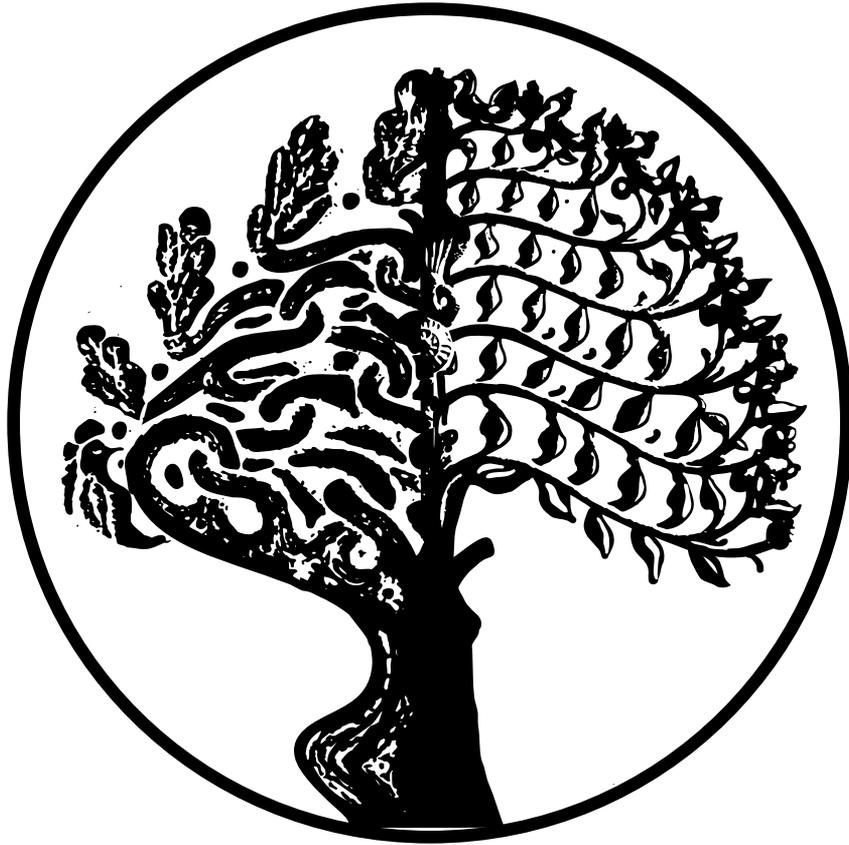


*Yijin jing, Bodhidharma facing the wall*

an overall review, treatise on inner strength, method for collecting solar and lunar essences, method for taking medicine, method for practising skills, eight trigrams boxing, and so on. In the late Qing Dynasty (late 19 century and early 20<sup>th</sup> century), Zhou Shuguan added more gestures on the basis of *Tendon Transformation Exercise*, and compiled *Illustrated Explanations on Inner Practices Developing Tendon Transformation and Tendon Transformation*,

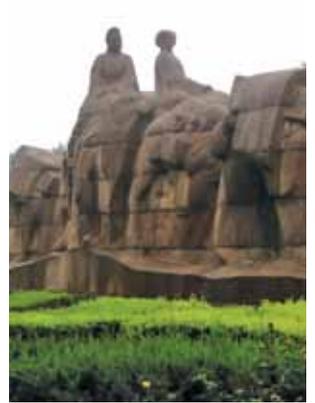
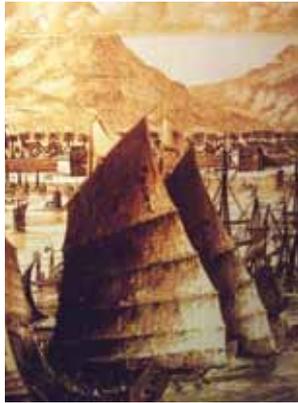
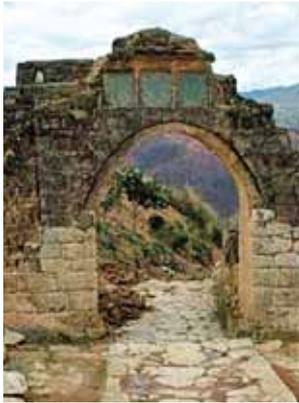
which was divided into seventeen volumes: volume I expounded the two scriptures of *Tendon Transformation and Marrow Purification*; volume II deduced *Illustrated Explanations on Inner Practices of Tendon Transformation and Marrow Purification*; volume III was *Illustrated Explanations on Main Body*; volume IV was *Illustrated Explanations on Side Body*; volume V was *Illustrated Explanations on Half Body*; volume VI was *Illustrated Explanations on Bending Body*; volume VII was *Illustrated Explanations on Turning Body Back*; volume VIII was *Illustrated Explanations on Twisting Body*; volume IX was *Illustrated Explanations on Inverting Body*; volume X was *Illustrated Explanations on Turning Body Over*; volume XI was *Illustrated Explanations on Walking*; volume XII was *Illustrated Explanations on Sitting*; volume XIII was *Illustrated Explanations on Hold Person*; volume XIV was *Illustrated Explanations on Lying*; volume XV was *Illustrated Explanations on Benefiting Tendon Transformation and Intensifying Courage*; volume XVI was *Collection of Branches of Tendon Transformation and Marrow Purification*; and volume XVII was *Integration of Outer Practices of Tendon Transformation and Marrow Purification*.

(Xue Keqiao)



# X

## COMMUNICATION LINKS AND SITES OF INTERACTION





## COMMUNICATIONS LINKS AND SITES OF INTERACTIONS



# COMMUNICATION LINKS AND SITES OF INTERACTION

## OVERVIEW

### Before the Common Era (BCE)

It is generally accepted that there were three main routes of contact between India and China during the centuries Before the Common Era. These were the overland route through the Western Region, the southern maritime route and the Yunnan-Burma route. It is now believed that the Yunnan-Burma route and the southern sea route were the earliest channels of communication between India and China.

**The Yunnan-Burma (Dian-Mian) Route:** During the 1950s and 1960s, Chinese archaeologists carried out several rounds of excavation at Shizhai mountain, Jinning, in Yunnan Province. Among several ancient tombs dating back to the Warring States Period (5<sup>th</sup> century-3<sup>rd</sup> century BCE), they discovered large quantities of sea shells or cowries. This was the contemporary currency used for trade between Yunnan (Dian guo) and India as well as other Southeast Asian countries. Scholars agree that as late as the end of the 4<sup>th</sup> century BCE, a route linking the southwest of China with India had already been opened up. During the 1980s, the archaeological excavations at the Sanxing mounds at Guanghan in Sichuan Province proved to be even more astonishing. Most of the cowrie shells were products from the Bay of Bengal that were more than 3,400 years old. This illustrates the fact that during those times, direct and non-direct trade between India and Sichuan existed.

According to written records as well, the Yunnan-Burma route was the earliest passageway between India and China. According to records preserved in the *Dawan Liezhuan* and the *Xinanyi Liezhuan* of the *Shiji* (the *Historical Record* of Sima Qian), during the first year of the reign period of the Han Emperor Wudi (140-135 BCE), an envoy named Zhang Qian was sent to the western regions under imperial orders and it was only after 13 years that he returned to his country. It was in Bactriana (an area in present-day Afghanistan bordering Iran) that he spotted pieces of cloth and bamboo cane, all of which were products of Sichuan in China. The local people told him that these were products that had been brought there from India. During those times, there were merchants from Sichuan who came to India via Yunnan to



*The Burma -Yunnan Baoshan Kiosk/ Water Village*

sell their commodities. Zhang Qian knew that this Yunnan-Burma passageway was far shorter than the route through the western regions. Therefore, on returning to his country, Zhang Qian reported this to the Han emperor Wudi (140-87 BCE). Moreover, he proposed to send people to explore this particular route, as this would facilitate contact with India, and through India it would be possible to establish contact with Bactriana. Consequently, Han Wudi sent Wang Ranyü, Lü Yueren and others to explore the passageway to the southwest of China. However, the entire group of 40 people who were dispatched, found their way blocked near Kunming and hence could not make their way to India. From this it can be surmised that even before Zhang Qian had explored the route through the western regions, the Yunnan-Burma route was already in existence. Trade had already started long before, following the Sichuan-Yunnan-Burma-India route. Although, Han Wudi did not succeed in exploring this route, it is clear that it was in use.

**The southern sea route:** During the early 1980s, Chinese archaeologists discovered a piece of plain cotton cloth amid ancient coffins in the Wuyi mountain region of Fujian. Its warp reveals that it has had a history of over 3,000 years. During that time and even over 10 centuries later, China did not itself produce cotton or cotton cloth. The main region of cotton production was India. Therefore it is highly probable that this piece of cloth was brought in from India. If this deduction is correct, then it certainly must have been along the sea route that Indian cotton cloth travelled up to Fujian as early as the 10<sup>th</sup>

century BCE. The *Hanshu Dilizhi* describes a certain maritime route between Guangxi and Huangzhi guo (present-day Kanchipuram in southern India) and the time required to ply between the two. If there had not already been considerable maritime contacts between the two, there could certainly not have been such a precise, accurate description of a sea route and the time taken to travel along it. In addition, -it says that “Huangzhi guo” had folk customs similar to Zhuya. It claimed that it was vast in territorial expanse, had a large population and had many “foreign spirits”. Zhuya is the present-day Hainan island of China. From this it can be inferred that around the 2<sup>nd</sup> century BCE, China and southern India were already in contact with each other through the sea route. Han dynasty emissaries went to Kanchipuram while envoys and merchants from Kanchipuram came to China. In those times, the Han envoys did not travel by their own ships but would have had to board foreign merchant ships. The journey was extremely perilous but at the same time could be very profitable as well. The journey to and fro required a minimum of two years.

**The route through the Western Regions:** When Zhang Qian received orders from the Han emperor Wudi to travel to the western regions, his mission was to persuade the Dayuezhi (Tokharians) to join hands with the Han dynasty and mount a joint attack on the Xiongnu tribes that were in conflict with the Han. Exploration of a new route, which would open up the way to the western regions, was only a by-product of Zhang Qian’s diplomatic mission. In fact, even before Zhang Qian’s mission, the Han had opened up the route to the western regions but had faced obstruction from the Xiongnu. Hence, controlling the strategically important western regions was a major goal of Emperor Wudi and his successors. This was the origin of what we know of today as the “Silk Road”. During the Han period, the western route was divided into two: the northern route and the southern route. Going west from Dunhuang, out of Yumenguan (Jade Gate) and Yangguan, one would reach Shanshan. The route from Shanshan along the northern rim of the Tarim Basin, passing Yanqi and Guici (Kucha) and crossing the Congling mountains, was the northern route. The other route followed the southern rim of the Tarim Basin. Passing Yutian and Shache before crossing



Oil Painting, a panorama of the Guangzhou Port (Around 1845)

the Congling mountains, this was the southern route. In order to open up the route to the west, the Han dispatched a number of diplomatic envoys. It is recorded in the *Shiji Dawan Liezhuan* that during Zhang Qian’s second visit to the western regions, a deputy envoy was sent to India. Within a single year in the Han period, there were five to 10 envoys sent to the west, among whom some were sent to India. This points to the fact that during those times the passage to the west was quite unhindered.

### 1<sup>st</sup>–6<sup>th</sup> century CE

During the 1<sup>st</sup> century CE, the Yunnan-Burma route was still very important in communication between India and China. The *Weilie Xirong zhuan* says the following: “The Panyue kingdom has a certain king named Hanyue. It is several thousand *li* to the southeast of India (Tianzhu)... these people are small in stature and are of similar height as the Chinese. Merchants of the kingdom of Shu have similarly arrived here.” The location of Panyue, which is given as “several thousand *li* southeast of Tianzhu”, points to a region southeast of the Guishuang (Kuṣāna) empire. This corresponds to an area in the present-day state of Assam in India and Bangladesh.

Chinese records of the 3<sup>rd</sup> and the 5<sup>th</sup> century CE refer to this southern route which appears to have been a regular route used by traders and other people. It was a relatively easy and short route, and was overall safer than the route through the western regions and the maritime route.

During the 1<sup>st</sup> century CE, the cultural contacts between India and China along the southern sea route continued uninterrupted. The *Hou Hanshu, Xiyuzhuan* records that during the reign of Hedi (89-105 CE), several envoys were sent to offer tribute from “Tianzhu guo” (India). This was disrupted later when revolts broke out in the western regions. It says: “Arriving in the second and fourth years of the Yanxi reign period of Huandi (Emperor Huan), they would frequently come from the borders outside of the region of Rinan (the present-day coastal region of Vietnam) and offer their tribute.”

Compared to the route through the western regions, which was often obstructed and hence quite dangerous for merchants, the maritime route was relatively open and safe. Even when the western route was open, the cost involved in transporting commodities along it was comparatively high. The maritime route was, therefore, more convenient for exchanges between India and China. Among other things, it led to the development of naval technology. This route remained open uninterruptedly between the 3<sup>rd</sup> and 5<sup>th</sup> centuries CE and was used frequently by merchants. Monks and traders from India would board merchant vessels bound for China and disembark at Guangzhou.



The ancient ruins of Xinjiang Kuche Qiuci

**The route through the western region:** During the 1<sup>st</sup> century CE, the Han dynasty general Ban Chao (32-102 CE) controlled the Western Regions and played an active role in maintaining the communication lines through the western route. During this period, the Chinese peoples' understanding of India progressed further than what it had been in the centuries before the Common Era. Mutual contacts also developed and flourished. The *Hou Hanshu*, *Xiyuzhuan* while talking about the kingdom of Tianzhu (India), not only referred to the folk customs, local products, Buddhism and historical changes, but in addition described its geographical position as well as its relations with China. While describing the Dayuezhi, the abovementioned source also referred to the establishment of the Guishuang (Kusana) empire as well as its distance from Luoyang. The Yuezhi people made a large contribution towards the development of cultural exchanges between China and the West as well as between India and China. For instance, the eastward transmission of Roman culture from Greece and the dissemination of Buddhism into the heartland of China succeeded to a very large degree due to the role played by the Yuezhi people.

The western route served as one of the most important channels of political contact between the various kingdoms of ancient India and China. It also served as a crucial route for trade and the transmission of scientific technology. Thirdly, the spiritual and cultural intercourse between India and China was also heavily dependent on this particular channel of communication. Most Indian monks travelling to China and Chinese monks proceeding to India used this route. However, a major problem with this route was that it was liable to disruption due to political turbulence, although between the 4<sup>th</sup> and 5<sup>th</sup> century CE, it remained relatively unobstructed.

### 6<sup>th</sup>-10<sup>th</sup> century CE

The Tang dynasty established a powerful state in China, which extended its control over the western regions and ensured the safety of the routes to the west. People from the western regions would often come to China for trade and commerce. Many of them

settled down there and even served at the imperial court as officials. The Tang sent numerous envoys to the western regions. In addition, owing to the flourishing relations based on Buddhism, exchanges between Tang China and "the five Indias" (*wu yindu*) increased steadily.

When Xuanzang travelled to India in search of scriptures, he also took the western route as did several other monks during the Tang period. Monks from the West who came to China to transmit the teachings of the *dharmā* also travelled via this route. The Tang emissary, Wang Xuance, used this route as well as the "Turpan route".

Another overland route for which there is evidence in this period is the Yunnan-Tibet route to India. In the 8<sup>th</sup> century, there was a close relationship between the powerful Tubo empire in Tibet and Yunnan. One route from Yunnan to Tibet passed through Upper Burma and reached Zayu in Tibet. The other route, which proceeded directly from Yunnan into Tibet, is better known as the old Tea Horse route (*chama gudao* in Chinese). Tea is known to have been consumed in Tibet from about the 8<sup>th</sup> century CE. Most of the tea transported from Yunnan along this route was for consumption in Tibet itself but some portion of it also made its way to India and Nepal. This was one of the main routes of contact between northeastern India and Yunnan in this period.

According to the *Xin Tangshu* (new Tang history), the maritime route between India and China during those times started out from Guangzhou (Canton). The port of Guangzhou in the later Tang period had already emerged as a large international port with great importance for India-China cultural contacts. From Guangzhou, the maritime route passed through the coastal regions of the island of Hainan and Vietnam, then crossed the Straits of Malacca and passed through regions like Sumendala (Sumatra) before arriving at Sri Lanka. From Sri Lanka, the route proceeded northward to the southeastern coast of India. Another route moved northwards touching various points on the western coast of India before entering the Persian Gulf and reaching present-day Iran and the Arabian peninsula. From the Arabian peninsula, the route then connected various countries located on the eastern coast of the African continent. This was one of the most convenient maritime routes, with which the Indians, the Chinese and the Arabs were most familiar.

### 10<sup>th</sup>-13<sup>th</sup> century CE

During this period, overland communications between India and China continued. A passage from the *Songshi Tianzhu zhuan* noted that in 965 CE, the monk Daoyuan of Cangzhou returned from the west, crossing numerous mountains and rivers on the way. Similarly, the monk Xingqin and 157 people went to

the western region in search of Buddhist scriptures. They are recorded as having “crossed the prefectures of Gan, Sha, Yi, Su and so on (in present-day Gansu Province), the kingdoms of Yanqi, Guici (Kucha), Yutian (Khotan), Geluo (in present-day Xinjiang Province), and through countries like Bulusha and Jiashimiluo (Kashmir)”. Indian monks also travelled to China using this route.

However, the main feature of this period was the rapid expansion of maritime communications between China and the coastal regions of India. The Song dynasty, facing pressures from the Mongol others such as the Khitan, the Tangut and the Ruzhen (Jurchen) to the north, actively encouraged maritime commerce in order to generate more revenues. They lifted many restrictions on Chinese merchants sailing overseas. They also established and enforced new customs regulations and facilitated overseas commerce in various ways. The result was a huge increase in the revenues obtained by the Song dynasty from overseas trade, amounting to as much as 20,00,000 strings of cash in the 12<sup>th</sup> century CE.

Another factor that enabled the development of maritime communications in this period was advances in Chinese shipbuilding and navigational techniques, particularly from the 12<sup>th</sup> century CE. These permitted Chinese merchants for the first time to take to the ocean in their own ships and to play a major role in the carrying trade between China and South Asia and areas further west. Marco Polo, in the late 13<sup>th</sup> century CE, described the Chinese ocean-going ships in detail, noting that they were capable of carrying loads of nearly 1,900 ton.

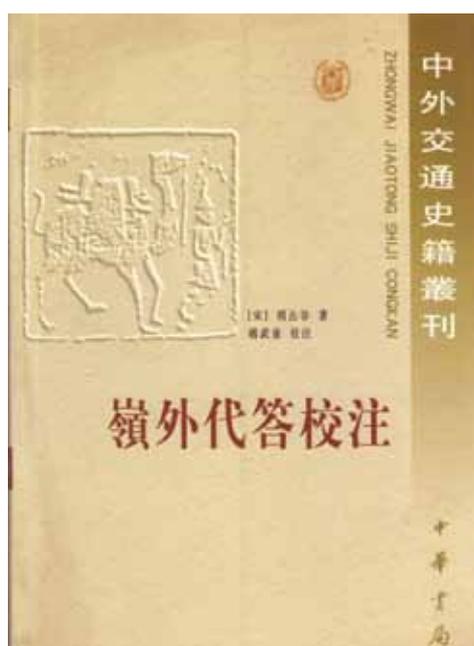
The encouragement given to maritime commerce by the Chinese authorities in this period enabled

the expansion and strengthening of Chinese trading networks to Southeast and South Asia. Although there is not much evidence of settled Chinese trading communities in Indian ports as was the case in some Southeast Asian ports, Chinese merchants were nevertheless regular visitors to coastal Indian towns both on the Coromandel and Malabar coasts. They often spent considerable time in these ports to unload and ship goods further west, repair their ships and wait out the monsoon season. Under the rule of the Chola kings, there were regular ties between Chinese ports such as Quanzhou and Guangzhou and Indian ports such as Nagapattinam. Chinese traveller Wang Dayuan recorded seeing a pagoda at Nagapattinam built by Chinese traders in Chinese style. The inscription on it read: “Construction completed in the eighth lunar month of the year of Xianchun (1267)”.

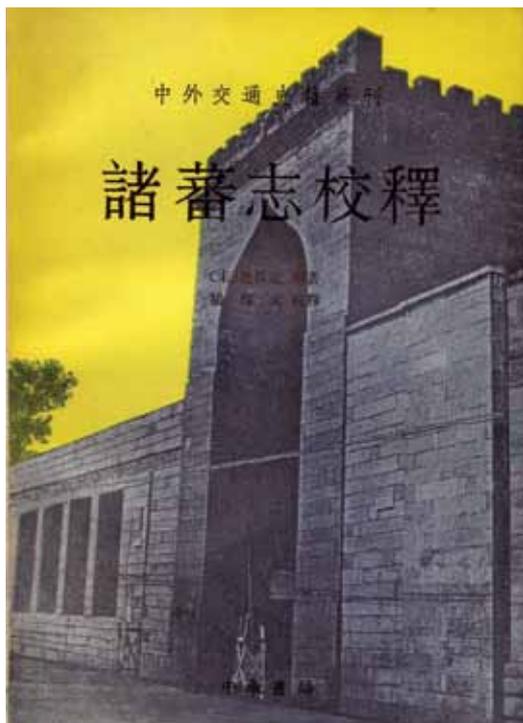
In this period, Indian traders too flocked to Chinese ports such as Quanzhou. Zhao Rushi, who was Superintendent of Maritime Customs at the port in the early 13<sup>th</sup> century CE, testifies to this in his well-known work *Zhufan zhi* (Description of foreign peoples). The remains of a Shiva temple in Quanzhou, which was probably built in the late 13<sup>th</sup> century CE by resident Tamil traders, also bears testimony to the size and presence of a trading community from India in China in this period. Zhao Rushi’s work contains fairly detailed descriptions of various kingdoms particularly in the coastal regions of India. Since he himself never travelled overseas, he probably gathered his information from Indian traders who were at Quanzhou while he was posted there. The same was true of the account penned by the late 12<sup>th</sup> century CE Chinese work, the *Lingwai daida* of Zhou Qufei which also contains descriptions of Indian states such as Gulin (present-day Kollam in Kerala). Apart from merchants, Buddhist monks also seem to have used the maritime route to come to China. The *Zhufan zhi* records that “during the time of Yongxi, there was a monk Luohuna who arrived along the maritime route; it was said that he was from India. Foreign merchants vied to present him with gold, silk and jewels as alms, (but) the monk did not accept it.”

### Late 13<sup>th</sup> to mid-15<sup>th</sup> century CE

This period corresponds to the (Mongol) Yuan dynasty and the early Ming dynasty in China. To some extent, the passage from China to India through Central Asia, especially via Turfan, was facilitated by the establishment of Mongol rule over China, even though warfare among the different branches of the Mongol power did create some obstructions. In this period, contacts between India and China through Tibet were significant. The Yuan rulers were believers in Lama (Tibetan) Buddhism. Moreover, during this period, the relations between Tibet, India and Nepal were close. Tibetan lamas regularly went to northern



Additional School Notes



Cover of 'Fanzhi School Annotations'

India to study Buddhism while there were also several Indian monks who went to Tibet to propagate the Tantric form of Buddhism. We also hear of Indian and Nepali people at the royal court of Yuan dynasty serving in some official capacity. In the Ming period as well, overland contacts based on Buddhism and trade continued. Chinese sources tell us of an Indian monk Jusheng Jixiang who arrived at the sacred site of Wutai shan in China via the western region, having crossed the Turfan region (in present-day Xinjiang province) in the 2<sup>nd</sup> year of Hongwu (1369). There is also the instance of another such monk Shijia Yeshe, who arrived in China in the 12<sup>th</sup> year of Yongle reign period (1414). He too later he settled in Wutai shan.

During the Yuan and Ming dynasties, Yunnan also was incorporated into the Chinese empire. There were Indian monks who arrived in China via the Yunnan-Burma route. The Indian monk Zhikong (Dhyana bhadra) came to Yunnan from India around the year 1295 and then from there travelled further north into China. There is a reason to believe that this route was used regularly, although the textual and archaeological evidence for this is sparse.

Because civil strife with the Chagadayid Mongols in Central Asia blocked the Yuan emperor Kublai Khan's ambitions in that direction, he was keen to keep the maritime route to Southeast Asia, South Asia and the Persian Gulf region open. This explains the very proactive policy followed by the Yuan rulers in maritime Asia which served as the foundation for the much better known Ming era naval expeditions led by Zheng He.

Wang Dayuan's *Daoyi zhilüe*, written in the early 14<sup>th</sup> century CE as well as the writings of Marco Polo and Ibn Batuta, all testify to the flourishing state of commerce between Yuan China and the Coromandel and Malabar coasts of India. Marco Polo observed that Indian traders would bring precious stones and gems in large quantities for sale in the Chinese port of Fuzhou. He also noted how ships from India would sail directly up the Minjiang (river) to the port of Quanzhou. He commented that for every shipload of pepper shipped west from India, a hundred times that quantity would be offloaded in Quanzhou. With the fall of the Chola power by this time, the most important trading ports in India at this time as far as the trade with China went, were Kozhikode (Calicut) and Kollam (Quilon) on the southwestern coast.

A new feature in this period was the importance of the maritime route not only for commercial but also for political and diplomatic contacts between India and China. A majority of the 14 diplomatic missions despatched by the Yuan court to India visited the southern coastal ports. The Yuan envoy Yang Tianbi sailed to India four times between 1280 and 1283. His visits were followed by missions sent to China by the rulers of Kollam and Malabar. Apparently, there was a close connection between diplomacy and trade and between the envoys and merchants on both sides. Altogether, it can be said that in the Yuan period, active official sponsorship of commerce and an assertive foreign policy combined to expand the scope of interactions between coastal India and China.

This policy of active engagement with the maritime states to the south of China and further west on the Indian subcontinent continued after the Yuan Dynasty was overthrown and the Ming Dynasty was founded in 1368 under the first two rulers, the Hongwu emperor and the Yongle emperor. It culminated in the spectacular voyages sponsored by the Yongle emperor and led by the admiral Zheng He between 1405 and 1433. Chinese accounts state that each expedition consisted of 200 to 300 ships, with the large "treasure ships" capable of carrying 500 men each. While there has been much scholarly debate on what the motives behind despatching such huge expeditions were, there can be no doubt about the impact their arrival would have had on the ports at which they called. Zheng He's voyages followed the routes already established by merchant networks and diplomatic ventures in the Song and Yuan periods. These voyages touched down at several points on the Indian coast. In fact, the terminus of the first two of the voyages was Kozhikode which had by this time superseded Kollam as the pre-eminent port of the Malabar coast. By the later part of the Zheng He expeditions, however, Kochi had emerged as a rival to Kozhikode on the Malabar coast. There



**Zheng He's Voyages**

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 ———— Zhang He's voyages

0 500 1000km

are indications that relations between the Chinese empire and Kozhikode began to decline after 1416.

Apart from Zheng He, the Ming emperor also despatched the envoy Hou Xian on missions to India. In 1415, Hou Xian embarked on a voyage to Bengal by sea and went on a similar expedition to Bengal again in 1420. This reflects the growing importance of Bengal as a point of contact between India and China during this period. The work, *Daoyi zhilie*, by Wang Dayuan in an earlier period indicates that Bengal had already become an important port of call for Chinese traders by the late 13<sup>th</sup> century CE. Bengal was important to China not only as a trading destination in itself but also as a gateway to the Delhi Sultanate and northern India more generally. Bengal, on its part, sent, at least, eight missions to the Chinese empire.

Thus overall, the period from the late 13<sup>th</sup> to mid-15<sup>th</sup> century CE saw very active engagement between India and China, particularly by sea. This was the period when there was a direct Chinese presence, commercial as well as naval and political, in many coastal regions of India and in adjacent areas. Exchange of envoys and of goods reached unprecedented levels, to a great extent due to the initiative and encouragement of the Chinese state. However, from the middle of the 15<sup>th</sup> century CE, following the death of the Yongle emperor, this policy of the Chinese state was reversed for reasons which are still debated.

### 16<sup>th</sup> - 20<sup>th</sup> century CE

Interaction between India and China continued in the following centuries but the forms and sites and routes of this interaction changed in various ways. For instance, for the next three centuries, while direct bilateral trade between the two sides may have diminished, Indian and Chinese goods continued to be exchanged, forming a part of larger regional and global trading networks. Intermediate ports like Malacca in Southeast Asia and intermediate players like the monopoly European trading companies, played a bigger role in the exchange of goods between India and China. The role of Buddhism in India-China exchanges disappeared almost completely.

One of the traditional routes and forms of communication that continued well into the 20<sup>th</sup> century with very little change in this period was the old trans-Karakoram trade between Punjab and the Ladakh region of India on the one hand and southern Xinjiang on the other. Although the difficulties of this route, which involved crossing extremely high mountain passes, limited the volume of this trade, it nevertheless persisted and played an important role in the local economies on both sides. However, in the first half of the 20<sup>th</sup> century, various factors like the competition from mass-produced goods from Russia,



A picture of the book -'Dao Yi Zhi Lu'  
 (Qing Dynasty Copy Edition)

changes in the geopolitical situation in this region and civil strife in Xinjiang led to the weakening and eventual disappearance of this ancient trade.

Similarly, the old tea-horse trade route connecting Sichuan, Yunnan, Tibet, Nepal and India continued to function well into the 20<sup>th</sup> century CE. In fact, under the impact of World War II and the closure of China's access to other international routes because of the Japanese occupation along with the shifting of the headquarters of the Chinese Nationalist Government to western China, the old overland southwestern silk routes became of strategic importance. Until the Japanese occupied Burma (now Myanmar) in mid-1942, the route from Yunnan through Burma to India once again became very important for reaching much-needed supplies to China during wartime. Even after this route was closed, the old tea-horse road continued to be of importance in transporting civil supplies from Kalimpong in northeastern India through Tibet into southwestern China.

Maritime communications between India and China underwent a major transformation with the rise of new port cities like Calcutta (Kolkata), Bombay (Mumbai) and Madras (Chennai) under the British colonial power in India, and with the rapid expansion of the tea trade between China and the West, especially Britain. Initially, Indian textiles and spices, and later Indian raw cotton and opium were shipped to China to pay for the export of tea to the West. The establishment of Hong Kong as a British outpost off the China coast, the opening of numerous



Quanzhou Maritime Museum

ports in China to foreign trade under the impact of the unequal treaties following the Opium Wars, the rise of Shanghai, the introduction of steamships, the telegraph and railways in the 19<sup>th</sup> century CE along with the growth of diaspora communities of Indians and Chinese in each other's countries and in Southeast Asia, all affected the nature and forms of interaction between China and India.



Image of a book on Ibn Batuta

In the middle of the 20<sup>th</sup> century, trade and communication between India and China were unfortunately disrupted for a while due to largely political reasons. However, in the last few decades, there has been a steady revival of ties. Boosted mainly by the galloping trade between the two countries, it is slowly extending to other fields of economic activity and to political, cultural, academic and other ties. These ties are not just bilateral but also form part of larger regional networks. Overall, communication between India and China is on a trajectory of upward growth.



Zheng He's Nautical Charts, One page

## SILK ROAD

The Silk Road is an overland trade channel from ancient times leading from China to South Asia, West Asia, Europe and North Africa via Central Asia. Due to the fact that a large number of Chinese silk and silk fabrics were transported westward along this channel, it acquired the name "the Silk Road".

The term "Silk Road" was first put forward by a German geographer, Ferdinand von Richthofen, in his book *China* published in 1877. It was called *Seidenstrassen* in German and originally referred to the route of the silk trade between China and Transoxiana and India, in the Western and Eastern Han dynasties. German historian Hermann extended the Silk Road to the western end of the Mediterranean and Asia Minor. He settled the basic configuration of the Silk Road through further investigation into the literary records, in his book *The Ancient Silk Road between China and Syria* (Berlin, 1910). At the same time, at the end of the 19th century and early 20th century, some foreign explorers discovered a large number of remains and relics of ancient China and the western regions related to trade and cultural exchanges in northwestern China. The history and archaeology of the Silk Road soon became an important topic of academic research among scholars around the world. Many scholarly works were written and theories formulated which broadened the scope of study of the Silk Road.

**Rise and fall of the Silk Road:** Although the concept of the Silk Road was popularised very late, this trade channel had already existed for a long time. In the ancient world, China was the first country to produce silk based on planting mulberry trees and the rearing of silkworms. The Archaeological materials found in recent years have confirmed that silk production had developed to a very high level in China during the period of the Shang Dynasty in the second millennium BCE. At that time, a small amount of Chinese silks was being transported to Central Asia and India via peoples inhabiting the region of today's Northwest China.

At the beginning of the Han Dynasty, the Hexi Corridor was successively occupied by the Wushun, Yuezhi and Xiongnu peoples and the small oasis states in the western regions were also controlled by the Xiongnu. Therefore, communication was difficult between the Han empire and the western regions. In the second year of Jianyuan (139 BC), the Han Emperor Wu sent envoy Zhang Qian to Dayuezhi (now midwest Afghanistan) thereby facilitating passage along the Silk Road which was called "Zaokong" in Chinese. After the second year of Yuanguang (133 BC), Emperor Wu of sent his army to attack the Xiongnu repeatedly, thus consolidating the northwest frontier of the empire. He set up four prefectures including Jiuquan, Wuwei, Zhangye and



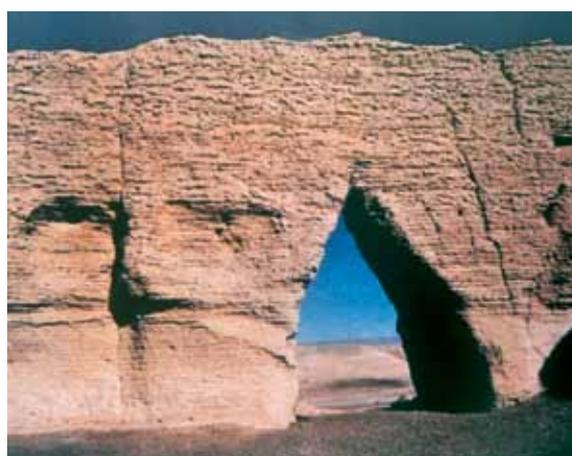
*Chinese Map of the Central Asian/ Western Kingdom*

Dunhuang which cut the connection between the Xiongnu and the Qiang people (in today's Sichuan-Tibet region) and thereby linked the Han empire with the western regions. Many beacon towers and fortresses were built from Dunhuang to Yanze (Lop Nor, Xinjiang today) to forestall any invasion by the Xiongnu. In 119 BCE, Zhang Qian was sent to the western regions again and his subordinates were sent to Dayuan (Ferghana today), Kangju (south of present-day Kazakhstan), Dayuezhi, Tokhgra (northern part of today's Afghanistan), Parthia (present-day Iran), Sindu (present-day India), the kingdom of Khotan (Hotan today), and Yumi (east of Yutian). Thus, the passage from the Han empire to the western regions was ensured. In 77 BC, the army of the Han dynasty conquered the Kingdom of Loulan and moved its capital to Yuni (near Ruoqiang, present-day Xinjiang). In 60 BC, the Han dynasty set up the Western Region Frontier Commandery in order to protect the route to the west. After Zhang Qian was sent to the western regions and forged an alliance with Wusun, there was relatively free passage along this route with the constant movement of envoys and merchants.

Since a large amount of silk and silk fabrics were transported to the west constantly, the ancient Romans called China "Seres" meaning "country of silk" in Latin. At the same time, the "exotic foreign treasures" of the western regions were introduced into China. From the 1<sup>st</sup> century CE, due to political volatility, contacts between the western regions and the Han dynasty were temporarily interrupted many times, but the trade still continued. During the period of Ban Chao's governorship of the western regions, he sent Gan Ying to Daqin (Roman Empire) and Ditiaozhi (present-day Iraq). His journey ended on reaching the sea, which was the farthest appoint west along the Silk Road reached by the Chinese officials.

In the Wei and Jin dynasties (about 3rd-4th century), trade between east and west continued. Dunhuang, a vital point on the Silk Road, was one of the gathering

places of the Hu merchants and business letters of Hu merchants of Sogdiana in Central Asia have also been found here. Although in the 5<sup>th</sup>-6<sup>th</sup> centuries, China was divided among the Northern and Southern dynasties, east-west commercial transactions along the Silk Road continued to thrive. Shortly after the founding of the Northern Wei dynasty, a Chinese envoy was sent to the western regions. Envoys and merchants from Central Asian states often gathered in Pingcheng (the capital of the early Northern Wei Dynasty, now northeast of Datong, Shanxi). After moving their capital to Luoyang, it became a more important meeting place of merchants from all countries. It was said that "from the west of the Pamirs to Daqin, merchants from thousands of places



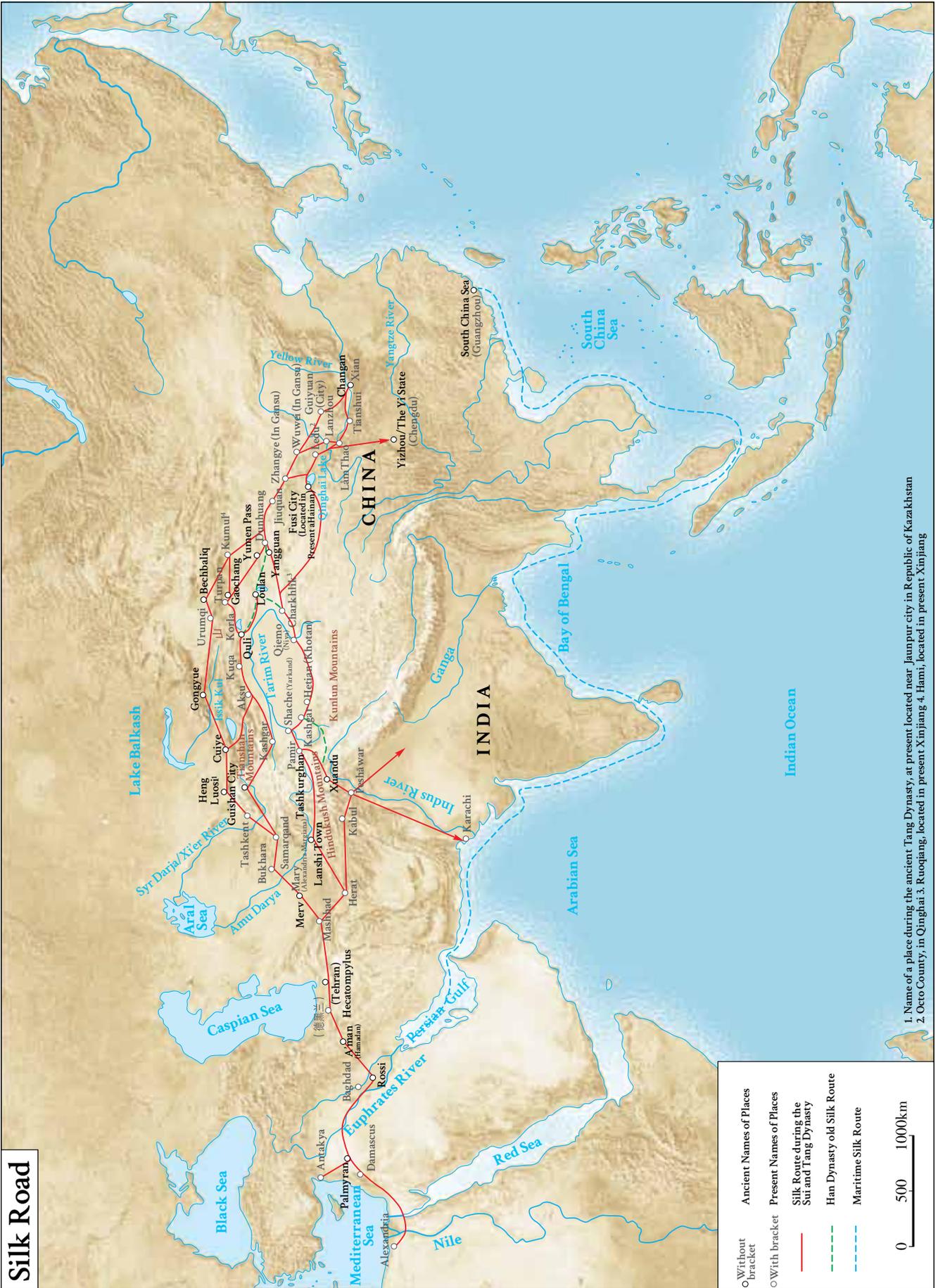
*Silk Road, Yumen Pass ruins, Dunhuang west, Gansu*

gather here together every day for business" and that "all rare commodities in the world could be found here". There were many Hu merchants in the capital of the Northern Qi Dynasty.

During the Sui period (589-618 CE), Emperor Yang sent an assistant minister Pei Ju to Zhangye to encourage merchants from the west to trade. The contemporary description — "The constant business of Hu merchants also makes counties around bustle" — could be read as proof of the prosperity of the Silk Road at that time. A large number of Hu merchants came to Chang'an, Luoyang and other major cities of the Tang dynasty, making them virtually international cities of that time.



*Batik cloth (Eastern Han Dynasty) excavated from the no.1 ruins of Xinjiang, Minfeng Niya*



1. Name of a place during the ancient Tang Dynasty, at present located near Jaunpur city in Republic of Kazakhstan  
 2. Octro County, in Qinghai 3. Ruofang, located in present Xinjiang 4. Hami, located in present Xinjiang

From the late 9<sup>th</sup> century to the 11<sup>th</sup> century, due to the shift of China's political, economic and cultural centre to the southeast coastal areas and the rise of Arab world, maritime intercourse between the East and West gradually became more important. At the same time, political turbulence in northwestern China affected the safety of the Silk Road and so the importance of this overland channel was reduced. During the Yuan dynasty, the Mongols controlled China as well as many areas in Central Asia and West Asia. This opened up east-west communication along the overland route and many European envoys, missionaries and merchants such as Marco Polo, came to China along this route. Therefore, the Silk Road recovered its prosperity at that time.

After the early Ming dynasty, the imperial court adopted a closed door policy. Although the road from Jiayu Pass to Central Asia via Kumul was not cut, the overland Silk Road as an east-west route became far less important than the sea route.

**The configuration of the Silk Road:** The basic route of the Silk Road was determined in the period of the Western and Eastern Han Dynasties. It started from Chang'an and passed through Longban via four counties of the Hexi Corridor: Wuwei, Zhang Ye, Jiuquan and Dunhuang. It then went through the Yumen Pass or Yang Pass and Bailongdui to Loulan. Loulan was located in the northwest of Yanze (present-day Puchanghai, Lop Nor). In the western regions, there were two roads, with Loulan as the meeting point. The northern road was from Loulan to Quli (Korla), Wulei and Luntai along the Konqi River and on to Shule (present-day Kashgar) via Qiuci (Kuqa) and Gumo (Aksu). The southern route went from Yuni in Shanshan along the Qarqan River in the southwest via Qiemo, Yumi, Khotan, Pishan and Shache to Shule. Due to the southward shift of the Gobi Desert over more than 1,000 years, the eastern part of the southern road was subject to desertification. The ancient cities such as Yixun and Yuni were covered by the desert so that the road had to shift further south. In 73 CE, Emperor Ming of the Han dynasty attacked the Xiongnu and took Yiwulu (present-day Kumul, Xinjiang). They sent military officers for garrison and reclamation work to prevent the Northern Xiongnu from invading the western region. The Han and the Northern Xiongnu fought many battles for Yiwu but the Northern Xiongnu was finally forced to move west and the Han government was able to open up the new north road. The new north road started from Dunhuang and passed through Yiwu to the north then through Liuzhong, Gaochang, Jiaohe in Cheshiqianbu (all in the Turpan Depression today), Mount Tianshan and Yanqi to Qiuci and then along the earlier mentioned northern road to reach Shule (Kashgar). This new north road was called "middle road" in the *Brief History of the Wei*.



*Tri-coloured guzzled pottery of the Tang Dynasty: Silk Road Camel Business figurines*

Besides the main lines of the Silk Road mentioned above, there were a lot of branches. With the changes over time and the development of political and religious conditions in the regions through which they passed, the importance of the various routes changed and new roads were constantly being opened up. In recent years, some scholars have broadened the concept of the Silk Road. They call the road passing through the oasis states through the desert as the Oasis Road. The route passing through the nomadic areas in northern China is called the "Prairie Road" and the southernmost route has been termed the "Maritime Silk Road" or "South China Sea Road". Some scholars also emphasise the importance of a particular commodity or religion so they refer to various roads such as the "Fur Road", "Jade Road", "Jewelry Road", "Perfume Road", "Ceramic Road", "Buddhist Road" etc. Although these concepts help to throw light on the broader nature of east-west traffic, they cannot fully convey the character of the original Silk Road.

**Significance of the Silk Road** The Silk Road is not only an important channel of East-West trade but also a major channel of political and cultural exchanges between China and other countries in Asia and Europe. From regions to the West, music, dance, painting, sculpture, architecture and other arts, astronomy, calendar, medicine and other scientific and technical knowledge, along with Buddhism, Zoroastrianism, Manicheism, Nestorianism, Islam and other religions were successively introduced into China through this road, producing a great impact on China. Textile technology, papermaking, printing, gunpowder, compass, porcelain making and other technologies, as well as painting and other artistic techniques along with Confucian and Daoist thought were also conveyed from China to regions further west along this road. The Silk Road



Lanzhou, Gansu, Silk Road Sculptures

thus still embodies peaceful and mutually beneficial exchange between the East and West.

(Sun Yutang, Yang Jianxin & Rong Xinjiang)

## INDIA-CHINA TRANSPORT AND COMMUNICATION LINES DURING WORLD WAR II

One of the unforeseen consequences of the Japanese occupation of eastern China and the shift of the capital of the Government of China to Chongqing in western China during World War II was the revival of old transport and communication links between India and China and the development of new ones. Foremost among these were - the air link between Calcutta (Kolkata) and Kunming; the Ledo (Stilwell) Road and the old Tea Horse Road and the Calcutta-Kunming oil pipeline.

From 1938, when the Burma Road was completed till 1942, supplies to southwestern China from outside had been routed through Burma (now Myanmar). The Japanese invasion of Burma including Lashio, the starting point of the Burma Road in April 1942 cut off this vital access. Almost immediately, the process of airlifting military supplies and personnel into southwest China from airfields in eastern India started operating. This was the famous 'Hump' route so called because the aircraft had to fly over the easternmost spur of the Himalayas, where the peaks rose to nearly 20,000 ft and which was hence nicknamed 'the Hump' by the pilots. The China National Aviation Corporation (CNAC), that started the operations, was joined by the American Volunteer Group known as the Flying Tigers. From June 1942 to September 1945, a total of over 700,000 tonnes of goods and over 33,000 passengers were flown over the Hump between India and China. Because of its dangerous nature, about 1,500 people and 514 aircraft were lost on this route by the time the War ended.

Apart from the air supply route, land-based supply routes between India and China also proved their importance for the War. Even before the Burma Road was cut off, in February 1942 an agreement had been reached between China, the US and Britain to

construct an alternative road from India to China. This road (中印公路) was to run from Ledo in India's Assam to Yunnan's Tengchong and Longling via Putao and Myitkyina in Burma. Work on this road began in late 1942 in extremely adverse conditions. Over 12,000 Indian labourers were among those involved in the construction. The road, covering a distance of 1,568 km, was finally completed and opened in January 1945 after Myitkyina as well as Tengchong and Longling had been retaken from the Japanese. A slightly longer southern branch of this road starting from Ledo and passing through Myitkyina, Bhamo, Namkhan and Muse was also opened a few days later. The new road was named by Chiang Kai-shek in honour of the American General Joseph Stilwell,



Stilwell Road, Communication transit between India and China during World War II

the supreme commander of the Allied forces in the China-Burma-India theatre who had overseen the project. Although the Hump air route proved capable of carrying more supplies than the Ledo Road. Nevertheless, in the six months after it was opened to traffic, the Ledo Road carried 129,000 tonnes of material to China.

A lesser-known route of transport between India and China during the War was the old Tea-Horse Road (茶马路), which had traditionally been one of the main commercial arteries connecting Yunnan and Tibet. With the closure of the Burma Road, even an old low-profile trade route like this one assumed strategic importance. Mainly non-military goods from eastern India, which were in short supply in China, were taken first to Kalimpong in north Bengal. From there, they were loaded onto horses, mules and yaks to be transported to Lijiang in Yunnan via Tibet. Approximately 8,000 mules and horses and 20,000 yaks were involved in what came to be known as Operation Caravan.

The southern route of the Ledo/Stilwell Road was also the route of a critical oil pipeline that was built



The transportation aircraft of the allied forces over the Hump flight route



The first transport fleet team reached Kunming crossing the Stilwell Road, February 4, 1945

between the port of Calcutta in India to Kunming in China. The decision to construct such a pipeline to meet the energy demands of the War in this theatre was taken at a meeting of Allied leaders held in Quebec, Canada, in August 1943. Work on the pipeline began in December 1943 and after its completion in April 1945, it spanned a distance of 3,218 km. Over 100,000 tonnes of oil was transported along this line between June 1945 and January 1946.

These communication and transport links served the purpose of providing crucial support to China's Resistance War against Japanese occupation at a time when various other channels of assistance were closed to China. At the same time, the War had the effect of connecting India and China across their land borders in a way that had not been done before, except in a minimal fashion, for many centuries.

(Madhavi Thampi)

## NAME OF PLACES

### CHINA

"Cina" is one of the Indian names for China. The Chinese name for China, "Zhongguo" appeared as early as the 11<sup>th</sup> century BCE, in inscriptions of the Western Zhou's bronze vessels of He Zun.

"Zhongguo" initially referred to the central part of China centered on Luoyang. With the progressive expansion of Chinese civilisation into new territories, the region around the middle and lower reaches of the Yellow River also came to be known as "Zhongguo". In the Spring and Autumn Period and Warring States periods, each state called its capital as "Zhongguo" and "guo" meant the fiefdom of a feudal lord. From the Han dynasty onward, the word "Zhongguo" developed as the sign of the legitimate dynasty. In 1689, when the Qing government signed the Treaty of Nerchinsk with Russia, "Zhongguo" was formally used as the name of China for the first time. In 1912, when the Republic of China was founded, and also after the People's Republic of China was founded in 1949, the country's name was called "Zhongguo" for short.

In ancient times, Indians called China as "Zhina". The word was seen as early as in the Indian epic *Mahabharata* (5<sup>th</sup> century BCE) and in the '*Laws of Manu*' (2<sup>nd</sup> century BCE). Even now, China is also called *Cina* in many languages, including Hindi and



Chinese-Western Zhou Dynasty Bronze Wares with Hezun inscriptions (11<sup>th</sup> century BCE)

Bengali. In Chinese translations of Indian Buddhist scriptures before the 10<sup>th</sup> century, China was also called Cina, Zhina, Zina, Cinisthana and so on.

In ancient Greece and Rome, China was called Seres or Serica, ie, the country of silk. The ancient Farsi "China" came from Cina and it then passed on to Western Europe. After the Khitan founded the Liao dynasty in northern China, western countries began to call China after the Khitan. For example, China is called "Kitai" in Russian. The Western term "Cathay" also derives from Khitan. In 1516, the word "China" appeared in the diary of the Portuguese traveller Duarte Barbosa.

(Han Zhigeng)

### CHANG'AN

Chang'an was the ancient capital of several Chinese dynasties. These included the Western Han, New

Mang, Former Zhao, Former Qin, Later Qin, Western Wei, Northern Zhou and the Sui and Tang dynasties. The sites that are still in existence include the Western Han Chang'an and Sui-Tang Chang'an.

In the seventh year of the Western Han's first emperor (200 BC), the Weiyang Palace was built and the capital was moved from Liyang to Chang'an. Emperor Wu further expanded the city. The character “长” was changed into “常” in the New Mang Period. In the Eastern Han, the capital was shifted to Luoyang but Chang'an remained the secondary western capital. Emperor Xian once again moved the capital to Chang'an. Under later dynasties, Chang'an's old city was re-established as the capital. The Sui dynasty built a new city, Daxing, and the old Han Chang'an was abandoned. The new capital was about 3,000 metre northwest of today's Xi'an City in Shaanxi Province.

In the second year of the Kaihuang period of the Sui dynasty (582), the new capital Daxing was built southeast of Han Chang'an. Under the Tang dynasty, Chang'an remained the capital. It was rebuilt and partially expanded. In the golden age of the Tang dynasty, Chang'an was the largest and most prosperous metropolis in the world. In 904, Zhu Wen coerced Emperor Zhaozong to move to Luoyang. The palaces and houses of Chang'an were destroyed and Chang'an was ruined and abandoned. The ruins of the city are to be found in today's Xi'an and its suburbs.

Tang Chang'an consisted of an outer city, an imperial city and a palace complex. Chang'an was the most perfect form of a capital city under ancient China's “li” and “fang” (living area and commercial area) system. It had an axial symmetrical layout, strict specifications and orderly neighbourhoods. It had a royal city as the administrative headquarters and closed “li” and “fang” areas for the administration of the common people. The layout of Chang'an had a significant impact on the capitals of some countries in East Asia.

The Chang'an of the Tang dynasty was the starting point of the Silk Road as well as a major centre of cultural exchange between India and China, especially of Buddhist culture. The eight Chinese Buddhist sects originated in Chang'an. Chang'an retained many of the founding temples of those sects including the Sanlun sect's Caotang Temple, Dharmalaksana's Da Ci'en Temple and Xingjiao Temple, the Vinaya sect's Jingye Temple and Fengde Temple, the Jodo sect's Xiangji Temple, the Huayan sect's Huayan Temple and Zhixiang Temple and the Tantra sect's Great Xingshan Temple and Qinglong Temple. The four famous sites for the translation of Buddhist scriptures such as the Caotang Temple, the Great Xingshan Temple, the Da Ci'en Temple and the Jianfu Temple were all located in Chang'an.



*City wall of Xian, Shaanxi during Ming Dynasty*

Great translators such as Kumarajiva, Xuanzang, Yijing and Bukong once presided over the translation of scriptures in Chang'an. Monks from the western region such as Dharmaraksa and Kumarajiva and three famous masters in the Kaiyuan Period (the Indian monks Shan Wuwei, Bukong and Vajrabodhi) propagated Buddhism in Chang'an and translated Buddhist scriptures. Japanese and Korean monks such as Konghai, Yuanxing, Yuanren and Bukesiyi also studied the Buddhist scriptures and Chinese culture in Chang'an.

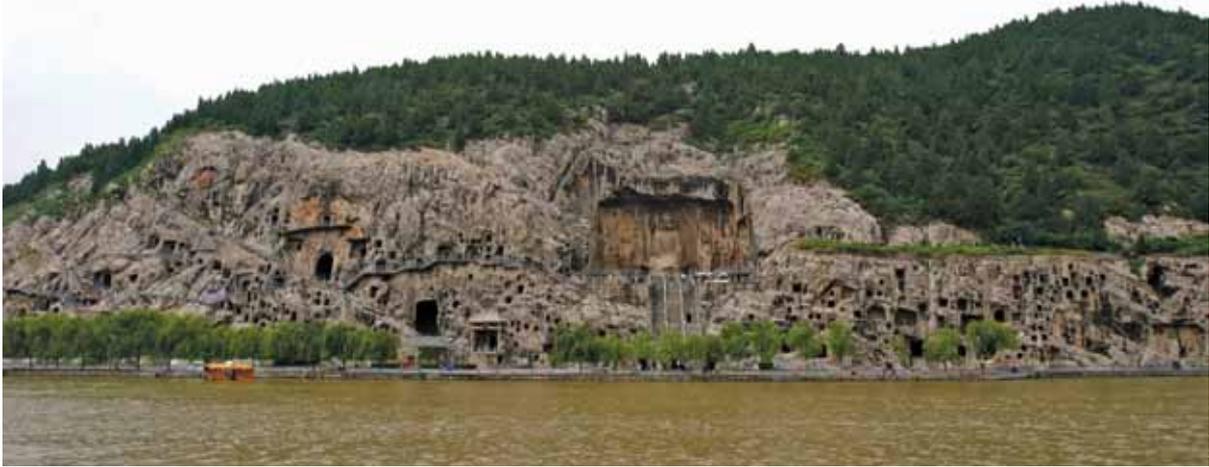
A large number of Buddhist heritage sites are to be found in Chang'an. Da Ci'en Temple's Dayan Pagoda was built in 652 in the Tang period. It is a landmark of the ancient city of Chang'an. In addition, Famen Temple, Xiaoyan Pagoda, Fawang Pagoda, Xuanzang Relics Pagoda, and the Kumarajiva Babao Yushi Pagoda that stored the Buddha Sakyamuni's relics are all important historical monuments which have been carefully preserved.

*(Han Zhigeng)*

## LUOYANG

Luoyang was the capital of the Sui and Tang dynasties in China and was one of the main centres of Buddhist interaction between the Indians and Chinese. In the first year of the reign of Emperor Yang in the Sui dynasty (605 CE), the emperor ordered a new capital to be built 18 miles to the west of Luoyang city of the Han and Wei dynasties. In the lunar January of the following year, the new city was completed. The city is south of Yique, north of Mangshan Hill, east of the Chanhe River and west of the Jianshui River and the Luoshui River flowed through it. Emperor Yang of the Sui dynasty, the Empress Wu Zetian of the Tang dynasty and the later Tang dynasty rulers all had the city as their capital. Under the Tang dynasty, it was the secondary capital known as the Eastern Capital.

The palace complex and the imperial city were located north of the Luoshui River in the city. The palace was north of the imperial city. The imperial city was to the east, south and west of the palace city. Besides palace complex and the imperial city



Longmen Grottoes of Luoyang, Henan

mentioned above, there were wards north and the south of the Luoshui River which were called *lifang*. There were 120 wards in the Sui Period and 102 wards in the Tang Period. Sui and Tang Luoyang was the starting point of the Grand Canal. Many merchants gathered there and it was the most prosperous commercial capital of that time.

Sui and Tang Luoyang was also one of the sites of Buddhist interaction between India and China. The earliest Buddhist temple, the Baima (White Horse) Temple was built in the east of Luoyang. Today, it is an important historical monument under special preservation. In 2008, some parts of this temple were renovated with the cooperation of India as a symbol of India-China friendship.

After the An Lushan Rebellion in the Tang period, Luoyang suffered serious damage. In the Song and Jin dynasties, it was restored but it did not attain the original greatness which it had enjoyed under the Sui and Tang dynasties.

(Han Zhigeng)

## KASHGAR

Kashgar is an oasis town in the southern part of Xinjiang province in China. Standing at the junction of the routes along the southern and northern rims of the Taklamakan Desert, it has always been an important point on the Silk Route and was a major destination for pilgrims, missionaries, goods and merchants passing between India, Central Asia and China.

There are several references to Kashgar in Chinese literature dating back to the former Han period (206 BCE – 9 CE). It was then known in Chinese records as *Shule* (疏勒). From 2<sup>nd</sup> – 10<sup>th</sup> century CE, Kashgar emerged as a prominent Buddhist centre. Due to this, it developed links with other major Buddhist centres in the northwestern regions of the Indian subcontinent. It has been noted by scholars that there must have existed a channel of transmission of

stupa architecture models from Gandhara, Swat and Kashmir to the regions of eastern Central Asia and such transmission confirms links between Kashgar and northwestern Indian subcontinent.

In 644 CE, the famous Chinese pilgrim Xuan Zang passed through Kashgar on his way back to China from India. He reported that the country had a moderate climate, a developed culture and textile manufacturing. He also mentioned that there were more than 10,000 Buddhist monks in near several hundred monasteries adhering to the Sarvastivada school. From 10<sup>th</sup> century onwards, Kashgar came under the dominant influence of Islam.

By the time of the Qing empire's conquest of Kashgar in 1759, there already existed a flourishing trade between Kashgar and Kashmir, Ladakh and Punjab in northern India. There were several routes used by the traders including one through Afghanistan (Badakshan), another through Srinagar and Gilgit over the Mintaka Pass, and one through Leh in Ladakh via the Karakoram Pass. The Leh-Karakoram Pass route was the preferred one most of the time. The main goods traded were, from the Indian side, cotton piece-goods, indigo, spices, tea, coral and opium, and from the Chinese side, wool, felt, carpets, silk, silver ingots (*yambo*) and *charas*, a drug made from a plant called hemp. There were several Indian merchants and businessmen from Kashmir, Punjab and Sindh who resided in Kashgar although not as many as in Yarkand. There was even a Hindi *serai* (resthouse) there.

The age-old relationship between India and Kashgar and other towns of southern Xinjiang became complicated in the 19<sup>th</sup> century due to the rivalry between the expanding British and Russian empires commonly known as 'The Great Game'. Both powers established consulates in Kashgar and sought to manipulate the terms of trade in their favour by putting pressure on the Chinese authorities there. In the 20<sup>th</sup> century, political



Old City, Kashgar, Xinjiang, China

turbulence, particularly in the 1930s and 1940s, had an adverse effect on the trade between India and Xinjiang and many Indian traders were compelled to leave. In late 1940s, this trade dwindled almost to nothing and stopped altogether.

(Madhavi Thampi)

## YARKAND

Yarkand, an oasis town in Xinjiang province of China, is situated on the southern edge of the Taklamakan desert and north of the Kunlun range of mountains. Its importance in India-China relations lies in the fact that historically it was a major site of trade between northern India and the Xinjiang region. As the major commercial centre of southern Xinjiang, it was an important stop on the network of trade routes known as the Silk Road.

The route from Leh (Ladakh) in India to Yarkand via the Karakoram Pass was the preferred route of trade for merchants from Punjab and Kashmir. The journey from Leh to Yarkand took nearly a month. The bazaars of Yarkand were filled with cotton piece-goods, indigo, spices, tea, coral and other items from India. From Yarkand, silver ingots (known as *yambo*), wool, felt, carpets, silk and many other goods would be exported to India. Of all the towns of southern Xinjiang in the early modern period, the largest contingent of traders from India was to be found in Yarkand. The Indians in Yarkand were



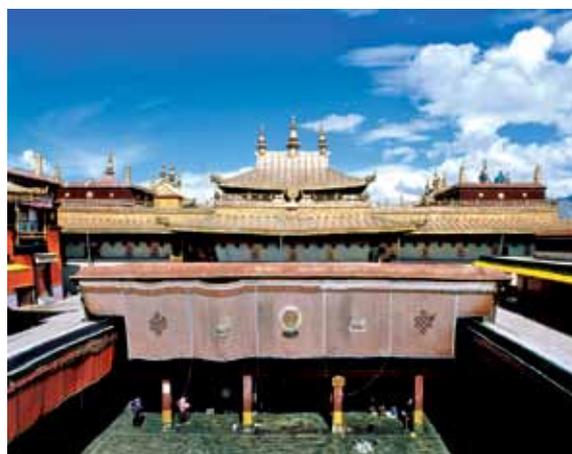
Yarkand County Fair

mainly Kashmiri merchants although there were also a number of businessmen and moneylenders from Shikarpur in Sindh (in present-day Pakistan). Most of the traders from India came for the trading season and returned to India before the mountain passes closed in winter. Many of them stayed in lodging places exclusively meant for them known as *serais*. However, some of them were permanent settlers who established themselves for several generations in Xinjiang. Indian merchants and Indian goods were a familiar sight for many centuries in the bazaars of Yarkand and to this day there are places there with names such as 'Gurdial serai' and 'Kashmir kucha (lane)' which capture the once close connection between Yarkand and India.

(Madhavi Thampi)

## TURFAN

Turfan (Tu-bo) was the state established by Tibetans in the 7<sup>th</sup>-9<sup>th</sup> century CE in the Qinghai-Tibetan Plateau. Bo was the name by which ancient Tibetans called themselves. In the 6<sup>th</sup> century, a coalition of tribes led by an agricultural tribe Yarlung in Shannan Prefecture established their own state, and



Jokhang Buddha Temple, Lhasa, Tibet

expanded steadily to the Lhasa River. In the period of Tu-bo, Buddhism was introduced into Tibet and Tibetan Buddhism reached the height of its power and splendour.

In 629 CE, Srongtsen Gampo was crowned as Tsenpo (King) and founded a capital in Luoxie (present-day Lhasa, Tibet). He began to communicate with the Tang empire, India and Nepal and brought about much cultural progress. Buddhism was brought to Tu-bo at this time. Princess Bhrikuti from Nepal and Princess Wencheng from the Tang, who married Srongtsen Gampo, brought Buddhist canon, statues, talismans and monks to Tibet and built the Jokhang Temple and Ramoche Temple in Lhasa. In the middle of the 8<sup>th</sup> century, Trisong Detsen exterminated the ministers who opposed Buddhism. He sent people

to Chang'an to study the Buddhist scriptures, and invited the famous Buddhist monks Padmasambhava and Shantarakshita to Tibet to develop and expand Buddhism. They carried out the initiation of monks, formed monastic orders and built the Samye Temple. Buddhism thus began to flourish. Trisong Detsen (?~816/817) formulated a system whereby seven families provided one monk and asked a monk Banshi Diqinbu to take charge of military and political powers. He also presided over the translation of 700 works of Buddhist scriptures. During his reign, Tibetan Buddhism reached its peak.

In the time of Emperor Gao and Empress Wuzetian of the Tang dynasty, Tu-bo annihilated the Tuyuhun, threatened Longshi and Hexi of the Tang empire and formed an alliance with the Western Turks to fight the Tang for control of Anxi. There were battles as well as negotiations between the two sides. In 709, the Tang married a princess from the imperial family to Tsenpo Kride Zukzain. But there were still conflicts between the two governments. After the An Lushan Rebellion, the Tang recalled some of its armies from the frontiers so Tu-bo occupied Longyou and Guanxi when Tang military power was weak at these places. In 763, Tu-bo attacked Chang'an. Hexi, Anxi and Beiting were completely cut off from the Tang central power and fell into enemy hands. Nanzhao located to the southwest of the Tang also submitted to Tu-bo.

In the 790s, the Tu-bo was extremely powerful, and the territory under their control extended west to Congling, north to the Tianshan and east to the western part of the present-day Sichuan and Longshan Gansu. They prevented incursions by the Arabs to the east and on the north they formed

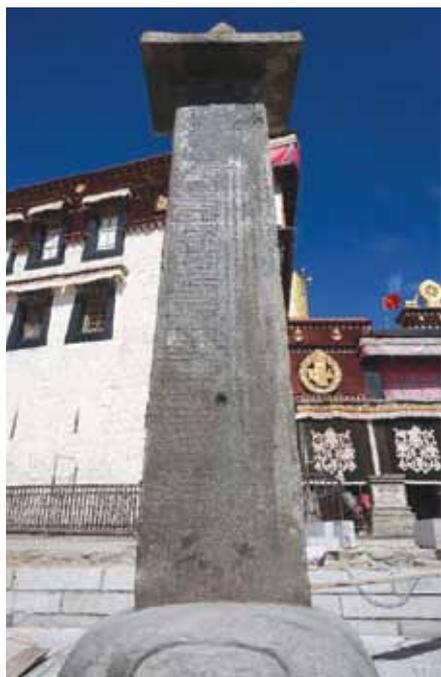
alliances with Karluk and Qirgiz to fight against the Uighur. In 821-22 CE, the Tang made an alliance with Tu-bo to commemorate which a Tang-Tuobo stele was built. In 846 CE (or 842 CE), after Tsenpo Dharma died, Tu-bo collapsed. In 848 CE, a Shazhou Chinese named Zhang Yichao rebelled against Tu-bo, expelled the Tu-bo governors and established the Guiyi military regime. Hexi was brought back within the Tang jurisdiction. Overall, from the time of Srongtsen Gampo, there had been nine Tsenpoes in Tibet in a period of 218 years.

Many steles, wooden books, documents, scriptures, etc, from the period of Tu-bo remain in good condition today and form important materials for studying Tu-bo's society and history. Even after Tu-bo collapsed, historical works of the Song, Yuan and Ming periods continued to call the Qinghai-Tibetan Plateau and its people as Tu-bo or Xibo.

*(Han Zhigeng)*

## SHANGHAI

The connection of India and Indians with Shanghai goes back to the immediate aftermath of the First Opium War in 1842 when Shanghai was one of the four ports opened up for maritime trade along with the already open port of Canton (Guangzhou). Among the many foreign commercial firms that shifted their businesses northwards to Shanghai from the Guangzhou-Macau-Hong Kong area were several Indian firms and merchants. David Sassoon, the Baghdadi Jewish merchant based in Bombay (Mumbai), was one of the most prominent merchants from India to shift his main operations in China to Shanghai. The firm set up by his son, ED Sassoon & Co also concentrated on the trade between Bombay and Shanghai. It set up its headquarters at 5 Renji Road in Shanghai. While the Sassoons dominated the opium trade between India and China from the 1870s, they also imported cotton textiles and Indian cotton yarn with the latter business overtaking their opium sales in the early 20<sup>th</sup> century. They also took advantage of the expanding commercial life of Shanghai to diversify into other areas, such as insurance, manufacture, hospitality, construction and public utilities, employing several hundred Chinese. They also owned several prominent real estate firms such as the Hua Mao Real Estate Co, Shanghai Real Estate Co., Far East Real Estate Co, and so on. Some of the most prominent buildings in Shanghai, including on its famous Bund, were built and owned by the Sassoons. These included the famous Cathay Hotel (later the Peace Hotel and now the Fairmont Peace Hotel) on the Bund, Cathay Mansions (Grosvenor House), the Embankment Building and Cathay Cinema. Another prominent Indian business house that established its presence in Shanghai early on was the Tatas. The patriarch of the Tata family, JN Tata,



*Tang-Tuobo alliance monument*



Early 20<sup>th</sup> century Shanghai Police, among them the second and third from the right are Sikhs

himself spent two years in China as a young man and set up a branch of his father's firm in Shanghai. The Tatas later owned several cotton mills in Shanghai.

A prominent and visible part of the Indian connection with Shanghai in the century from the 1840s to the 1940s was the presence of Indian policemen there. From the 1880s, Indians (mostly Sikhs from Punjab) were recruited by the Shanghai Municipal Council to police the area of the International Settlement. With their red turbans and distinctive appearance, they were commonly referred to as *hongtou asan* by local people. There were also a large number of Indians hired as private watchmen by hotels, shops, factories and other establishments. Initially, the Indian population in Shanghai consisted mostly of males but slowly the number of Indian families and mixed Indian-Chinese families increased in the early 20th century. There were Sikh gurdwaras and a Parsi fire temple (*agiary*) in the International Settlement area. By 1945, the number of Indians in Shanghai numbered between 2,000 and 2,500. At the end of World War II, in conditions of mass dislocation and destitution caused by war and occupation, the then British government of India decided to repatriate all Indians except for a very small number who refused to go in the ships sent from India for this purpose.

Today, Shanghai has again become the main centre of Indians in China apart from Hong Kong, with an ever-expanding number of business firms setting up their offices here. These include IT companies like Tata Consultancy Services (TCS), Infosys, Wipro and



A panoramic view of the Bund

NIIT as well as manufacturing concerns such as Larsen & Toubro, Reliance, Raymonds, Sundaram Fasteners and Dr Reddy's Laboratories. Now, a growing number of Indian tourists also make their way to Shanghai.

(Madhavi Thampi)

## HONG KONG

There has been a significant connection between Hong Kong and India since the development of the former as a major port city under British control from the middle of the 19<sup>th</sup> century. This was due to the fact that hundreds of Indians had already been coming by sea to trade on the China coast from the later 18<sup>th</sup> century and used to visit Canton (Guangzhou) and Macau regularly. When Hong Kong was formally established as a British colony after the First Opium



19<sup>th</sup> century Hong Kong

War (1839-1842), about 2,700 Indian soldiers were present there. In addition, there were many Indians who bought land holdings in the port city in the very first land auction conducted by British authorities in June 1841. Near 346 Indian merchants set up their businesses in Hong Kong over the next few years. The first of these firms was Cowasjee Pallanjee & Co. Other firms were FM Talati & Co, Abdoolally Ebrahim & Co and the firm of Albert Sassoon. Abdoolally Ebrahim & Co is, in fact, the oldest trading house in Hong Kong today operating under its original name.

A number of Indian businessmen in Hong Kong contributed significantly to the growth and development of the city. HN Mody played a pioneering role in the setting up of the University of Hong Kong. Abdoolally Ebrahim & Co is recorded as



*The first Sikh Gurdwara in Hong Kong*

having set up the first cross-harbour ferry service in Hong Kong, while another Indian, Dorabji Naorojee is credited with the founding of a similar service that was the forerunner of Hong Kong's famous 'Star Ferry'. Paul Chater, a businessman of Armenian origin from Kolkata, was associated with many landmark projects and companies in Hong Kong. These included the Hong Kong and Kowloon Wharf and Godown company, the Praya Reclamation Scheme which developed the waterfront area on Hong Kong island's northern shore, Hong Kong Land, and the Hong Kong Electric Company. ER Belilios and Elly Kadoorie were responsible for setting up many schools and educational institutions. Belilios helped to establish the first government school for Chinese girls while Kadoorie established a school for Chinese boys in 1901. The Ruttonjee family established the TB sanatorium which is named after them. The Hong Kong and Shanghai Banking Corporation also had many Indians in its early years on its board of directors.

While Indians from the Parsi, Jewish and Ismaili communities were prominent in the 19<sup>th</sup> century, in the 20<sup>th</sup> century, many Sindhis and Marwaris also migrated to Hong Kong and established flourishing businesses. The Harilela family business is one of the most prominent ones among them today. While many of the early merchant companies were involved with the import-export business as Hong Kong expanded and developed, the business activities of Indians diversified into many spheres. One area in which Indians achieved prominence was the tailoring industry, especially in the 1950s. Many are in the food and hospitality business and in shipping and transport too. In recent decades, a large number of Indian professionals have made Hong Kong their base and they are well represented particularly in the financial, IT and telecommunication sectors.

In Hong Kong, from the 1860s till the 1940s, there was a large number of Indians in the Hong Kong Police Force. For a number of decades, there was a rough parity in the number of Indians and Chinese in the Force. Apart from the Indians in the

police force, a familiar sight in Hong Kong used to be Indian watchmen in hotels, restaurants, godowns and factories. Altogether, the number of Indians in Hong Kong in the 1940s stood a little over 7,000. At present, the number of Indian citizens in Hong Kong is a little over 22,000 but the number of persons of Indian and South Asian origin there is much larger. There are about 1,500 registered Indian companies in Hong Kong with more than 24 registered regional, religious and professional Indian associations in Hong Kong.

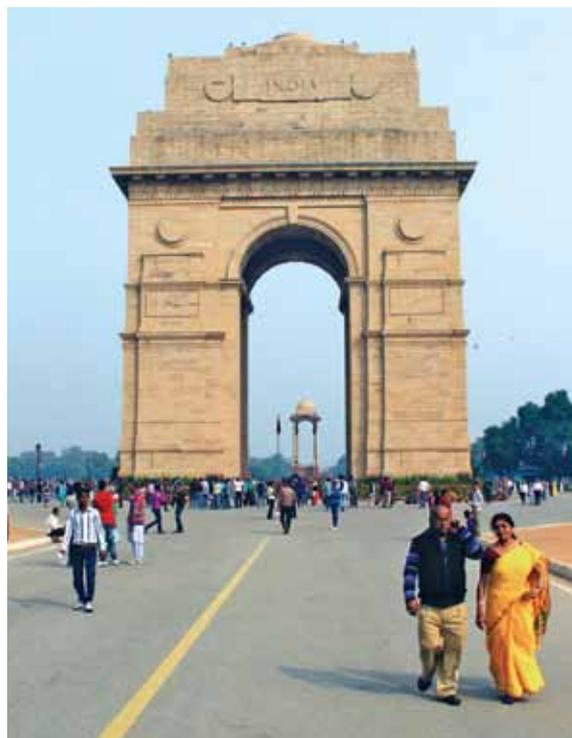
*(Madhavi Thampi)*

## INDIA

Yindu is one of the Chinese names for India. India is called Bharata in many Indian languages. This name appeared as early as in the Sanskrit epic *Mahabharata* and in the *Padma Purana*. India is also called Bharatavarsa in Indian languages which means the country of Bharata's sons or Bharata's country. The ancient Indians also called their land, Jambudvipa.

The English name of India originated from the Indus River. Indian people called this cradle of civilisation, Sindhu (the original meaning of which is river). The Persians transformed Sindhu into "Hindu" and the word Hindu was subsequently transformed into "Indu". The name of India was introduced into Greece by the Persians. The Greeks used the name of this river in western India as the name for the whole of India.

After the Muslim invasion of India, they called India, "Hindustan", following the Persian usage



*India Gate, New Delhi*

meaning the “place where Indians live” or “Indian country”. Later, the British called the religion followed by the majority of Indians “Hinduism” and called the country itself “India”. In ancient Chinese documents, India was called Sindhu and Tianshu. Besides, India was also known to the Chinese as Sindo, Sidu, Sindus, Juandu, Indu, Indo, Saidu and so on. These names are transliterations of Sindhu but in different periods, different translators selected different Chinese characters. However, their pronunciations are similar.

The word “Yindu” was first used in the Tang period in Xuanzang’s *Buddhist Records of the Western World*, ‘juan 2’. In *Summaries of Yindu - Interpretation of Names*, it is written: “there were many translations of Tianshu’s name such as Sindu, Sindo. Now let us comply with the legitimate pronunciation and call it Yindu”. However, afterwards, historical documents of the Song period still called India “Tianshu” and “Sindhu”.

(Han Zhigeng)

## MAGADHA

Magadha was one of the 16 states in ancient India in the period from the 6<sup>th</sup> century to 4<sup>th</sup> century BCE. It was located south of the middle and lower reaches of the Ganges river. Magadha was established in the period from the 7<sup>th</sup> to 6<sup>th</sup> century BCE by an eastern tribe far from the center of Vedic culture. At the beginning of the era of Buddhism, Magadha was ruled by Bimbisàra of the Haryanka dynasty. It was a city-state from this time or earlier. Bimbisara took Ràjagrha as the capital which was surrounded by extensive villages. He used to launch campaigns against Champà, the capital of Anga. He lived in the same period as the Buddha, and believed in Buddhism. He was killed by his son Ajatasatru in his old age.

Ajatasatru fought with Kosala for many years and eventually made peace. He then fought with Vajji for 16 years and finally conquered this country and established the hegemony of Magadha in eastern India. Ajatasatru also believed in Buddhism. It is said that in his reign, Buddhism had its first Samgiti at the Saptarni Cave outside Rajgir. One of the fortifications built by him later developed into Pataliputra. This city became the capital of Magadha in the reign of his son. The emperors afterwards all took the throne by killing their fathers. The last emperor was overthrown by an uprising and the minister Sisunaga seized the opportunity and ascended the throne around the year 430. Magadha then conquered the powerful Avanti, Vajji and possibly Kosala states under the Sisunaga dynasty and became even more powerful. The dynasties of the Nandas, Mauryas, Sungas, Kanvas and Guptas all used to extend their power outwards from the



Outside view of the Patna Museum, India

centre of the Magadha area. Muslims conquered this area in the 12<sup>th</sup> century.

Magadha was not unfamiliar to ancient China. There are references to it in ‘juan 221 in the *Xin Tang Shu*’ (*New History of the Tang*), one of which goes: “The soil there was fertile and suitable for sowing and reaping. There was a different kind of rice, the grains were large and were supplied only to the king. The king lived in.....Kusumapura ..... In the 21<sup>st</sup> year of Zhenguan (647), they started to despatch envoys to meet the emperor and present pineapple and aspen. Emperor Taizong despatched envoys to learn the method of extracting sugar by heating. He despatched Wang Xuance to set up monuments in the Mahabodhi Temple.” The Chinese monks ‘Faxian and Xuanzang’ both used to come here for pilgrimage during their travels in India. Their experiences were recorded in their books, *The Biography of Faxian* and *On Xuanzang’s Travels in India*.

(Ge Weijun)

## TAKSHASILA

Takshasilà, an ancient strategic town of northwest India, is known as Taxila today. In the period from the 6<sup>th</sup> – 4<sup>th</sup> century BCE, it was the capital of Gandhàra, one of the 16 states existing then. During the 3<sup>rd</sup> BCE – 2<sup>nd</sup> century BCE, the powerful Maurya dynasty established its governor-general there. Buddhism became the prevalent faith during the reign of Asoka. This city was located on a vital



Taxila ruins, today in Taxila, Pakistan

communication line and was a significant political, economic and academic centre of northwest India. As a place which attracted much talent, it had many students from northern India who used to travel a long distance to study and learn Vedic scriptures and other kinds of knowledge and skills, including medicine. There were even students from Central Asia and West Asia in the famous medical school. The course was rigorous and long. Students had to complete seven years of study and examination before graduating and commencing the practice of medicine. There were also other technological courses.

Archaeological excavations were undertaken at this site in the early 20<sup>th</sup> century. Unearthed were coins, jewellery, gold items, copperware, pottery and silver copies engraved with Kharosthi words and a large number of Buddhist works of art. The golden age of the Kushan Empire during the 1<sup>st</sup>–2<sup>nd</sup> century CE was the high point of economic, religious and cultural activities there. Taksasila entered a period of decline after the 3<sup>rd</sup> century and the city was finally ruined by the invasion of the Hephthalite Empire in the middle of the 5<sup>th</sup> century. The eminent Chinese monks, Faxian and Xuanzang, both came here when they went to India on pilgrimage.

(Ge Weijun)

## PATALIPUTRA

Pataliputra is an ancient Indian city, also known as Puspapura, Pataliputta or Pāṭaligrāma. It was initially called Kusumapura and is known as Patna in the state of Bihar today. Located at the intersection of the Ganges, Gandak and Song rivers, it was of strategic importance. King Ajātasatru of the Magadha dynasty in the 6<sup>th</sup> century BCE constructed fortifications here to defend against the Vrjji (Vajji) state. His son, Udayabhadra, built Pāṭaliputra as a major city after inheriting the throne and moved the capital here. From then on, various dynasties including the Nanda,



Pillars during the Mayuran period, excavated from Patna, India

Maurya and the early Gupta rulers, all established their capital here.

During his travels in India, Faxian was greatly impressed by the grand scale on which Pataliputra was built. “The palaces in the city were built by supernatural beings and spirits, rocks and stones were accumulated to raise the city walls and the imperial watch tower and engraved with decorative motifs and definitely, it was not built by human beings,” he wrote. Xuanzang also visited here and recorded in detail the many stories related to it. Coins, icons and temple foundations were discovered here in the course of archaeological excavations in modern times.

(Ge Weijun)

## KALINGA

Kalinga is an ancient Indian state which is referred to as Jielingjia, Qielingjia, Jialingwo and Jialing in



Remains of the ruins of a statue of the Sum Temple, Kalinga

Chinese records. It is located in the coastal region in east India, between the Godavari and Mahanadi rivers. Its territory is equal to about today's Odisha, and its capital was Dantapura. The ancient Indian classic work, the *Puranas*, has listed the 32 rulers of Kalinga. It was conquered by the Nanda dynasty of Magadha (about 346 BC–324 BC), and then later recovered its independence. In the early years of the Maurya dynasty (324 BC–185 BC), the Greek Megasthenes, who was the envoy sent by Seleucus Nikator to the Maurya dynasty, also mentioned this country. He said its army was strong, with 60,000 infantry, 1,000 cavalry and 700 war elephants. The country's overseas trade flourished and the economy was prosperous. However, around 260 BC, the third king Asoka of the Maurya dynasty annexed it after a brutal war. The consequence of the war was that 1,00,000 people were killed, 1,50,000 people were captured and the same number of people died indirectly as a result of the war. It is said that Asoka

deeply regretted the suffering brought about by the war and so turned to the peaceful “Saddhamma” policy. It is said that this was the point from which he began to believe in Buddhism. Shortly after Asoka’s death, Kalinga regained independence at the end of the 3rd century BC. In the 2nd century BC, during the reign of Khàravela, the country once again became powerful and prosperous. Magadha was subdued and Kalinga captured Rajagrha. Its troops reached Punjab in the west and the Pandya in the south. After Khàravela’s death, the country began to decline again.

Xuanzang visited Kalinga during his visit to India. He found that the country was a prosperous place, “with sowing and reaping, numerous flowers and fruits and thick woods and marshes for hundreds of miles”. However, it was already clear by his time that there had been a decline with people gradually moving to other places and the population becoming smaller. The ‘*Sutra of Vinaya (juan 39)*’ translated by Yijing, another monk of the Tang period, also contained this reference to Kalinga: “Buddha has four tooth relics ... with one in Kalinga”. In the second half of the 4th century, a prince Dantha, referred to as Tuoduo in Chinese records, carried it to Simhala (now Sri Lanka) secretly. It is said that the Buddha tooth relic enshrined in Kandy is the same.

(Ge Weijun)

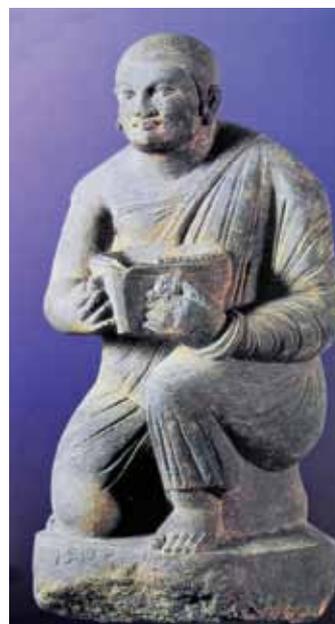
## GANDHARA

Gandhara was one of the 16 countries in ancient India in the period from the 6<sup>th</sup> century to about the 4<sup>th</sup> century BCE. It was located at the northeast of the subcontinent of India, mainly including the region around Peshawar on the upper reaches of the Indus River in the north of Pakistan today and the region surrounding Rawalpindi. Its capital Taksasilà



Gandhara art Buddha Statue, carved around 2-3 century BCE

(present-day Taxila) was a strategic town and the commercial and academic centre of northwest India. Gandhàra was under the control of Persians and Macedonians from the 6<sup>th</sup> century so it played an important role in cultural communication between the East and West. It was annexed by the Maurya dynasty in the late 4<sup>th</sup> century BC. The third emperor



The lamp holding monk, sculpture carved around 2-3 century BCE

of this dynasty, Asoka, mentioned Gandhàra in his fifth imperial edict carved on stone. In the period of the Kushana empire, which reached its height during the period from the middle of the 1<sup>st</sup> century to the end of the 2<sup>nd</sup> century CE, Gandhàra was its core region. Buddhism was introduced in the time of the Emperor Asoka and became popular. Buddhist architecture and art also started to appear here. The development of such art was at its peak period during the Kushana period. One of the greatest constructions was the Kanishka Tower in the suburbs of Peshawar. According to records, the tower was originally 213 m high and surrounded by hundreds of smaller towers. The earlier artistic convention of depicting the Buddha merely by symbolism, through the Dharmachakra, a footprint, a banyan tree or throne was broken, and artists started to depict the person of the Buddha. Absorbing artistic elements from Greece and Rome, Gandhàra art was characterised by fine proportions, exquisite modelling, elegant posture and unique style. Later in the Gupta period, during 320-550 CE, statues were made mostly of clay. After the middle of the 5<sup>th</sup> century, with the invasion of the Hephthalite Empire, Buddhist temples were ruined and the statuary art also started to decline. Gandhàra’s statuary art was introduced to China via Central Asia and then further east into North Korea

and Japan and had a significant impact on the style of statues in East Asia.

(Ge Weijun)

## KASHMIR

Kawmira was the name for present-day Kashmir in India used in Chinese records during the Han, Wei, Northern and Southern dynasties, Sui and Tang periods. In the Han period, the name referred to the area downstream of the Kabul River and the region of Kashmir. It was also called Geshimi or Kasmira.

There were many references to Kashmir in Chinese historical records. For example, the *Han Shu - the Biography of the Western Regions* said that “Kawmira, Wangzhi Xunxian city (near Srinagar present-day), was 2200 *li* from Chang’an, and it was not governed



Kapisa carvings of Buddha, located in Swat Valley, Pakistan

by the *duhu* (protectorate-general) in the past, the Xiongnu conquered Tokhara, Tokhara ruled over Bactria in the west and the king of Sai ruled Kawmira in the south.” It also said that the terrain here was flat and the climate was mild and that there was alfalfa, sandalwood, catalpa, bamboo and lacquer. The natives planted grain and grapes and fertilised the fields with manure. They ate raw fresh vegetables in winter. Products there included *fengniu* (zebu), buffalo, elephants, dogs, macaques, pearl, coral, *hupo* (amber) and gems. Craftsmen were skilled at engraving, weaving silk, doing embroidery and building palaces. Vessels were mostly made of gold, silver, copper and tin. The coins were also made of gold and silver with a horse on the front and a human head on the back.

Contacts between the Han dynasty and Kashmir started from the time of Emperor Wu (141 BCE – 87 BCE), and the relationship between the Han envoys and the rulers of Kashmir was sometimes cordial and sometimes not. Kashmiri merchants used to come to China during the reign of Emperor Cheng (33 BCE – 7 BCE) and even afterwards. Contact between Kashmir and China was very close in the Tang dynasty. There were frequent references in the *Xin Tang Shu* and *Jiu Tang Shu* to envoys coming from Kawmira bearing

local products as gifts and it is mentioned that the royal court of the Tang dynasty also “generously rewarded this country”. Kashmir used to be one of the centres of Mahayana Buddhism so many monks used to come to China to preach Buddhism and translate scriptures. Chinese monks also went to Kashmir to acquire Buddhist learning and scriptures. In the 1st year of the reign of Emperor Suzong of the Tang (758 CE), there were still envoys from Kashmir coming to China but this practice apparently ended after that. The word, Kawmira, also no longer appeared in Chinese historical records.

(Ge Weijun)

## CHOLA

The Chola (or Cola, “Zhunian” in Chinese) was a powerful kingdom in southern India. From the early 11th century to 15th century, the country maintained diplomatic and commercial relations with China.

The Chola kingdom was located on the Coromandel coast of India, between Nellore and Pudukkottai. Its name can be found in Asoka’s inscriptions which mention that it was beyond the jurisdiction of the Maurya dynasty with Buddhism prevalent. In the 2nd century BCE, the king Elara once conquered Simhaladvipa (now Sri Lanka). Around 100 CE, during the reign of the famous King Karikkal, the country was very strong. He defeated two other important kingdoms in southern India, the Pandyan and Cera (Chera) kingdoms and launched an expedition to Simhaladvipa. In the 3rd-4th century, with the rise of the Pallava in the north and invasions by the Pandyan and Cera kingdoms, the Chola went into decline. In the 7th century, they surrendered to the Pallava. In the early 7th century, when the Buddhist monk Xuanzang visited the Chola kingdom, he noted that “Chola’s circumference is 2,000 and 400 or 500 *li*, the capital’s circumference is more than 10 *li*, with spacious land, deserted lakes and ponds, few households, rampant thieves, warm weather and many malefactors. People are more barbarous and follow beliefs other than Buddhism”.

In the 9<sup>th</sup> century, during the reign of Aditya Chola (880-907), the country returned to its former



Southernmost India, Cape Comorin Point

prosperity. During the reign of Rajaraja (985-1016), the country dominated southern India and by the reign of Rajendra (1016-1044), the country reached the peak of its power which extended up to West Bengal. It even launched a naval expedition to Southeast Asia.

From the 11<sup>th</sup> century to 15<sup>th</sup> century, the country had frequent exchanges with China. According to *Juan 489* of the *History of the Song Dynasty*, Chola was five *li* distant from the sea on the east and 1,500 *li* distant from the western coast of India. It had abundant natural resources including pearls, ivory, coral, gem, areca-nut, cardamom, rattan, date, coconut and so on. It had goats, cattle, pheasants and parrots among other creatures. The city had seven sections, from the outermost to the innermost. Residents lived in the first to the third sections, with the river surrounding them, officials in the fourth section and an offspring of the top officials in the fifth section. Monks lived in the Buddhist temple in the sixth section and the highest officials in the innermost section, which had more flowers and trees. In fighting, they first used elephants and then used guns, swords, and bows and arrows. People charged with light crimes were tied to wooden frames, and whipped 50 to 100 times; and people charged with serious crimes were trampled to death by elephants. According to the Chinese historical records: "in September of the eighth year of Dazhongxiangfu (1015), Rajaraja sent assistant minister Suolisanwen and Pushu to China to pay tribute including real pearl-embroidered shirts and caps, 21100 *liang* of pearls, 60 pieces of ivory and 60 *jin* of frankincense". Subsequently, in the fourth year of Tianxi (1020), the second year of Mingdao (1033), and the tenth year of Xining (1077) as well, the country sent envoys to China. The name 'Shi Li Luo Cha Yin Tuo Luo Zhu Luo' recorded in the second year of Mingdao was consistent with the modern translation "Rajendra" meaning Rajendra Chola.

Chinese works on geography also had many records about the Chola. According to '*Ling Wai Dai Da*' of Zhou Qufei in the Southern Song period (1135-1189), the Chola often waged war with countries to the west. It had 60,000 war elephants. In wartime, the warriors stood on the howdahs on the elephants' backs. Spears were used in close fighting and bows and arrows for fighting at a distance. Victorious elephants were also honoured. People here were more impulsive, he claimed. If there were people who despised each other, they would fight with short swords right in front of the king, and even if they died, they had no regrets. Fathers, sons and brothers would not use the same stoves and utensils but they were loyal to each other. The *Zhu Fan Zhi* of Zhao Rushi (1170 – 1231)

also contains detailed descriptions about the Chola system of marriage and divorce.

(Ge Weijun)

### TAMRALIPTA (now Tamruk)

Tamralipta (Tamalitta in Pali) was an ancient country in the northeastern part of India and was also an important port. Many Chinese monks visited this place which was known as Danmolidi in Chinese.

Tamralipta was located in the Ganges River delta in western Bengal, in the area of present-day Tamruk on the right bank of the mouth of the Hooghly river as mentioned in the ancient epic *Mahabharata*. As a centre of land and water transportation, it had commercial intercourse with Rome from the 1<sup>st</sup> and 2<sup>nd</sup> century CE and also with southern India and countries in Southeast Asia. During the Maurya era (about 321 BC – 185 BC), this place was a part of Magadha. Shortly after 250 BC, Sanghamitta, the daughter of Asoka, at the invitation of Simhala (now Sri Lanka), initiated the queen Anulo and the concubines in the palace into nunhood and established the Bhiksuni Sangha. It is said that to escort her and the Bodhi tree branch she carried, Asoka personally led the troops to Tamralipta and watched her ship sail away.

Many Chinese monks visited Tamralipta. Faxian during the Jin dynasty visited the country in 408 CE, and noted: "... Duomolidi is a seaport. It has 24 Buddhist temples, full of Buddhists, and Buddhism is flourishing". Faxian lived there for two years.



Hooghly River, West Bengal, India

He copied scriptures and made portraits. Later, he boarded a merchant ship and after 14 days and nights, he reached Simhala. Xuanzang also paid a visit. In the *Record of the Western Regions of the Great Tang*, he wrote: "Danmolidi is one thousand four hundred or five hundred *li* in circumference, and its capital is more than 10 *li* in circumference. The country is near the sea, with the dampness of a low-lying land. During the season of sowing and reaping, flowers and fruits are abundant. The weather here is warm and hot. People here are strong and brave,

believing in good and evil. There are more than 10 Buddhist temples, with thousands of monks and there are more than 50 temples. There are different beliefs. The country is near the sea and is at the intersection of land and water, with many treasures so people in this country are generally rich.” Faxian had also wanted to go to Simhala by sea from here but a south Indian monk thought that the sea route was more risky and advised him to choose the land route. So he went in a southwesterly direction to Udra (in the north of Odisha today). Monk Yijing from the Tang period boarded a Persian merchant ship from Guangzhou to India on his pilgrimage in November of 671. He stayed for half-a-year in Srivijaya (Sumatra in present-day Indonesia), then went to Tamralipta and met with another monk Dachengdeng who had lived there for many years. He stayed there for one year and learned Sanskrit. They went to central India together. Before leaving India, he again resided in Tamralipta to translate Buddhist scriptures into Chinese and then returned to China by ship directly from there.

(Ge Weijun)

## UDDIYANA

Uddiyana, which means “garden”, is the name of an ancient country which lay on the branch of the Silk Road connecting India and China. It is also known as Ujjāna, Uḍḍiyāna, Oddiyāna, etc. It is widely believed that Udyāna was located on the upper reaches of the Indus River of north Pakistan today and the drainage basin of the Swat



Uddiyana Buddha Pagoda, Pakistan

River. It was situated on the only route on the Silk Road for Buddhist monks and merchants going between India and China. *Juan 97* of the Chinese work ‘*Bei Shi*’ said, “Udyāna was south of Shemi. In the north were the Pamirs and south was India.” Faxian said in his *Record of the Buddhist Kingdoms*, “Udyāna was due north of India, and people there all spoke Middle Indic.” Eminent monks, Song Yun

and Huisheng, when they went west on pilgrimage in 518, met the king when they passed Udyāna. According to the *Records of the Luoyang Temples - Ningxuan Temple*, while talking about their own country they told him about “the morals of Zhou Gong, Confucius, Zhuangzi and Laozi... the cure of diseases by Hua Tuo and the necromancy of Zuo Ci”. This was supposed to have excited the king, and he said, “what you have spoken about is the country of Buddhism and I would like to be born in that country in my next life.” Besides, they also “spent from their travelling expenses and built a statue of Buddha on the mountain top and made a stone engraving to record the merits and virtues of the Wei dynasty.”

There are more detailed descriptions in Xuanzang’s account of his travels: “Udyāna had an area of more than 5,000 *li* with mountains, valleys, rivers and lakes. Though they planted grain there, the oil there is not suitable. It had abundant grapes but there was little sugar cane. There was also gold and iron. It is suitable for tulip cultivation. The forests here were green and flowers and fruits were growing in profusion. The climate was comfortable. People here were timid, common and cunning. They were engaged in learning but not in physical labour and magic arts were popular. They respected Buddhism and believed in Mahayana.” There were many Chinese monks who travelled to the West who visited Udyana. Among them were Hui Jing, Dao Zheng, Hui Dai, Hui Chao, Dao Lin and Xuan Zhao.

(Ge Weijun)

## KAMARUPA

Kāmarupa was an ancient place in the eastern part of India, located in the western part of present-day’s Assam, encompassing the Brahmaputra Valley and surrounding areas. It was called Prāgjyotisha in the past and later the name was changed to Kāmarupa, also translated into Chinese as Jiamolu.

The epic *Mahabharata* mentions King Bhagadatta who ruled Prāgjyotiṣa. During the famous Kurukshetra War described in the epic, he was on the side of the Kauravas and was killed on the battlefield. Kāmarupa was founded in the 4<sup>th</sup> century CE by Pushyavarman, who used to be subservient to Samudragupta (reign 330–375 CE), the second emperor of the more powerful Gupta Dynasty. This dynasty lasted for 13 generations of emperors and became independent in the 6<sup>th</sup> century during the time of Bhutivarman. Its last emperor Bhāskaravarman was a contemporary of Harsha. He died around 650 CE and the kingdom changed hands afterwards. The governor of the new dynasty was Śālastambha, the founder of the Mleccha Dynasty. In the 13<sup>th</sup> century, Ahoms from the east and Muslims from the west invaded, putting an end to this kingdom.



Tea gardens of Assam

Historically, Kàmarupa had been in close contact with China. The eminent Chinese monk, Xuanzang and the Tang envoy, Wang Xuance were both warmly received here. There is a detailed description of it in Xuanzang's account. In it, he said, "Kàmarupa covered an area of thousands of *li* and the capital covered more than 30 *li*. The fields there were full of water and people sowed and reaped at the right time. There were many valuable trees, rivers and lakes crisscrossed the city. The air was gentle and pleasant and the people's customs were simple. People were short and black and they believed in some gods rather than Buddhism." There were also references to Kamarupa in *juan* 198 of the *Jiu Tang Shu (The Old Tang History)*. It said: "There are tens of countries in ancient India, and their customs and local products are similar. There is a country called Jiamolu. There, the custom was to open the east door to face the sun. When Wang Xuance arrived there, the ruler despatched envoys to offer as tribute rare treasures and exotic things and maps, because he had received (from China) a statue of Lao-tzu and the (scripture) *Dao De Jing*."

(Ge Weijun)

## KANCHIPURAM

Kanchipuram, Huangzhi in Chinese records, was one of the seven holy cities of ancient India, and is situated in pres-day Tamil Nadu.

Kanchipuram used to be the capital of the Chola and Pallava kingdoms. It was an important academic town of Hinduism and Buddhism as well. Many splendid temples were built which attracted countless pilgrims. From the point of view of the history of maritime communications, Kanchipuram was also an important sea port. In the section on geography in the Chinese work, the *Han Shu (History of the Former Han Dynasty)*, it is said: "from Fugandulu, if ships travelled for more than two months, (they would reach) Huangzhi, the folk customs of which were similar to Zhuya. It has been sending tribute since the time of Emperor Wu. There was a translator, distantly related to the (royal house), named Huangmen, who went to sea together with others he recruited to trade

pearls, jewels, rare stones and exotic things and they took gold and silk with them. During the reign of the Emperor Ping when Wang Mang was regent, in order to show the power and virtue of his country, he generously rewarded the king of Huangzhi and asked the envoys to present him with live rhinoceros." Thus, it can be seen that this place had trade relations with China since the Western Han dynasty and official diplomatic contacts as well. The famous Tang pilgrim Xuanzang visited this city and called it Kanchipura. In his account he wrote: "Kanchipura is also known



Indian Hindu Temple, Kanchipuram, Tamil Nadu

as Anagarika Dharmapala.... not very far in the south of the city is a large temple. People there are bright and farsighted and are outstanding." Hui Li also said in his *Biography of San Zang of Da Ci'en Temple* that "Kanchipura is a sea port in the south of India and is only three days to Sri Lanka by sea."

(Ge Weijun)

## PURUSHAPURA (now Peshawar)

Purushapura was a city in the northwestern part of ancient India. Many Chinese Buddhist monks passed through here frequently when they went westward on pilgrimage. Purushapura was also known in Chinese as Fulousha, Bulushabuluo, Fuliushafuluo and Fuloushafuluo and it had also a Chinese name based on the translation of the name 'Purushapura' (city of men) – Zhangfucheng.

According to the textual sources, the old location of Fulousha was to the northwest of Peshawar, a city located in the northern part of present-day Pakistan, and it was the capital and major commercial city of the state of Gandhara. Kanishka, the king of the Kushàna empire and devout follower of Buddhism, moved his capital here and built a big tower in the city. As an important Buddhist cultural centre, the place was also famous for Buddha's bowl and the peepal (Bodhi) tree. When Faxian reached here during the Eastern Jin Dynasty in 402 CE, Buddhism was still flourishing here. He recorded the local legend about Buddha's bowl, its shape and structure and the miraculous feature: "(the bowl) can hold two *dou*\* and have different colours, which are

mainly black. The bowl is glossy and has distinct edges with a thickness of 0.5 cm to 0.7 cm. The poor could fill the bowl with fewer coins while the rich might not be able to fill it with a million or even ten million coins". The Chinese Baoyun, Sengjing and others had also visited Purushapura to make offerings to the Buddha bowl and then returned to China. Song Yun, the envoy of the Northern Wei dynasty, also visited here.

However, by the time the Tang monk Xuanzang arrived, the country already presented a desolate scene: "(Gandhara)'s capital Purushapura is more than 40 *li*\*\* in circumference... The city has very little cultivation with only a few residents. However, in a corner of the palace grounds, there are thousands of



*Bodhisattva Sculpture, now in possession of Peshawar Museum, Pakistan.*

households with many crops, countless flowers and fruits, and much jaggery produced from sugar cane. The weather is either warm or hot and there is little frost and snow. People here are cowardly and like to study classics and crafts; instead of believing in the proper dharma, they follow paganism". As for the Buddha's bowl, he said: "There is an ancient stylobate in the northeast of the capital city and reportedly the stand of Buddha's bowl. After the Nirvana of Tathagata, his bowl was brought into this kingdom, offerings were made in accordance with the rule of the dharma and (this practice of making offerings) spread to all other kingdoms around..." About the peepal tree, Xuanzang recorded that "location of the tree is about eight or nine *li* away from the southeast of the capital city... the height of the tree is over



*Nirvana Buddha Statue, now in possession of Peshawar Museum, Pakistan*

one hundred *chi*\*\*\*. The branches and leaves are luxuriant and well-spaced and cast thick shadows". He paid a visit to Kaniska's stupa as well, and had descriptions of it and related legends. In addition, Purushapura was also the hometown of Asaiga, the founder of the Yogacara School of Indian Mahayana Buddhism, and of the Vasubandhu brothers.

\*A unit of volume, 1 *dou* = 10 litre)

\*\*A unit of length, 1 *li* = 500 metre)

\*\*\*A unit of length, 1 *chi* = 3.33 cm)

(*Ge Weijun*)

### **KOLLAM (Quilon)**

Kollam is a city in Kerala on the southwest coast of India where numerous ancient Chinese envoys and merchants once visited. In Chinese, it is referred to as Gulin.

Kollam, (formerly Quilon), as a crucial transshipment port of trade between China and Arab region, was recorded in many ancient Chinese works but with different names. For example, it was called Coran in 'juan' 490 of the Song History, Kollam in Zhou Qufei's *Ling Wai Dai Da* and Zhao Rushi's *Zhu Fan Zhi*, Julan in *juan* 210 of the Yuan History, and Small Gelan in *juan* 304 of the Ming History, Ma Huan's *Yingya Shenglan* and Gong Zhen's *Records of Countries of the Western Oceans of Ming Dynasty*.

As described in the *Ling Wai Dai Da*, Kollam locals had dark skin, straight hair and beards and they often wore white cloth and red leather shoes. In normal times, they liked to practice archery and in wartime, they bound their hair with colourful cloth. The king also used to wrap a cloth around himself. He sometimes rode an elephant when going out. According to this work, people in this state believed in Buddhism. Many Arabs lived there. According to the *Zhu Fan Zhi*, Kollam was abounded with coconut and logwood. The wine there was brewed with honey and coconut flower juice. The Yuan government attached great importance to the state of Julan. The Yuan History records that "only Maabar (Zhunian in



Coconut Grove in Kollam

the southeast of India, that is, the Chola state) and Julan can lead all nations but Julan is the protector of Maabar.” Kublai Khan once sent Yang Tingbi and others to visit Julan. In March 1282, Kollam sent an envoy to the Yuan.

In the Ming period, Zheng He sailed west seven times and visited Kollam. Ma Huan, who accompanied Zheng He, said in the *Yingya Shenglan* that this state was surrounded by the sea on four sides, was bounded by hills in the east and was narrow at the northern and southern ends. Its people believed in Buddhism and worshipped cows and elephants. It had various fruits and vegetables and different kinds of cattle and sheep. The sheep had green fur and long feet and stood two or three feet tall; the cattle weighed three or four hundred jin. Many people engaged in selling butter and people mixed their food with butter. They usually had two meals a day. ‘Juan 326 of the Ming History’ notes that Small Gelan bordered on Kochi. In spite of poor lands and low incomes, the people were honest and warm-hearted. Pearl umbrellas, white cotton cloth and pepper were exported to China. In the fifth year of Yongle (1407), Kollam is recorded as having sent an envoy to China to pay tribute, and the Ming court presented silk, sheer leno fabric and other gifts to its king.

(Ge Weijun)

## BENGALA

Bengala is the name of an ancient Indian state located in Bangladesh and West Bengal area of India today.

This country was often mentioned in Chinese historical records. It was called “Panqi” in *Hou Han Shu*. Zhao Rushi, tiju of the foreign trade bureau of Quanzhou in the Southern Song Dynasty wrote *Chufan Chih* in the first year of Baoqing of Emperor Lizong, and in this book he called the country “Pengjialuo”, “the western Pengjialuo, the capital was Chanaxi, covering an area of 120 li, people there were very competitive and good at robbing. They grinded white shells as money and locally produced treasured swords and tula-cotton cloth.” Folk voyager in Yuan Dynasty, Wang Dayuan wrote *Island Tribes Chronicles*,

which recorded what he saw and heard abroad. In this book, the country was called Pengjiala. He said that this place “the five ridges were towering, forests were luxuriant and people lived together. They lived on farming so there was no free land in the wild, and the fields were very pretty. They harvested grains three times each year, and the products there were very cheap..... The custom there was very pure..... and the tax was 20%.” In *Xing Cha Sheng Lan* by Fei Xin and *Ying Ya Sheng Lan* by Ma Huan, this place was called “Banggela”. Fei Xin had been abroad four times from the seventh year of Yongle to the sixth year of Xuande, and in his records he said, “In the 10<sup>th</sup> and the 13<sup>th</sup> year of Yongle, for twice Hou Xian and other leaders commanded the fleet under upper command and held the command of the emperor in hands, awarded the king, the princess consort and the chief officials. At the seaport of the country there was a port called Chadi Port and was established with tax office. Its king knew that Chinese ships arrived at their country, so he despatched troops to take clothes and other things to welcome them.” There were also sharp observation and records of the local custom, “the custom of that country was very pure, men wore decorating brocade around their heads, and wore long white gowns and gold thread sheepskin boots and they were very gentle. For the trade, though there might be large profit, but they should never regret once the price was determined.”



A picture of the book 'Ying ya Shenglan'

His description revealed the praise over the pure folk custom.

In volume 304 of the “History of Ming Dynasty” it is said that after Hou Xian visited Bengala, the ruler of the time Saifuddin sent kylin and other local artifacts as tributes which pleased the Ming Emperor Chengzu. Later, Saifuddin sent envoys several times to the western marshland which is located in Jaunpur area of present-day Uttar Pradesh, to persuade the ruler to invade. During the 18<sup>th</sup> year of Yongle reign (1420), Hou Xian visited this country again and gifted the ruler with gold coins and later withdrew

all his troops. This was the dawn of good neighbourly friendship in this area.

(Ge Weijun)

## KOCHI

Kochi (formerly Cochin) is an important port on the southwest coast of India. In the 15th century in particular, the country had regular intercourse with China. *Juan 326* of the *History of Ming Dynasty* refers to Kochi as being in the southwestern part of India, near the sea, with a tropical climate, abundant natural resources, rare treasures from the sea and dense forests. It said that no wild beasts were to be found in its mountains and there were very few species of poisonous fish in the river. Being fond of eating fish and softshell turtles, people there were said to be mild in temperament and not prone to fighting; old people loved children and young people respected the old, all living in peace. The *Xingcha Shenglan* written by Fei Xin presents a vivid description of this country. He said that the local people were pure and honest, they wore short gowns consisting of a single cloth wrapped around and some people also used leaves and grass for clothing. Some lived in houses while others lived in caves or trees, fishing for a living. *Yingya Shenglan* written by Ma Huan has a more detailed record, pointing out that "the country has mountains on the east and the sea on the west". The mountains are obviously the Western Ghats. It pointed out that people used coconut wood for building their houses



Chinese fishing nets used in Kochi, passed on to India during the Ming Dynasty by Zheng He's sailor fleet

and coconut fronds for the roof. Brick and mud were used to build storehouses for the storage of expensive clothing and other valuables and to prevent them from fire and theft. However, it also claimed that the king believed in Buddhism, respected elephants and cattle, built Buddhist shrines and erected a copper Buddha statue, building a ditch around the base of the statue. After the bell and drum were sounded in the morning, people used to get water from well to water the statue from top thrice, and then, only after worshipping it, they used to leave. The work *Records of Travelling to the West* written by Gong Zhen has a similar account of the place.

In the first year of Yongle (1403), the Ming ruler sent the official Yin Qing to visit Kochi with an imperial edict, and presented the king with silk fabrics, coloured silks and a canopy, among other things. In the sixth year of Yongle, famous admiral Zheng He was sent to the country. Three years later, the king of Kochi, referred to as Keyili in the Chinese records, sent an envoy to China. The following year, he visited the country again and then Kochi sent envoys to China for two successive years. Later, when Zheng He made another visit, the Ming Emperor wrote some inscriptions and ordered him to inscribe them on rock there to publicise the emperor's benevolence. In 1430, 1,433 and 1,436 envoys were again exchanged between Kochi and China. During He's seven voyages, Kochi was one of the places where he would regularly halt for supplies of food and water and to trade. Sometimes, he waited there for the monsoon winds to arrive. There appear to have been other Chinese also present in Kochi at the time who welcomed the arrival of He's fleet. There is some evidence that Kochi once had a Chinese temple. It is said that the gold and iron statue of an official of the Ming Dynasty found in southern India in recent years was a statue of Zheng He erected by these Chinese in Kochi.

(Ge Weijun)

## VARANASI

Varanasi (also Benaras or Kashi), on the banks of river Ganges in Uttar Pradesh, is one of the most ancient living cities of the world – having archaeological and written records of its continuing existence from about the end of second millennium BCE. Bound by the river Varuna and Asi in the north and south, it derived its name, Varanasi (Varuna + Asi). Its half-moon like location on the banks of holy river Ganges has from time immemorial added to its unique charm. Known as the city standing on the trident of Lord Shiva, its fame as one of the holiest and most reputed abodes of knowledge attracted people from all over India as well as visitors from far off. All the famous Chinese travellers in the past visited the city at one time or the other. Its cosmopolitan character has turned it into a microcosm of India. It is known as the "cultural capital of India" or "the bliss city of salvation".

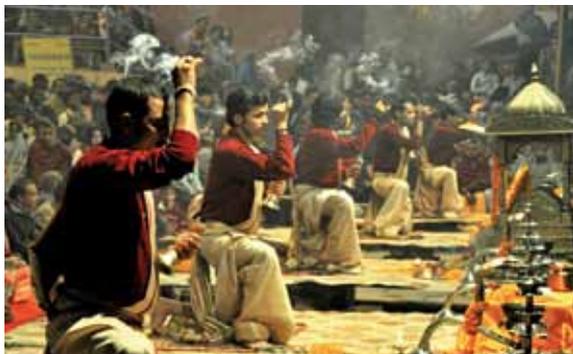
Originally, Varanasi was the capital of the ancient kingdom of Kashi. After the dissolution of the kingdom, the name Kashi also became the name of the capital city. In the Puranas, it has been mentioned as Avimukta Kshetra, Mahashamshan, etc. For a very brief time during the era of Mughal emperor Aurangzeb, it was also called Mahmudabad. The name Kashi originated from the name of the 7<sup>th</sup> king of the first local dynasty, King Kasa.

The earliest known dynasty which ruled over Kashi claimed its descent from Manu. Among the

notable kings of this dynasty, besides Kasa, were Dhanvantri, Divodas I, Pratardana, etc. Around the time of the Mahabharat war, Kashi/Varanasi came under the control of the legendary King Jarasandh which resulted in the kings of Kashi siding with the Pandavas in the great war. This was followed by a line of King Brahmadutta, mentioned in the Jataka stories. They ruled over Kashi in the early centuries of the first millennium BCE. Later, Kashi became a bone of contention between the kingdoms of Magadh and Kosala. After the death of Bimbisara of Magadh, his son Ajatsatru was defeated by Prasenjit of Kosala in a long drawn war. The wedding of Prasenjit's daughter with Ajatsatru, however, kept Kashi under the Magadhs and it remained so during the time of the Nandas, the Mauryas, the Sungas and the Guptas except for a short period when the Kausambi kingdom and Kushanas had sway over it. After the Guptas, the Maukharis and the Vardhanas of Kannauj controlled it. During the 8<sup>th</sup> century, the tripartite struggle between the Pratiharas, Rashtrakutas and Palas frequently led to shifts in the control over Kashi. Finally, the Pratiharas were able to hold it until the 10<sup>th</sup> century. They were followed by the Chedis and Ghadwals during periods of anarchy in the Gangetic plain.

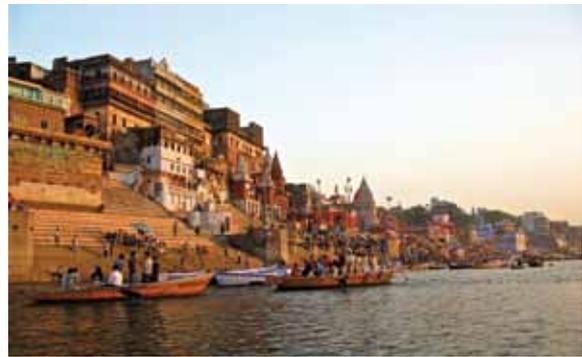
Beginning with the 13<sup>th</sup> century, Varanasi came under the Muslim rulers and began to be known as Benaras. It was dominated until the 14<sup>th</sup> century by the Turko-Afghans. The Sharqi kings of Jaunpur and the Lodhis ruled over it in the 15<sup>th</sup> century. Later, the Surs and Mughals frequently fought for its control. It was finally captured by Akbar in 1567. The Mughals controlled it until 1725 when the Nawab of Awadh handed over the revenue directly to Mansaram, founder of the present ruling family of Kashi. His son, Balwant Singh, rebelled against Awadh and established an independent kingdom. In 1794, it came under the British rule but the descendants of the ruling family were allowed to continue as the zamindars and nominal kings. After Independence, Kashi/Varanasi became a division of the state of Uttar Pradesh.

In spite of a very disjointed political history, the city had been reputed as the abode for knowledge



Ganges River Festival

since early times. Immensely contributing to the literature, music, art and culture of India, it has been closely linked with ancient Hindu, Buddhist and Jain religious traditions and until today continues to be one of their foremost centres of pilgrimage. Its support for new and radical currents of thought attracted scholars from near and far to this city. It was from the beginning a sacred place linked to Siva, a non-Vedic deity, as well as to the non-Brahmanical Yaksha-Naga cult, all of which were later added in



Ghats of the River Ganges, Varanasi

the Hindu pantheon. During the time of Ajatsatru, the famous Brahmin scholar Gargya Balki was overwhelmed by the philosophical discussions that took place here. Also, Gautam Buddha came here to deliver his first sermon which founded the basis of Buddhism.

By the 7<sup>th</sup> century, Kashi's fame surpassed that of its rival Taxila. Xuanzang (spelling different in different entries), the 7<sup>th</sup> century Chinese traveller-monk, was awe-struck by the devotion to learning in Varanasi. He found numerous temples and scholar-devotees of both Siva and Buddha. In the adjacent Sarnath, about 1,500 Buddhist monks resided in monasteries. The 23<sup>rd</sup> Tirthankar of the Jainas, Parshvanath Muni was of the King of Varanasi, Asvasen. In the 8<sup>th</sup> century, the great scholar-philosopher Adi Sanakaracharya established his abode here and wrote his famous



University campus of the Benaras Hindu University



*Bathing on the banks of Ganges, India*

commentary on Vedant Sutra. Commentators on Hindu Dharmasastra like Lakshmidhara Bhatta (Kriyakalpataru), scholar of poetics Panditraj Jagannath (Rasgangadhara) and many such others belonged to Varanasi. With the influx of pundits from Maharashtra and Karnataka, the study of nyaya (Hindu law), advaita (vedant) and sahitya (literature) greatly flourished here. Alberuni and Prabodhachandrodaya refer to the high reputation of the city. Just a few among the list of great literary scholars linked with Kashi were Ramanand, Kabirdas, Raidas and Tulsidas in the medieval period and Bhartendu Harishchandra, Jaishankar Prasad and Premchand in the modern times.

Besides being a sacred place and knowledge centre, Varanasi has been also noted as a prosperous city on account of its arts and crafts, trade and commerce. Located on the important trade routes, it was famous for its textiles, perfumes, pottery and ivory works. The Sarnath School of Sculpture produced the statues of soft and beautiful preaching Buddha which was praised by the world-renowned art historian AK Coomaraswami as one of the three best sculptures of the world. The influence of this school spread as far as to pre-Angkor Cambodia. Similarly, in the field of music and dance, Varanasi developed its own style.

The city has continued to uphold its reputation with now four universities (namely Banaras Hindu University, Mahatma Gandhi Kashi Vidyapeeth, Sampoorananand Sanskrit Vishwavidyalaya, Institute of Tibetan Higher Studies), the Arabic University, and scores of educational institutions focussing on the most ancient to modern learnings and covering various branches of knowledge ranging from art, music and literature to the science. It is the place of hundreds of Hindu, Buddhist and Jain temples of all sects—the most famous being the Vishwanath Temple (7<sup>th</sup> century) and the Mahadev Temple (recognised as the oldest surviving temple of the Gupta period), numerous ghats (embankments on the river) with each having its own special characteristics, famous brocade work and saris, wooden toys and not the least its paan (betel leaves).

The mere linking of the name Banaras, Varanasi or Kashi to an object, profession or art evinces special characteristics, and there is perhaps no other city which is reputed to flavours of so many elements of the society.

*(Kamal Sheel)*

### **MADRAS (now Chennai)**

Madras was the name of present-day Chennai, the fourth largest city of India, situated on its southeast coast. The name refers both to the former Madras Province or Madras Presidency of British-ruled India as well as to its capital city. The larger Madras Presidency included the present-day state of Tamil Nadu, the Malabar region of northern Kerala, coastal Andhra Pradesh and Rayalseema, as well as some parts of Odisha, Karnataka and the Lakshwadeep islands. The city of Madras grew out of the trading settlement established by the British East India Company as Fort St George in 1640. As such, it played a role in the British and Indian trade with Southeast Asia and China in the early modern era. In earlier centuries as well, this part of India (known as the Coromandel Coast) had extensive trading contacts with China, especially under the Chola rulers. The Government Museum at Egmore in Chennai today houses three important collections of Chinese coins unearthed in nearby parts of Tamil Nadu that testify the importance of trade with China in that period.

Although its trading links with China were not as extensive as those of Calcutta (Kolkata) and Bombay (Mumbai), Madras was also one of the ports from which trade with China and Southeast Asia was carried on from the seventeenth century. Binny & Co was one of the early firms trading with China from Madras. A letter from the British agency house at Canton, Magniac & Co., to Binny & Co dated December 31, 1830 mentions that “the stock of Madras cotton here now is large”. It further says that “Howqua, the senior Hong merchant, is the only holder and having the market under his command, is realising a profit on his recent purchases from the company, which were made at 8.8 Taels per picul. Good Tinnively cotton would always be safe



*A view of Chennai*



*Porcelain tiles of the Maritime Silk Road*

if purchased on terms that would not exceed nine Taels per picul but should not be bought if the cost and charges exceed 10 Taels.” There is also a reference to the existence of a ‘China Bazar’ along the northern walls of Fort St George in records dating back to 1758. It is presumed that Chinese porcelain was sold in this bazar.

Regiments from the Madras Native Infantry and the Madras Sappers and Miners were among the military units that were sent to China by the British during the Opium Wars. In the well-known incident of fighting between the Chinese residents of Sanyuanli village of Guangdong province and the British forces during the First Opium War of 1839-42, a detachment of the 37<sup>th</sup> Madras Native Infantry was involved.

An interesting by-product of the Madras-Southeast Asia-China connection in the 19<sup>th</sup> century CE was the establishment of a small mixed Chinese-Tamil settlement on the western side of the Nilgiri hills in the then Madras Presidency. According to Madras district gazetteers, a group of Chinese convicts from the Straits Settlements were brought over to work on the chinchona plantations there. While some of them rioted, some escaped. Some of these Chinese settled in an area between Naduvatam and Gudalur where they married local Tamil women and had children. There they engaged in vegetable and coffee cultivation as well as other occupations. The existence of this mixed Chinese-Tamil community was documented by the British anthropologist in 1909.

*(Madhavi Thampi)*

## LADAKH

Ladakh forms part of the province of Jammu & Kashmir in the northernmost part of India today. The main town of Ladakh is Leh. A region of very high altitude, Ladakh is wedged between the Great Himalayan mountain range to the south and the Karakoram range to the north. The Kunlun mountain range lies still further to the north. It is because of

these great mountain ranges that Ladakh is often seen as a remote and inaccessible area. Despite this, for many centuries it was the hub of several important trade routes connecting South Asia with Central Asia. These can be considered subsidiary or feeder routes to the well-known east-west Silk Route of ancient times but they were also important in their own right for the economies of Punjab, Kashmir, Tibet and Xinjiang.

Ladakh’s importance in the cultural and commercial exchanges between India and China lay both in its role as an entrepot where traders from Kashmir, Tibet and Xinjiang met and exchanged goods and also in the fact that trade routes connecting these places passed through it. There were two main branches of the trade linking Ladakh with China. One was the Leh-Lhasa trade and the other was the Trans-Karakoram trade to southern Xinjiang. Ladakh also served as an artery for trade between Xinjiang and Tibet, with silver ingots from Xinjiang being one of the main



*An overview of Leh*



*An angular view of Leh*

items in Ladakh’s trade with Tibet. The origins of all these commercial links are obscure but they are likely to have already existed for several centuries before the earliest known references to them in the 16<sup>th</sup> century CE.

Regarding the trade between Leh and Lhasa, from the latter part of the 17<sup>th</sup> century CE, it took the form of partly religious missions in which the ruler of Ladakh which was a predominantly Buddhist region, paid tribute to the religious establishment in

Tibet. The two main types of mission were known as the Lo-pchak and Zhong-tsong. Even after Ladakh came under the rule of the Hindu Dogra rulers of Jammu & Kashmir, these missions continued. One of the most important items of this trade was the fine *pashm* wool from Tibet needed by the famous shawl industry of Kashmir.

The Leh-Yarkand route was the most favoured route for trade between Punjab in northern India and Xinjiang. It was physically very taxing with the high passes through the Karakoram range posing great difficulties to traders and their caravans. However, it was generally preferred over the several other routes in existence for various reasons including the relatively settled political conditions and better infrastructure in Ladakh. The journey from Leh to Yarkand took about a month, and the journey up to Leh from the major cities of Punjab like Amritsar also took about a month. In the earlier decades of the 19th century, the main items of trade on this route from India were cotton piece-goods, indigo, tobacco, spices and so on, while the main items coming from Xinjiang were shawl wool, felt, carpets and silks. Silver ingots (*yambo*) were also an important item imported from Xinjiang. However, after the mid-19th century CE, the drug *charas* made from hemp became the main item imported from Xinjiang while in the reverse direction, opium was transported to Xinjiang from India.

The trade passing through Ladakh gave it an economic importance and self-sufficiency for many centuries and also ensured that this region was well connected with a much larger global economy. However, numerous political and technological changes in the middle decades of the 20th century negatively affected the trade through this region and brought an end to its important role as a bridge between northern India, Tibet and Xinjiang.

(*Madhavi Thampi*)

## **BOMBAY (now Mumbai)**

The importance of Bombay (Mumbai), the leading port city of western India to India-China interactions lies in the flourishing maritime trade between this part of India and the south China coast from the late 18th century to early 20th century. Bombay, a Portuguese settlement from the 16th century CE, came into the possession of the British East India Company in the latter part of the 17th century CE. However, it is only in the second half of the 18th century that it emerged as the pre-eminent port of western India, largely on the basis of trade with China in raw cotton and opium.

Starting in 1756, a large number of Bombay merchants, particularly from the Parsi, Ismaili and Baghdadi Jewish communities, travelled to the China coast in the 19th century in pursuit of trade.



*Elephanta Caves*

Several of them made huge fortunes from the China trade and the profits from this trade served as the foundation for many big business empires. Among the best known of Bombay's China traders were Sir Jamsetjee Jejeebhoy, David Sassoon and his family, the Tata family, the Petits, and others. With their enormous wealth, much of it derived from the China trade and their substantial donations to charity and to the development of Bombay's urban infrastructure, these traders have been called the founding fathers of Bombay. A number of Bombay merchants spent years in Canton (Guangzhou), Macau, Hong Kong and Shanghai and also contributed to the development of Hong Kong in particular. The trade with China also contributed to the development of the shipbuilding industry centred in Bombay. A flourishing trade in manufactured cotton yarn also began to develop between Bombay and China in the 19th century CE. In fact, this trade was crucial to the stabilisation of the fledgling cotton textile industry in India. In short, the commercial connection with China was crucial to the emergence of Bombay as the pre-eminent port and commercial-industrial centre of India.

In the 19th century, Chinese sailors, carpenters, stonemasons and small traders used to frequent Bombay port. Until about the middle of the 19th century, the number of Chinese in Bombay and in Calcutta was about the same, about 500 in each city. However, unlike in Calcutta, a Chinese community did not take root in Mumbai. Nevertheless, even in



*A view of the Old Fort, Mumbai*



Gateway of India, Mumbai

the early decades of the 20<sup>th</sup> century it was possible to see Chinese hawking silks and other products in the city streets.

An interesting by-product of what was primarily an economic link between Bombay and China was the development of a taste for Chinese art and artistic products among sections of society in western India, particularly a taste for Chinese porcelain, embroidered silks and glass painting. The characteristic *gara* embroidered silk saris worn by Parsi women, the *tanchoi* silk saris first produced in western India using Chinese weaving techniques and the art of reverse glass painting in India all testify to the cultural influences that came through the Mumbai-China connection.

(Madhavi Thampi)

### **CALCUTTA (now Kolkata)**

Calcutta (Kolkata), the capital of the province of West Bengal in eastern India, was earlier the capital of the British empire in India from 1772-1912. On account of this status and also because it was the major port city of eastern India and various connections can be traced between Calcutta and China from the colonial era.

The connections between Calcutta and China originated with trade. Raw cotton export from Calcutta to China began in 1802. Along with the export of opium, it played an important role in the triangular trade between Britain, India and China which was driven by the ever-increasing demand for Chinese tea in Britain in the 18th century. From the 1820s, the export of cotton from Bengal began to level off as the market for it stagnated but the export of opium increased steadily. The opium was grown under licence to the British East India Company and auctioned by the Company every year to private traders who would carry it to China. By the middle of the 19th century, one-fifth of Bengal's external commerce was with China. Dozens of ships sailed from Calcutta to Canton and Macau every year.

A lasting connection between Calcutta and China is the Chinese community that took root in

Calcutta from the late 18<sup>th</sup> century CE. Calcutta's Chinatown is the only one-of-its-kind in India. Migration of Chinese to Calcutta was a by-product of the maritime trade between Calcutta, southeast Asia and China. The records mention a Chinese named Atchew or Achi (Yang Dazhao), who applied to the Warren Hastings, the then Governor General of Bengal for land to set up a sugar factory. He was granted land near Budge Budge outside Calcutta and he recruited Chinese labourers to work for him. Although no longer a centre of the Chinese community, the place of this original Chinese settlement is known today as Achipur and a tomb believed to be that of Atchew as well as a Chinese temple are still to be found there. In the 19<sup>th</sup> and early 20<sup>th</sup> centuries CE, several waves of migration brought thousands of Chinese, mainly Hakka and Cantonese, to settle in Calcutta. They congregated mainly in the areas of and Tangra, specialising in certain occupations, particularly the tannery business, shoemaking, carpentry and running beauty parlours and restaurants. A number of Chinese, particularly from Hubei province, specialised in dentistry. At one time, nearly 15,000 people, the population of Chinese in Kolkata steadily dwindled in the last couple of decades and there are now not more than 3,000-4,000 (although there are a few thousand more Chinese Indians scattered in other parts of India).

Calcutta saw the presence of several well-known Chinese individuals in the course of the later 19<sup>th</sup> and early 20<sup>th</sup> century which was no doubt mainly due to its being the capital of the British government in India. Apart from the Governor-General of Guangdong and Guangxi during the Opium War, Ye Mingchen, who was taken prisoner by the British and kept in exile in Calcutta where he later died, there were others as well. Qing officials, Huang Maocai and Ma Jianzhong, visited Calcutta in 1879 and 1881 respectively in the course of their tour of many places in India. Well-known scholar and reformer Kang Youwei also came to Calcutta in 1901 after he was forced to flee China following the failure of his reform effort and recorded his impressions of India. In 1905, the officials Tang Shaoyi, Liang Shiyi and Zhang Yintang arrived in Calcutta to hold discussions with British officials. Among the most famous visitors from China to Calcutta were Generalissimo and Mme Chiang Kai-shek in 1942 during World War II. It was in Calcutta that they met Mahatma Gandhi and Jawaharlal Nehru.

With the founding of the first institute for Chinese Studies in modern India, Cheena Bhavana, by poet Rabindranath Tagore at his University in Santiniketan not far from Calcutta, which has been one of the main centres for Chinese Studies in India. Chinese scholars, intellectuals and artists, such as Xu Beihong, who



Victoria Memorial Hall, Kolkata

came to India in the 1940s attracted by Santiniketan, passed through and spent time in Calcutta as well.

In the early phase, Calcutta's link with China was primarily through the maritime route. During World War II, the importance of Calcutta as the gateway from India to southwestern China via the overland route became apparent. Calcutta played a major role in the Allied War effort to keep supplies and communication lines to China open at a time when much of the eastern and coastal regions of China were under Japanese occupation. In recent years, this connection of Calcutta with southwestern China has again come to the fore, with regional forums like the BCIM (Bangladesh-China-India-Myanmar) initiative and with the increasing number of tourists from both countries who are taking advantage of Calcutta's proximity to Kunming by air.

(Madhavi Thampi)

## ASSAM

Assam is the largest province in northeastern India. Consisting mainly of the Brahmaputra and Barak River valleys and some of the surrounding hills, it shares international boundaries today with Bangladesh and Bhutan. However, at different times in its history, it has included other areas, especially the hill regions to the east, south and north and has bordered both Burma (Myanmar) and Tibet. Due to this geographical position, it has been an important venue and corridor for historical interactions between India and China.

Assam lies on what has been called the Southwest Silk Road (*Xi'nan sichou zhilu*). This route is also known by names such as Southern Silk Road (*Nanfang sichou zhilu*) and the *Dianmianyin gudao* (ancient road connecting Yunnan, Burma and India). Traders, pilgrims, missionaries and commodities of various kinds moved along these routes connecting the southwestern part of China and northern India. According to noted Indian sinologist P. C. Bagchi, the Assam-Burma route to China followed three main paths - one was from the Brahmaputra Valley through the Patkai hills to Upper Burma the second was through Manipur to the Chindwin valley in

Burma and the third passed through Arakan and proceeded up the Irrawady valley. All the three paths met at Bhamo in Burma from where they followed the route to Kunming.

The earliest indication of traffic along the Southwest Silk Road lies in the account of 2nd century BCE Chinese official Zhang Qian. He was despatched by the Han Emperor to find a route to Daxia (Bactria) as part of Chinese efforts to outflank the Xiongnu tribal confederation that was in conflict with the Chinese empire. In Daxia, Zhang Qian noted the prevalence of products from Sichuan which had come via India. Since the region to the west of the Han Empire was blocked by the Xiongnu territory, this was an indication that Chinese products used to find their way through southwest China into eastern and northern India. The discovery of fragments of Chinese celadon pottery in the region of present-day Guwahati testifies to the trade between this region and China.

The famous ancient Indian epic, the *Mahabharata*, mentions that the King of Kamarupa (one of the ancient names for Assam) fought on the side of the Kauravas using Kirata and Chinese soldiers (*sa kirtaisca cinaisca writah pragjyotisobhavat*). During the Tang Dynasty, the great Chinese Buddhist scholar and pilgrim Xuanzang visited Kamarupa and mentioned the Assam-Burma route to China in his 7th century work. During the same period, noted geographer Jia Dan also referred to two routes between southwestern China and northeastern India. Apart from the routes via Burma, regular trade was also conducted from Tibet via Nepal and Bhutan to Assam. The main items of trade that moved along these routes included tea, salt, spices, cotton, silk, copper, lead, tin, jade, precious stones, shell, elephant tusks, horses, gold, silver and opium.

From 1228 to 1826, the region of Assam was ruled by Ahom kings. The Ahoms are believed to be ethnically related to the Dai people of the Yunnan region of China. Ahom ruler Sukhapa is said to have moved from Mengmao in southwestern China through the Patkai Hills into the Brahmaputra



This picture engraving created in 1850 shows the process of manufacturing Assam red tea

Valley accompanied by several thousand followers after which he proceeded to establish his kingdom. Although there is no evidence of direct trade and communication between the Ahom kingdom and southwestern China, steady commerce was carried on through Tibet using Bhutia and other intermediaries. Trade with Tibet was carried out through the *Kariapar duar* at a place called Chouna. Observations made in the early 18th century by Francis Buchanan at the Kariapar Fair testify to the large presence of traders from Tibet and China.

In many ways, the establishment of British colonial domination over Assam from the 19th century negatively impacted Assam's linkages with other countries including China. However, it was during this period that an Assamese-Chinese community developed in Assam. This community was a product



Chinese community in Assam, India

of the tea industry that the British set up in this region for which they imported Chinese labour. Many of these Chinese stayed on and intermarried with local people. Their main settlement in Assam was a place known as Makam in Upper Assam. Before the 1962 border conflict between India and China, Makam had a thriving Assamese-Chinese community numbering around 1,500 people.

During World War II, the importance of Assam as a route from India to China was revived. The old Tea-Horse Road (*chamadao*) between Tibet and Yunnan was used to send supplies to western China from India when the Japanese blocked the routes through Burma. More than 25,000 horses and mules were used to transport all kinds of goods through Assam and Tibet to Lijiang in Yunnan province of China. At the same time, an oil pipeline from Assam to Burma to China (known as the A-B-C pipeline) was also constructed despite tremendous difficulties in assisting the war effort. However post-1947, Assam's loss of a common boundary with Burma (through the carving out of the separate states of Nagaland, Mizoram and Meghalaya) and the impact of the 1962 border conflict with China which came very close to Assam, greatly reduced the possibilities to continue and revive the age-old linkages between Assam and China. Nevertheless, with more recent

initiatives, including India's 'Look East' policy from the 1990s and efforts to foster sub-regional cooperation between southwestern China, Myanmar, India and Bangladesh, the prospects for reviving Assam and northeastern India's linkages with China are once again favourable.

(Madhavi Thampi)

## PERSONALITIES AND PEOPLE

### ZHANG QIAN

Zhang Qian (birth unknown ~ 114 BCE) was a Chinese diplomat of the Western Han Dynasty and pioneer of the Silk Road. When Emperor Wu planned to forge an alliance with the Da Rouzhi (also known as Yuezhi) to fight against the Huns (Xiongnu), he appointed Zhang Qian as his envoy. Zhang Qian left west Gansu in 139 BCE and was captured when passing through the territory of the Huns. He escaped from the Huns 10 years later and went west to Dayuan, passed Qangly and Darouzhi, and finally arrived in Balkh where he stayed for more than a year. In 126 BCE, civil strife broke out among the Huns and Zhang Qian seized this opportunity to flee back to Han Empire. He gave a detailed report of the conditions in the western regions to Emperor Wu. What Zhang Qian said was included in the famous historical work, the *Shi Ji*, the *Collected Biographies of Dayuan* and the *History of the Han Dynasty - Biography of Zhang Qian*. Zhang Qian was quoted as saying: "I saw bamboo poles made in the Qionglai Mountains and cloth made in Sichuan. I asked a Bactrian how they got these goods and he answered that Bactrian merchants purchased them in Sindhu (India)." He also got to know that Sindhu



Statue of Zhang Qian, located in  
Fangcheng, Henan, China



Zhang Qian's journey to the West Mural, Han Wudi riding on the horse, Zhangqian kneeling down, Cave No.323, Mogao Cave, Dunhuang, China

was 'thousands of miles to the southeast of Balkh. It follows the practice of fixed settlement just like the Bactrians. But its terrain is low and it is humid and hot in summer. Its people fight on elephants. And the country is close to the Ganges river'. From that time onwards, the emperor and his ministers in Han Dynasty knew that there was a country called Sindhu (India) to the southwest of China. It could also be further inferred that Sindhu and Sichuan were connected by trade routes since there were products made in Sichuan (the present Sichuan Basin) in Sindhu and Sindhu was much closer to Sichuan than to Chang'an. Zhang Qian even advised Emperor Wu to build a southwestern road. But this project was impeded due to certain reasons and the road was not opened. He made a great contribution since he, in a sense, opened up the Silk Road which connected central China to the Western Regions and also brought preliminary knowledge about India to the people of Han China.

(Ge Weijun)

## WANG DAYUAN

Wang Dayuan (1311-1350), a civil mariner in the Yuan period, travelled to West Asia, South Asia, Southeast Asia and other regions. His book *Dao Yi Zhi Lue* contains interesting descriptions of India's geography and customs.

Wang Dayuan, from Nanchang, Jiangxi, was intelligent and studious from an early age and very fond of travel. After moving to Quanzhou, he noticed the exotic customs of the many foreign merchants there. Fascinated by them, he decided to travel. In 1330, he started out from Quanzhou by sea, and voyaged to present-day Philippines, Malaysia, Indonesia, West Asia, North Africa and other countries and regions returning between the summer and autumn of 1334. In 1337, he sailed out from Quanzhou again and travelled through places such as the islands in the southern seas (Southeast Asia), Arabian Sea, Persian Gulf and Red

Sea. It is also claimed that he travelled through the Mediterranean and Australia as well while returning in 1339. After that, he began to sort out his notes of his overseas experiences at the request of local officials in Quanzhou and finally finished the book, *Dao Yi Zhi Lue*. According to the records in the authoritative *Annotated Catalogue of the Complete Imperial Library*, "Wang Dayuan's book was written by himself based on his personal experiences rather than empty talk... And its records of mountains and rivers and of the territory of different countries are the most detailed".

With detailed and accurate information, the book is of great importance as a reference for the study of exchanges between the East and West during the Yuan Dynasty and for the history and geography of the Asian and African regions. Books including *Ling Wai Dai Da* of Zhou Qufei and *Zhu Fan Zhi* of Zhao Rushi in the Song period before it, and *Yingya Shenglan* of Ma Huan and *Xingcha Shenglan* of Fei Xin in the Ming period after it, all had a major impact on the history and geography texts of the Ming and Qing Dynasties. In the middle of the 19<sup>th</sup> century, Western scholars too began to pay attention to this book and translated it into many languages. It was widely acknowledged that it has made an important contribution to global historical and geographical research.

The records about India are truthful and accurate. In the book, the description about Pengjiala



Wang Dayuan

(Bengal) is “around tall mountains and dense forests, people gather and live here, cultivating for a living and so there is no wild desert land, but only beautiful farmland. There are three harvests every year and all things are cheap... It has a tropical climate and the customs are simple. Men and women wrap their heads with muslin and wear long robes. The official tax is two-tenths of their incomes”. And the description about Fangbai (now in the region of Mumbai) is that “it is situated among gorges and rocks, having bridges to cross over and no fields around. The land is suitable for planting wheat. The weather is warm and customs are simple. People’s faces are long, eyes white and appearance black. They braid their hair like rope and wear long cotton robes. They make salt by distilling sea water and turn cobblestone into charcoal for cooking... areca-nut is the king of fruits”. Wang Dayuan introduced early the concept of the East and West and this concept has been used by later generations. His descriptions of mountains, scenery, and the architecture, clothes, etc., of other lands are of great reference value for the study of different cultures.

*(Ge Weijun)*

### **YANG DAZHAO (*Atchew*)**

Atchew (or Achi), whose Chinese name was Yang Dazhao, is considered to be the founder of the Chinese community in India. Atchew arrived in Calcutta (Kolkata) in the late 1770s. He is said to have petitioned the then British Governor-General in India, Warren Hastings, for some land to grow sugarcane. According to the popular version of this episode, Hastings is believed to have granted him as much land as he could cover on horseback in a single day. Atchew’s estate was located about 15 km south of Calcutta on the banks of the Hugli River. With the help of some Chinese labourers he brought with him, Atchew grew sugarcane, processed sugar and also apparently distilled liquor. However, he did not live long after he started this venture. He died in 1783 and his estate was liquidated, although the village he founded is still known today as Achipur. Although by some accounts, Atchew was a sailor, it is more likely that he was a tea trader because he seemed to have enjoyed the patronage of the British authorities. This was seen when the British government in Bengal supported him in his dispute with another Chinese in Calcutta who he alleged was trying to entice his labourers away. The records of this dispute incidentally indicate that there were already other Chinese in Calcutta when Atchew was there. Nevertheless, the story of Atchew holds an important place in the historical memory of the Chinese community in Kolkata even today. Every year at the time of Chinese New Year, many members

of the community gather at Achipur and pay their respects at the tomb of Atchew which still exists. He is referred respectfully by the Chinese community in Kolkata as Tai Pak Kung.

*(Madhavi Thampi)*

### **CHINESE COMMUNITY IN INDIA**

The Chinese community in India has its origin in the colonial era maritime trade between China and India. Just as a number of Indian merchants flocked to China’s shores in search of profit, a number of Chinese sailors, traders, artisans and labourers arrived in Calcutta (Kolkata) and Bombay (Mumbai), then the two most flourishing ports on the east and west coast of India, respectively.

Tradition holds that the first Chinese to settle in India was a person called Atchew or Achi (Yang Dazhao in Chinese) who around the year 1780 petitioned the then British Governor General in Calcutta, Warren Hastings, for land on which to grow sugarcane. His petition was granted, and he was allotted land about 15 km south of Calcutta, at a place which is still called Achipur in his memory.



*Tangra Street, Kolkata*

Using about a hundred Chinese labourers he brought with him, he grew sugarcane, produced sugar and distilled liquor as well. Records indicate, however, that there were already some Chinese living in Calcutta in his time. In the same period, Chinese also came to Bombay as sailors, peddlers, artisans and so on. They were particularly appreciated for their skills in carpentry and were employed as ship ‘fitters’ and for building and maintaining docks. Some were painters and craftsmen who came to India to cater to the demands of Bombay families who had acquired a taste for Chinese embroidery, paintings and textiles through their association with the China trade. Others brought with them silks and other items from

China and went from door-to-door selling them. A third stream of Chinese who came to India were brought, many from Malaya, Singapore and other parts of Southeast Asia, to assist in the early stages of the development of the tea industry in Assam in northeastern India. Many of them inter-married with local women and set up small shops and enterprises. A moderate sized community of Assam Chinese grew, centred around a place called Makam in Assam.

Until the middle of the 19th century, it appears that there were about 500 Chinese living in both Calcutta and Bombay. They were mainly males and many of them were sojourners who moved back and forth between China and India. However, from the early decades of the 20th century, the community in Calcutta grew steadily. Political disturbances,



Chinese community in Kolkata, Nanshun Hall

war and invasion back home as well as economic hardship brought many more Chinese to India in search of a livelihood. A significant development was that Chinese men in India began to bring over their wives and families, leading to the emergence of a more settled community. The community began to number several thousands, peaking at about 14,000 in the early 1950s. The only concentration of Chinese in India was in Calcutta, where the Chinese settled initially mainly in the area of the city, and then went on to establish themselves in the neighbourhood of Tangra.

It is possible to identify some distinct regional groups among the Chinese in India. The earliest arrivals were mainly Cantonese who were particularly renowned for being excellent carpenters. Another group belong to the Hakka community. Many of them entered the tannery business and set up their businesses and residences in Tangra. They also became renowned shoemakers. A third

smaller group originally came from Hubei province in central China. Many of them were traditionally 'teeth-setters' and over time evolved into modern dentists. Due to the nature of their work, they are more widely dispersed in different towns and cities of India than the other groups. In more recent decades, Chinese in India have moved into other occupations as well and are particularly known for their restaurants, beauty parlours, laundries and other ventures. Over decades, the Tangra locality of Calcutta evolved into India's main 'Chinatown'. The Chinese families have gone to great lengths to retain their language and other cultural characteristics as well as their community consciousness. They have given rise to several Chinese language newspapers, of which two remain in circulation: *The Chinese Journal of India* and *The Overseas Chinese Commerce of India*. Although in recent years, they have faced the problem of declining enrolment leading to full or partial closure, the community has given rise to several Chinese medium schools for their children including the Pei Mei, Mei Kong, Chen Kuo and the Sacred Heart schools. Several Chinese temples have also been built. Chinese New Year as well as other Chinese festivals are celebrated exuberantly and in a traditional manner by the community, particularly in Calcutta. It has become a custom among the Kolkata Chinese to pay an annual visit to Achipur, the place of the earliest settlement of their community on the occasion of Chinese New Year. There they pay their respects at the tomb of Atchew which still exists.

The community suffered a severe setback as a result of the 1962 hostilities between India and China over the disputed border. Many Chinese families were uprooted from their homes, sent to internment camps and in some cases, deported. Those who were later allowed to return to their homes in India found it hard to pick up the threads of their lives. The legal and political status of many of them in India is not secure. This trauma has been movingly depicted in the writings of Kwai-yun Li who herself had grown up in Kolkata and of the Assamese writer Rita Chowdhury Rita Chowdhury whose novel *Makam* has been widely read in Assam. Rafeeq Elias' short film *The Legend of Fat Mama* also evokes the mixed memories of this community.

In recent years, the community faces the problem of dwindling numbers, particularly as younger members have immigrated to Canada, Australia, etc, in search of lucrative economic opportunities. However, even when they migrated, the Chinese Indians remain connected with each other and with their Indian links through blogs and websites such as [www.dhapa.com](http://www.dhapa.com), and through various associations and programmes that they organise for themselves from time to time.

(Madhavi Thampi)

## WORKS

### RECORDS OF THE WESTERN REGIONS OF THE GREAT TANG

*The Great Tang Records on the Western Regions* or *Records on the Western Regions* for short is a book covering a comprehensive description of the geography, history, politics, economy, society, culture and other subjects of the regions in Central and South Asia in the early 7th century. Originally dictated by Xuanzang, it was recorded and sorted out by his disciple Bianji.

**Origin of writing the book:** On January 24 of the 19th year of Zhenguan of Tang Dynasty (645 CE), Xuanzang ended his trip in India and returned to Chang'an with great honour with 657 Buddhist scriptures, several Buddha statues of various styles and 150 Buddha *śarira* [relics]. In February, Xuanzang went to Luoyang and visited the Emperor Taizong of Tang Li Shimin (627–649 CE). This meeting was too short and was essentially a courtesy meeting. The next day, Emperor Taizong of Tang invited Xuanzang to the Hall of Yiluan and they spoke for a long time. The emperor asked him about the condition of the Western Regions. With the memory of his great trip still fresh in his mind, Xuanzang fluently answered all the queries. The Emperor admired Xuanzang very much, and advised him to write a book about the western countries. Finally, Xuanzang promised to do so. The following year, *Great Tang Records on the Western Regions* dictated by Xuanzang, and recorded and sorted out by his disciple Bianji, with 12 volumes, was finished and presented to the emperor.

**Basic contents:** *The Great Tang Records on the Western Regions* narrates in accordance with the order of Xuanzang's westward route and returning route. Its contents are primarily based on Xuanzang's personal experience and some are hearsay.

Volume I tells the situation of 34 countries from Agni (now Yanqi, Xinjiang) to Kapisa (now Afghanistan). Thirty-four countries include Kuqa and Aksu regions of present Xinjiang and ancient countries of present day Kyrgyzstan, Kazakhstan, Uzbekistan and Tajikistan in Central Asia. This route was Xuanzang's westward route through the north of Tarim Basin ie the north road of the Silk Road.

Volume II first summarises the situation of India and then introduces the condition of the three countries. The contents of the summary include 17 points such as name (origin of India), territory, quantity (length unit), time (name and calculation method of the day and night, month, season, year), residence (living conditions of different social classes), clothes, food and drink, writings, education, Buddhism, family with same surname,

(ie caste), military tactics (including arms and weapons), criminal law, ceremony, illness and death (including the treatment of illness and rituals after death) and taxes. This summary is scheduled from the point of the official entry of Xuanzang to India. It records the situation of three countries which are now in northwest India, ie present-day Afghanistan and Pakistan.

Volume III records the situation of eight countries and they are all in northwest of India and includes present day regions of Pakistan and Kashmir. Volume IV records the situation of 15 countries which are mostly in northern India. Six countries in Volume V, four countries in Volume VI and five countries in Volume VII are basically in northern India and Nepal.

Volume VIII and IX make the special introduction of Magadha (now Bihar, India). It is not only the major site connected with the life and numerous activities of and stories related to Gautam Buddha, but is also the location of Nalanda Monastery/University where Xuanzang studied for five years. Xuanzang was very familiar with this area.

Volume X records the situation of 17 countries, located in present-day West Bengal, Assam in India



*Records of the Western Regions of the Great Tang', a picture of the book*

and in Bangladesh as well as of Odisha in eastern India, Madhya Pradesh in central India, Andhra Pradesh and Tamil Nadu in southern India and western regions in the south of the Indian Peninsula.

Volume XI records the situation of 23 countries, besides Simhaladvipa [Sri Lanka] (which is based on hearsay), the rest includes countries in southwestern India, Western India and Northern India, and even Persia [Iran] - the book notes that this country did not belong to India but was a place that Xuanzang once visited.

Volume XII records the situation of 22 countries. These countries are mainly the places that Xuanzang passed on the way home from Afghanistan to Xinjiang in China. Xuanzang's route to return

home was different from the one that he took to go abroad. He did not go to Uzbekistan and Kyrgyzstan but took the route passing through south of Tarim Basin, Xinjiang.

**Study of translation:** *The Great Tang Records on the Western Regions* attracted the attention of the western academic circles in the middle of the 19th century. It was first translated by a French scholar M.S. Julien as *The Great Tang Records on the Western Regions*, and was published in Paris from 1857 to 1858 CE. Then two English volumes translated on the basis of the French translation appeared. One was by Samuel Beal, a British scholar, and was published in London in 1884 CE. The second was a two volume English translation by Thomas Watters published from 1904 to 1905 in London. These are more authoritative translations in the west. French, British, German and Russian scholars of Oriental Studies have, however, continued to study various aspects of the *Great Tang Records on the Western*



Manuscripts from Dunhuang of 'Records of the Western Regions of the Great Tang'

Regions and numerous monographs and articles have appeared during the last 100 years.

Translation studies of Japanese scholars surpass western works and have a great influence on researches on China. In 1894, *Biographical Chronology of Master Xuanzang* published in *Buddhist History Review* was the earliest research paper in Japan. In 1910, Kyoto University produced a significant research paper entitled *Assessment and Correction of Great Tang Records on the Western Regions*. In 1912, Ono Kentoku's work, the *Commentary of Great Tang Records on the Western Regions*, published in Tokyo, was the earliest monograph in translation studies in Japan. From 1942 to 1943, Adachi Kiroku published two volumes of *Studies on Great Tang Records on the Western Regions* in Tokyo, drawing the attention of academia. The book became a milestone in the study of *Great Tang Records on the Western Regions*. In 1972, Japanese *Great Tang Records on the Western Regions*,

translated and annotated by Mizutani Shinjo, was published in Tokyo, representing the new standard of the international research. In 1983, *Great Tang Records on the Western Regions* retranslated by Nomura Yosho was published in Tokyo.

Since the 20th century, Indian scholars began to pay attention to the *Great Tang Records on the Western Regions* and conducted research. Historians like D. D. Kosambi, D. N. Jha, Ram Vilas Sharma, Prabodh Chandra Bagchi, R. C. Majumdar, Devahuti and Romila Thapar made significant use of the information of *Great Tang Records on the Western Regions* in their own writings. Their researches also extended to further studies of various place names referred in the book.

Since the 20th century, Chinese scholars drew lessons from foreign academic achievements and began to conduct study on the *Great Tang Records on the Western Regions*. Early researchers included Ding Qian, Chen Yinke, Chen Yuan, Feng Chengjun, Liang Qichao and Ouyang Jingwu. Before 1960, academic circles of Chinese mainland have published more than 20 books on various aspects of the *Great Tang Records on the Western Regions*.

In 1982, *Three Ancient Versions of Great Tang Records on the Western Regions* edited by Xiang Da was published by Zhonghua Book Company. In 1984, Zhou Liankuan's *Historical and Geographical Study on Great Tang Records on the Western Regions* was also published by Zhonghua Book Company. In 1985, *Collation and Annotation of Great Tang Records on the Western Regions*, under the overall supervision of Ji Xianlin, and joint participation of Sun Yutang, Zhu Jieqin, Su Bai, Zhang Guangda, Yang Tingfu, Zhang Yi, Geng Shimin, Jiang Zhongxin, Zhao Shouyan, Wang Bangwei and others was produced by Zhonghua Book Company. This was the most significant highest level of the study of *Great Tang Records on the Western Regions* in China. In addition, Rui Chuanming's *Introduction of Great Tang Records on the Western Regions* (1989) and *Complete Translation of Great Tang Records on the Western Regions (complete version)* (1995), Zhou Guolin's annotated translation of *Great Tang Records on the Western Regions* (1999), Ji Xianlin et.al.'s the *Modern Translation of Great Tang Records on the Western Regions* (2008) and Fan Xiangyong's *Collation Summary of Great Tang Records on the Western Regions* (2012) reflect not only the nature of research but also the direction of further studies of the *Great Tang Records on the Western Regions*.

In February 1994, Chinese Xuanzang Research Center, under the leadership of Huang Xinchuan, was established. This brought together a large group of Chinese scholars doing research on Xuanzang and the *Great Tang Records on the Western Regions* providing impetus to the creation of new knowledge

in many related research area. The centre held many large international academic conferences and published many academic papers. These papers are available in published proceedings and many related monographs.

**Evaluation:** In the *Great Tang Records on the Western Regions*, with remarkable memory, Xuanzang talks about the situation of 138 countries and regions including history, geography, religion, folk customs, languages and writings which provides extremely rich and valuable source of information for the study on the history, society and culture of ancient Central Asia and South Asia. It is precious, because its records are truthful. Except for some Buddhist stories which are from hearsay and cannot be verified, Xuanzang's records on the whole are reliable and matches the evidences of historical development of modern society in India. Xuanzang's books have been the most important guide for location of sites and most significant modern archaeological excavations of Buddhist sites in India, Nepal and Pakistan. Sites of Lumbini, Kapilavastu, Sarnath and Grdhrakuta or in Ajanta, Nalanda and Taxshila, owe much to detailed evidences provided in Xuanzang's records. This has been noted by the most eminent British archaeologist in India Sir Alexander Cunningham and others. These excavations have proved the authenticity of Xuanzang's records. Today, when people visit these holy lands of Buddhism, they can feel the presence of Xuanzang everywhere.



Prabodh Chandra Bagchi at work

Both past and present Indian and foreign historians thus praise Xuanzang's *Great Tang Records on the Western Regions* and unanimously agree that the book has been of great importance in rebuilding the history of India and Central Asia. Chinese scholar Ji Xianlin points out that "*Great Tang Records on the Western Regions* has already become the treasure of studying India's history, philosophy, religion and literature, etc. We almost cannot find a book about ancient Indian studies without reference to *Great Tang Records on the Western Regions*."

(*Collation and Annotation of Great Tang Records on the Western Regions* · Preface)

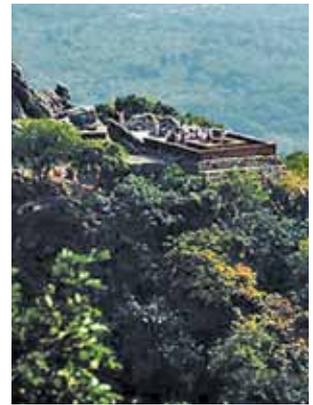
(Xue Keqiao)



**XI**

**DIPLOMATIC EXCHANGES**





## DIPLOMATIC EXCHANGES



# DIPLOMATIC EXCHANGES

## OVERVIEW

Before the Christian Era as recorded, governmental contacts between India and China began no later than 2<sup>nd</sup> century BCE. According to *Record of the State of Dawan, Shiji* in the 2<sup>nd</sup> year of Jian Yuan Era (139 BCE), as decreed by Emperor Wu of Han (ruled from 140-87 BCE), Zhang Qian (unknown-114 BCE) started a diplomatic mission to the Western Regions and returned 13 years later (129 BCE). While in Bactria, he learned of India and thus suggested to the emperor that envoys could go to India via Sichuan and Yunnan in southwestern China. However, such missions failed. In 119 BCE, Zhang Qian commenced his second mission to the Western Regions, and he sent his deputy envoy to India, but no detailed records are available. After the death of Zhang Qian, the Han Dynasty continued to send a number of envoys to India, which was accessible from the Western Region Road but not the Sichuan-Yunnan route. At that time, a diplomatic mission was large in size and might consist of as many as several hundred or at least over 100 members. It would have an envoy and a deputy envoy, and the rest were attendants and retainers. Every year, more than 10 or at least five or six such missions would be sent.



Western Silk Route

During the reign of Emperor Wu, intercourse between India and China was made by land and water. By sea, it reached Kanchi in the south of India (present-day Kanchipuram of Tamil Nadu), and by land, it could lead to Alexandria (present-day in Pakistan) and Kophen (present-day Kashmir) in northwest India. *Han Shu (Book of Han Dynasty)* recorded in the section of *Geography*, "There is a

kingdom called Kanci, which has similar customs with Zhu Ya (present-day in the north of Hainan Island). It is extensive, populous and filled with exotic things, and has offered gifts since the reign of the Emperor Wu". This indicates that envoys from southern India had been to China many times. In spite of the remote distance and inconvenient route, 'few envoys rather than none have been sent to Alexandria Bucephalous'. As a result, the Chinese already had considerable knowledge of local customs and products. There were also frequent diplomatic missions to and from Kophen. In the early 1<sup>st</sup> century BCE, Wen Zhong and Zhao De were the Chinese envoys to Kophen whose names were recorded, and in the late 1<sup>st</sup> century BCE, Kophen sent envoys to China "once in several years". At first, the Han government would escort the envoys back from Kophen, but these escorts had to risk their lives. Later on, Han officials found that some merchants pretended to be envoys, and so the special escort was stopped, and genuine envoys were only accompanied to Guma (present-day Guma of Xinjiang).

### 1<sup>st</sup>-6<sup>th</sup> century CE

During this period, there was a significant increase of official contacts between India and China. In the early 1<sup>st</sup> century, Kanci maintained friendly intercourse with Han Dynasty, and as recorded in many historical documents, its envoys once brought rhinoceros to amaze the Chinese. In the Eastern Han Dynasty (25-220 CE), contacts by sea increased, and in the 2<sup>nd</sup> and 4<sup>th</sup> year of Yan Xi Era of Emperor Huan, Indian envoys went to China via the sea route several times, but no record is available to show that China also had sent envoys to India. At that time, Western Region Road was accessible intermittently, and Emperor He of the Han Dynasty (89-105 CE) had ordered a number of diplomatic missions, but later on, this route was blocked and interrupted. When Buddhism was introduced in China, and Emperor Ming of Han (reigned from 58-75 CE) once sent envoys to Western Regions for Buddhist scriptures.

In the 5<sup>th</sup> year of Yuan Jia Era (428 CE), the Emperor Wen of Song Dynasty (reigned 424-453 CE) received a letter of credence from Candrapriya, King of Kapilavastu. This letter was recorded in



Han Shu, Geography

Man Yi Zhuan of *Song Shu* (*Book of Song Dynasty*). In the early Tian Jian Era (502 CE), the Gupta ruler in central India sent an envoy Zhu Luo Da to take a letter to Emperor Wu of Liang (reigned 502-548 CE). Despite their similar and thus doubtful contents, these two letters expressed sincere good wishes, and may serve as a testimony to the friendly intercourse between the two states. In the 2<sup>nd</sup> year of Tai Shi Era (466 CE), Kapilavastu sent envoys Zhu Fu Da and Zhu A Mi to southern China, and the Chinese emperor conferred the title of Jian Wei General on them.

At the same time, regimes in northern China had more contacts with various Indian kingdoms. According to *Wei Shu* (*Book of Wei Dynasty*), from



Image of Emperor Wu of Liang Dynasty

451-521 CE, China received at least 42 diplomatic missions from India, including among others from Kopen, west India, Sravasti, Varanasi, Oddiyana, Ayodhya, Bolor, south India, Jalandhara, Syamaka, Gandhara, Sindhu, Mathura, Kashmir, Purusapura, Magadha and Kausala. By contrast, fewer envoys had been sent to India by northern regimes in China. According to *Wei Shu* in mid Tai Yan Era (about 437

CE) of the Northern Wei Dynasty, Dong Wan and Gao Ming were sent on a diplomatic mission to nine states in the Western Regions. In the 3<sup>rd</sup> year of Xi Ping Era (518 CE), Song Yun (an official) and Fa Li (a monk) were sent to Western Regions to collect Buddhist sutras. They all had been to India.

### 6<sup>th</sup>-10<sup>th</sup> century CE

In Sui Dynasty, Emperor Yang (reigned 605-618 CE) sent Wei Jie and Du Xingman to Western Regions. They went to India and obtained Buddhist *sutras*, agate cups and other materials. In Tang Dynasty, more official contacts with India were recorded. India sent a great number of envoys to China, and the Tang empire also sent numerous missions. For instance, according to Xi Rong Zhuan of *Jiu Tang Shu* (*Old Book of Tang Dynasty*) in the 15<sup>th</sup> year of Zhen Guan Era (641 CE), Siladitya (ie King Harsha, see *Siladitya*), who called himself King of Magadha (present-day Bihar), sent envoys to pay gifts. Emperor Taizong (reigned 627-649 CE) in return gave an imperial jade seal and an edict. Upon receiving the edict, Siladitya again sent envoys, who came a long way and were courteously received. Emperor Taizong sent Li Yibiao (see *Li Yibiao*) as the envoy and Wang Xuance (see *Wang Xuance*) as the deputy envoy to pay a return visit and express his gratitude.

Wang Xuance went to India thrice (or four times). He first went to India in the 17<sup>th</sup> year of Zhen Guan Era (643 CE) as the deputy envoy of Li Yibiao. He returned in the 20<sup>th</sup> year of Zhen Guan (646 CE). While in India, he met Siladitya, visited Buddhist sites, and went to Kamarupa (present-day Assam). The king of Kumarupa sent envoys to Tang Dynasty to obtain a portrait of Lao Zi and *Dao De Jing* (*Book of Tao*). He began his second trip to India in the 21<sup>st</sup> year of Zhen Guan Era, with Jiang Shiren as his deputy envoy. When they arrived in India, Siladitya had already died, and Arunashwa, a courtier, has usurped the throne and sent troops to attack Wang Xuance. With support from Tubo and Nepal, Wang Xuance defeated and captured Arunashwa and brought him back to Chang'an in the 22<sup>nd</sup> year of Zhen Guan Era (648 CE). In the 2<sup>nd</sup> year of Xian Qing Era (657 CE), Emperor Gaozong ordered Wang Xuance to send a cassock to India. In the 5<sup>th</sup> year of Xian Qing Era (660 CE), he attended the assembly held for him at Mahabodhi Temple. As a Buddhist as well as an official envoy, Wang Xuance had a special impression of India, Nepal and other places. On his return to China, he wrote *Zhongtian Zhuguo Xingji* (also titled *Wang Xuance Xiguo Xingzhuan*), supposedly including 10 volumes, with appendices of three volumes of maps and charts. However, this valuable book was soon lost and only a few paragraphs are available now. His visit to India is a

great event in history of India-China relations, and indicates the climax of political intercourse between Tang Dynasty and various regimes across India.

Many Indian kingdoms either sent envoys or “offered local produce” to Tang Dynasty. According to a rough estimate, during 140 years from 2<sup>nd</sup> year of Wu De Era (619 CE) to first year of Qian Yuan Era (758 CE), over 80 missions were sent from a dozen Indian kingdoms, among others, Kophen, Oddiyana, Magadha, Nepal, Gandhara, Mallava, south India, Bruzha, west India and central India. Kophen sent many envoys. Second to it were Bruzha and south India which sent envoys eight times each. Later on, fewer and fewer Indian envoys were recorded and trade was replaced by maritime trade to a considerable extent.

### 10<sup>th</sup>-13<sup>th</sup> century CE

During this period, Chinese documents did not record many envoys to and from Song Dynasty and various Indian kingdoms, with the exception of Cola (or Chola) in southern India. Chola was an ancient kingdom and grew into a powerful state in mid 10<sup>th</sup> century CE. According to Book 489 of *Song Shi (History of Song Dynasty)*, in eighth year of Zhong Xiang Fu Era (1015), Rajaraja, king of Chola (reigned about 985-1016 CE), sent a 52-person delegation to offer local specialties. The envoy Srisaman brought a royal letter. In second year of Ming Dao Era (1033), Chola sent Bhujadali and others to offer pearls, ivory and other materials. In the 10<sup>th</sup> year of Xi Ning Era (1077), Chola King Devakara again sent 27 persons to offer pearls, spices, herbs etc. In the Southern Song Dynasty, the northwestern passage was blocked and only the sea route was accessible,

In 1271, the Yuan Dynasty was established and though with a history of less than 100 years, it had as many records of sea-borne traffic than the preceding dynasty. Especially the period from 1279-1294 witnessed the most frequent intercourse between India and China. According to *Yuan Shi (History of Yuan Dynasty)*, during this period the Yuan Dynasty sent envoys 11 times to Malabar (southwest coast of India), Kollam and other Indian states, and Malabar sent envoys 12 times and Kollam four times to Yuan Dynasty. Yang Tingbi, then the most famous Chinese envoy, set sail thrice from Guangzhou and Quanzhou, and historical records also contained the names of several Malabar and Kollam kings, courtiers and envoys.

Ibn Batuta (1304-1368), an Arab traveller, came to India via central Asia in 1333 and became an official in the court of Mohammad bin Tughluq of the Delhi Sultanate. Afterwards, he was appointed as a special envoy to China. He wrote *Rihla (Journey)*, often titled as *Travels of Ibn Batuta*, which gave a detailed account of his journeys in Central Asia,

India and China. Although it is doubtful whether he even reached China, his account of southern coastal India was quite consistent with that of *Yuan Shi* and *Daoyi Zhilue*.

### 14<sup>th</sup>-15<sup>th</sup> century CE

A great event in the history of India-China relations was the visit to India by Zheng He, a Chinese mariner and messenger of the Ming emperor. Emperor Chengzu of the Ming (reigned 1403-1424) appointed Zheng He (see *Zheng He*) as the envoy and Wang Jinghong (see *Wang Jinghong*) as deputy envoy to go to India by sea. The Emperor also sent Hou Xian (see *Hou Xian*) to visit northwestern India by land. According to *Zheng He zhuan of Ming Shi (History of Ming Dynasty)*, Zheng He had been to the Indian Ocean seven times. The first time was from the sixth month of third year to the ninth month of the fifth year of Yong Le Era (1405-1407). The second time was from the ninth month of sixth year to the sixth month of ninth year of Yong Le Era (1408-1411). The third time was from the 11<sup>th</sup> month of the 10<sup>th</sup> year to the seventh month of 13<sup>th</sup> year of Yong Le Era (1412-1415). The fourth time was from the winter of the 14<sup>th</sup> year to the seventh month of the 17<sup>th</sup> year of Yong Le Era (1416-1419). The fifth time was from the spring of the 19<sup>th</sup> year to the eighth month of the 20<sup>th</sup> year of Yong Le Era (1421-1422). The sixth time was from the first month of the 22<sup>nd</sup> year of Yong Le Era to the second month of the 1<sup>st</sup> year of Hong Xi Era (1424-1425), and the seventh time was from the fifth to eighth year of Xuan De Era (1430-1433), lasting a total of 29 years.



Statue of Arab traveller, Ibn Batuta in Quanzhou Maritime Museum of Transportation



Zheng He's voyages in Quanzhou Maritime Museum of Transportation

Zheng He's fleet set off from Liujiagang of Jiangsu. It was replenished in Fujian and then sailed to present-day Vietnam, Singapore, Brunei, Malaysia, Indonesia, Thailand and Cambodia in southeast Asia. They crossed the Strait of Malacca to reach present-day Sri Lanka, India, Bengala and Maldives in southern Asia. It then entered the Persian Gulf and Red Sea via the Arabian Sea to come to present-day Iran, Turkey and the Arabian Peninsula, and then sailed southward to states along the east coast of Africa.

Zheng He's voyages served to strengthen the contact with and knowledge of India. While returning from a voyage, Zheng He usually brought envoys from some states numbering from several to more than a dozen, including envoys from India. Meanwhile, there were three books offering valuable and truthful information about Indian states. The first was *Ying Ya Sheng Lan (General Survey of the Ocean Shores)* compiled by Ma Huan, who was fluent in Arabic and a translator for the fleet. He wrote a part of the book and preface in 1416, and then went abroad again. Supplementary contents were added. The book was not completed until the first year of Tian Shun Era of Emperor Yingzong (1457). The second was *Xing Cha Sheng Lan (Description of the Starry Raft)* written by Fei Xin who had accompanied Zheng He on four naval expeditions. His book was completed in the first year of Zheng Tong Era (1436). The third was *Xi Yang Fan Guo Zhi (Annals of Foreign Nations in the Western Ocean)* written by Gong Zhen who participated in the seventh voyage. This book was completed in the ninth year of Xuan De Era (1434). These three books verify and supplement each other, provide a thorough description of the then southeastern and southern Asian states, and are a valuable reference for study of the history of southern India and India-China relations.

Hou Xian had been ordered many times to visit states in southern Asia. He went there mainly by land, but the sea route was also mentioned. According to Hou Xian of *Ming Shi (History of Ming*

*Dynasty*, Book 304), in the seventh month of the 13<sup>th</sup> year of (Yong Le Era) (1415), the Emperor wanted to contact Bangla and so ordered Hou Xian to lead a fleet. Bangla was a state in eastern India then and was far from China, and its King Saifuddin sent envoys to offer local specialties.

According to *Xing Cha Sheng Lan*, *Ying Ya Sheng Lan* and *Ming Shi (History of Ming Dynasty)*, the Ming Dynasty had contact with the following Indian kingdoms or regions (mostly by sea, rarely by land): Delhi, Jaunpur (present-day Uttar Pradesh), Bangla (present-day Bengal and West Bengal in India), Annagoondy (present-day Karnataka in southern India), Cochin (present-day Kochi on west coast of southern India), Minor Kollam (present-day Quilon on west coast of southern India), Major Kollam (present-day Quilon or south of Quilon), Cail (on the east coast of southern India), Comorin (now at the southern tip of India), Cola (or Chola, on the southwest coast of India), Calicut, Nicobar and Andaman. Specifically, the King of Annagoondy (Bo Ha Lu), sent envoys to China in the seventh year of Hong Wu Era (1374), King of Calicut (Sha Mi de Xi) sent envoys to Nanjing in the third year of Yong Le Era (1405). King of Bangla (Ai Ya Si Ding, unknown-1412) sent envoys to China in the sixth year of Yong Le Era (1408). King of Cochin (Ke Yi Li) sent envoys to China in the ninth year of Yong Le Era (1411) and in the eighth year of Xuan De Era (1433). King of Bangla (Saifuddin) sent envoys to China in the 11<sup>th</sup> year of Yong Le Era (1413), and Vikrama, King of Calicut and Devaraja, King of Comorin, all sent envoys to China in the eighth year of Xuan De Era. Mehmud, King of Delhi and Ibrahim Sharqi, King of Jaunapur had also contacted the Ming Dynasty.

### 16<sup>th</sup>-mid 20<sup>th</sup> century CE

In 16<sup>th</sup> century CE, China was on the decline, and Western powers came to control the sea routes and India-China trade. In 1510, the Portuguese seized Goa on the west coast of India and turned it into a stronghold to colonise India. In 1557, they established themselves in Macao, China and carried out Europe-South Asia-East Asia trade. Then, the Spanish, British, Dutch, Danish, French and Swedish all came to India and East Asia, and direct official contact between India and China ceased.

Up to the mid 19<sup>th</sup> century CE, between India and China there were only a few civilian intercourses but very few official contact. By the end of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, there were regular liners to and from both nations. Around 1901, on an average, at least one direct passenger liner would set out from Guangdong for India once every five days, which was quite a busy schedule. Civilian intercourses rose significantly,

In the summer of 1878, Huang Maocai and his entourage, a total of six persons, were sent by the Qing government to India by sea. This was the first official delegation ever sent by the Qing government to India. Huang Maocai stayed in India for nearly six months, and including the time spent en route, this trip lasted one year and five months. Back in China, Huang Maocai wrote the diary, *Yin Du Zha Ji, You Li Chu Yan* and other books, and made a map of India.



Cover of Wu Guangpei's, *Diary of Travels to the South*

In 1881, Ma Jianzhong and Wu Guangpei were dispatched to India to negotiate opium issues with the British, and stayed there for 25 days. Back to China, Ma wrote *Nan Xing Ji* (published in 1896) and Wu wrote *Nan Xing Ri Ji* (published in 1890). Ma and Wu failed to achieve their purpose, but this was the second official delegation sent by the Qing government to India, and their accounts provided valuable information about India in 19<sup>th</sup> century.

In 1889, Xue Fucheng was appointed as the Ambassador to Britain, France, Italy and Belgium, and Huang Zunxian as the Second Counsellor in Britain. In 1890, they went onboard the same



Image of Huang Zunxian

ship and sailed westward by way of India. Though not envoys to India, they were all very concerned with issues related to India. Once back in China,



Chiang Kai-shek's inscription after the death of Mahatma Gandhi at Gandhi Smriti in New Delhi, India

they published the relevant works which contained special chapters on production and trade of opium and tea. Xue Fucheng also paid attention to India's population issue, saying that India conducted its first census in 1891 rather than in 1901 as usually thought, and its population then stood at over 288,509,600.

In 1900, the Boxer Rebellion broke out, and Britain sent its forces in India to suppress it. In the British army, there were many Indian soldiers and the most touching and memorable was of Gadadhar Singh's, an Indian soldier who wrote a diary in Hindi who published it as *Thirteen Months in China* once back in India. This book is a very valuable historical document,

In 1912, the Republic of China was founded, while India was still under British rule. Chinese revolutionaries and staff of the nationalist government had frequent contact with leaders of the Indian independence movement, but very few interactions with British colonists.

In 1924, the great Indian poet Rabindranath Tagore visited China, which received a lot of attention from the nationalist government. Sun Yat-sen, who was ill then, wrote a letter to welcome him.

In 1933, with vigorous support from China's nationalist government, and Indian and Chinese scholars, the Sino-Indian Cultural Society was initiated in China. The following year in 1934, with active support and involvement of the leaders of the Congress Party that already enjoyed a semi-official status, Sino-Indian Cultural Society was initiated in India. It was established in India and China in 1935. The Chinese nationalist government donated Chinese books to Visva-Bharati through public collection, and sponsored Rabindranath Tagore to set up Cheena Bhavana in 1937.

On July 7, 1937, China commenced the Anti-Japanese War, and Mahatma Gandhi and the Congress Party leaders all strongly denounced the Japanese aggression. Jawaharlal Nehru called for all-India support to China's anti-Japanese war. With his support, an Indian Medical Mission team was set up in August 1938 and dispatched to China. Dr. Kotnis, a member of the Indian Medical Mission, sacrificed his life in China.

On August 22, 1939, Nehru arrived in Kunming, and he came to Chongqing on August 23 and

was solemnly received as a state guest by China's nationalist government and people from all walks of life there. Chiang Kai-shek and his wife held a banquet in his honour. While in Chongqing, he met senior KMT officials and senior CPC cadres. On August 27, CPC leader Mao Zedong sent a telegraph to invite him to visit Yan'an and to thank him for despatching the Indian Medical Mission to China. However, since the European War erupted and Nehru was urged to return to India earlier, he had to decline the invitation. During his visit, Nehru wrote a memorandum on strengthening India-China contact, giving seven recommendations to develop mutual relationships. Based on these and the opinion of Chiang Kai-shek, KMT central committee drafted *An Outline of Measures for Sino-Indian Cooperation* that suggested mutual exchange of professors, students, publications, news; send groups for research and investigation, visit and travel. Following specific measures were put forward: China will organise Buddhist delegation to visit India; specialists will be dispatched to India to investigate industry and agriculture; a mission will be organised to India for scientific investigation; and representatives will be despatched to India to attend annual meeting of the Congress Party. Later, these measures were implemented.

On February 9, 1942, Chiang Kai-shek and his wife arrived in New Delhi at the invitation of the British Governor-General of India and were greeted by people from all walks of life. While in India, Chiang Kai-shek spent most of his time in visiting and meeting important Indian figures, including Mahatma Gandhi, Jawaharlal Nehru, Muhammad Ali Jinnah (Chairman of Muslim League), and women leaders Vijayalakshmi Pandit and Sarojini Naidu. Nehru thrice met Chiang Kai-shek and personally accompanied him to visit Visva-Bharati founded by Tagore. Before returning to China, Chiang Kai-shek published *Message to Indian People* on February 21 to make clear his position, saying that up till now, world peace had been threatened by brutal aggression and violence. India and China were closely related with a common destiny. Therefore, the two nations would have to work and fight together to combat aggression and do the best they can to achieve world peace. He urged the British authorities to return real political power to the Indian people as soon as possible.

### 1951-2000

India gained independence in 1947 while the People's Republic of China was founded in 1949. On April 1, 1950, India established formal diplomatic relations with China, and thereafter, a new era began in India-China diplomatic relations. In the half century from 1950-2000, diplomatic relations



Zhou Enlai's autographed books which he donated to Visva Bharati during his visit to India in 1959

between the two countries could be divided into four phases: Phase I was the honeymoon in the 1950s, Phase II was the interruption from early 1960s to early 1970s, Phase III was the restoration in mid and late 1970s, and Phase IV was the stability in the 1980s and 1990s.

In the 1950s, India and China began full contact and cooperation in political, economic and cultural aspects. Leaders of both countries all attached great importance to the newly established mutual friendship. They cooperated with and supported each other under the anti-imperialist banner. China supported India to recover Goa, while India supported China to resume its lawful seat in the UN. There were many high-level visits. From June 25-28, 1954, the Chinese Premier and Foreign Minister Zhou Enlai visited India. The day he arrived in New Delhi, he went to see the Indian President Rajendra Prasad, Vice President Radhakrishnan and Prime Minister Jawaharlal Nehru. He held talks with Nehru to arrive at an extensive agreement on many issues, and issued a joint communiqué calling for 'Five Principles' to deal with international relations. From October 19-30, 1954, Indian Prime Minister Nehru and his daughter Indira Gandhi paid a visit to China and were warmly received by Chinese leaders and people. Premier Zhou held a grand banquet to welcome the distinguished guests, and Chairman Mao also personally met Nehru and held a banquet to entertain him. Nehru's visit further promoted common understanding and friendship between the two countries. In the Bandung Conference held in April 1955, Indian and Chinese prime ministers worked to promote solidarity and anti-imperialist efforts among Asian and African countries. Later, Premier Zhou Enlai visited India in 1956 and 1960.

In 1959, border dispute arose between India and China, and conflicts occurred in 1962. Both countries withdrew their ambassadors. In the following decade, relations between the two nations were almost interrupted.

This relationship did not have a favourable turn

until Dr. Bejoy Kumar Basu, President of All India Kotnis Memorial Committee and an old friend of Chinese people, visited China in April 1973 at the invitation of Marshal Ye Jianying. In the following May, the All India Kotnis Memorial Committee sent a delegation to Beijing, the first Indian delegation since 1962. Before departure, the delegation obtained the approval of the Indian Prime Minister Indira Gandhi. Dr. Basu and the All India Kotnis Memorial Committee made important efforts to normalise diplomatic relations.

In 1976, they resumed diplomatic relations at ambassadorial level. In 1978, Wang Bingnan, President of Chinese People's Association for Friendship with Foreign Countries (CPAFFC) led a 12-person delegation to visit India and was warmly greeted by the Indian public. The All India Dr. Dwarkanath Kotnis Memorial Committee was responsible for the reception and arranged the delegation to meet Indian Vice President B. D. Jatti, Prime Minister Morarji Desai, Foreign Minister Atal Bihari Vajpayee, the opposition party leader Indira Gandhi and other important political figures. In February 1979, the Indian Foreign Minister Vajpayee visited China as invited. During his visit, the Vice Premier Deng Xiaoping met the delegation and made an important speech on India-China relations.

In May 1980, October 1981 and October 1985, Chinese and Indian prime ministers took the chance of international summits to meet each other in Belgrade, Cancun and New York, respectively. In June 1981, Vice Premier and Foreign Minister Huang Hua visited India, reaching an understanding on issues of common concern. From 1981-1988, Indian and Chinese officials held nine rounds of negotiation to resolve border issues. These negotiations, though failed to settle border issues, played a positive role in improving mutual relationship and promoting cultural exchange.

From December 19-23, 1988, the Indian Prime Minister Rajiv Gandhi paid a formal visit to China on invitation. This was the first time in 34 years

that an Indian prime minister visited China. Rajiv Gandhi visited China in spite of opposition at home and held frank, sincere and amicable talks with the Premier Li Peng, exchanging opinions on bilateral relations and issues of common concern. They arrived at a consensus that the border issue should be resolved on the basis of amicable consultation, the Five Principles of Peaceful Co-existence as well as mutual understanding, accommodation and adjustment so as to improve and develop a good-neighbourly relationship. Deng Xiaoping and other Chinese leaders also met Rajiv Gandhi.

From December 11-16, 1991, Premier Li Peng, at the invitation of Prime Minister Narasimha Rao, paid a formal friendly visit to New Delhi. This was the first visit of a Chinese premier to visit India in 31 years. Both sides agreed that the border issue should not be an obstacle to mutual relations and it was necessary to continue with high-level exchange visits, to push forward mutual relationship and to further deepen mutual cooperation in the areas of politics, economy, science & technology and cultural aspects, and given the changing international situation, developing countries should support and cooperate with each other. India and China also signed five documents and issued a joint communiqué.

In May 1992, Indian President R. Venkataraman paid a state visit to China, the first Indian president ever to visit China since diplomatic relations being established between the two nations. From September 6-9, 1993, invited by Premier Li Peng, the Indian Prime Minister Narasimha Rao paid a state visit to China. Both nations signed four documents to promote mutual political, economic and cultural collaboration.

At the invitation of Indian President Shankar Dayal Sharma, the Chinese President Jiang Zemin paid a state visit to India from November 28-December 1, 1996. This was the first visit by China's head of state to India since diplomatic relations was established between the two countries. India attached great importance to this visit, and the most important result of this visit was that India and China agreed to build a constructive partnership oriented toward the 21<sup>st</sup> century on the basis of "Five Principles" of Peaceful Coexistence. Leaders of both countries vowed to push India-China economic co-operation to a new height.

The Indian Foreign Minister Jaswant Singh visited China in 1999, and it was agreed that India and China would not deem each other as a threat. From May 28-June 3, 2000, the Indian President K R Narayanan paid a state visit to China on invitation, met President Jiang Zemin and exchanged opinions on bilateral relations as well as regional and international issues of common concern, reaching extensive consensus. On July 22, the Chinese



*Indian President Ramaswamy Venkataraman takes the guard of honour, along with Yang Shangkun, during his visit to China in 1992*

Foreign Minister Tang Jiaxuan visited India to discuss measures for implementing the consensus reached by the leaders of both countries, and for improving and developing bilateral relations.

A review of India-China diplomatic exchange in the past more than 2000 years indicates that friendship is the mainstream and common desire for both Indian and Chinese people.

## CONCEPTS

### **PANCHSHEEL** *(Five Principles of Peaceful Coexistence)*

Panchsheel, the principles guiding interstate relations and diplomatic policies jointly initiated by India and China, is also known as the Five Principles of Peaceful Coexistence or Five Principles. The



*Prime Ministers of India and China in Beijing in 1954*

specific contents of the Five Principles are: mutual respect of each other's sovereignty and territorial integrity, non-aggression, non-interference into each other's internal affairs, equality and mutual benefit, and peaceful coexistence.

In December 1953, delegations of the Chinese Government and Indian Government held negotiations to discuss the relations between India and China in the Chinese Tibetan region in Beijing. On December 31, the first day of the negotiations, Chinese Premier Zhou Enlai proposed the Five Principles of "mutual respect of each other's sovereignty and territorial integrity, non-aggression, non-interference into each other's internal affairs, equality and mutual benefit, and peaceful coexistence," to deal with the relations between the two countries when meeting the delegation of Indian Government. The Indian delegation accepted this proposal and took these principles as the guiding principles for the negotiations. The negotiations were concluded on April 29, 1954 and representatives of both countries signed the *Agreement on Trade and Intercourse between the Tibet Region of China and India* and relevant exchange of notes. The agreement designated the above-mentioned Five Principles as the guiding principles for bilateral relations in the preface.

On June 25, 1954, Zhou Enlai was invited to pay

an official visit to India. Indian Prime Minister Jawaharlal Nehru suggested extending the Five Principles to Southeast Asia so as to build a peaceful region free from wars and fear. In the joint statement published later, he made it clear that the Five Principles was applicable not only to India and China, but also to other Asian countries and all countries in the world. As proposed by Jawaharlal Nehru, the Five Principles applied the Indian religious term 'Panchsheel'.

On June 29, 1954, Zhou Enlai and U Nu, Prime Minister of Myanmar, issued a joint statement in Rangoon (present-day Yangon) and affirmed the universal significance of the Five Principles for guiding international relations. Later, India and China applied the Five Principles extensively to international relations, which was accepted by most countries in the world. The Five Principles have become one of the important principles for international relations.

*(Zhang Minyu)*

### **HINDI CHINI BHAI BHAI**

'Hindi Chini Bhai Bhai' "印度中国亲如兄弟" (India and China are brothers) was a slogan popular in India and China in the 1950s. India and China were first described as 'brothers' by Liang Qichao in Beijing in 1924. It was actually used to mobilise the Chinese intellectuals to welcome the Indian poet, Rabindranath Tagore. It was also mentioned



*A show to commemorate the 60th anniversary of the establishment of China-India Friendship Association*

by Tagore in his lectures in China the same year. Later, the concept of "India and China are brothers" became a popular Indian slogan during the 1950. India's first Prime Minister Jawaharlal Nehru coined the slogan 'Hindi Chini Bhai-Bhai' in the 1950s to glorify India-China relations. This can be regarded as an indication of the effort made by Nehru to implement the original Tagorean perception. During this period, based on this famous slogan, a song was composed by legendary Bengali singer, Debabrata Biswas. He performed the song at various places in China when he had visited China as a member of the

Indian Cultural Delegation in the early 1950s, and was warmly appreciated by the Chinese audience. These performances were organised by Chinese People's Committee in the Defence of World Peace, the organisation that hosted the Delegation.

(*Sabaree Mitra*)

## EVENTS

### VISIT OF CHIANG KAI-SHEK AND HIS WIFE TO INDIA

From February 4-21, 1942, Chiang Kai-shek, Chairman of the Supreme National Defense Council of the Republic of China and Commander-in-Chief of the allied forces in China war zone, paid a state goodwill visit to India. His wife Soong Mei-Ling and Foreign Minister Wang Chonghui as well as Vice-Minister of the Propaganda Department Dong Xianguang accompanied him during the visit. The



*Chiang Kai-shek meets Jawaharlal Nehru in India, 1942*

delegation departed from Chongqing by a special plane on February 4 and arrived in Calcutta, India on February 5 via Kunming and Myanmar.

Chiang Kai-shek had talks with officials of the British colonial government on the progress of the Pacific War, India-China relations and Indian political situation in Calcutta and New Delhi, respectively. On February 7, he met Sir John Arthur Herbert, Governor of Bengal, in Calcutta. In the morning of February 10, he and his accompanying officials held talks with Lord Linlithgow, Governor General of India in New Delhi. On February 12, Indian and Chinese representatives continued to talk about constructing the Ledo Road. A series of results of the talks include: 1) both sides reached consensus on the specific plan on building the Ledo Road; 2) both sides planned to cooperate in transporting aid-China military materials via Lhasa; 3) both sides negotiated the construction of a large airport in India and the opening of transport air routes; 4) both sides agreed to send their diplomatic representatives to reside permanently in New Delhi

and Chongqing; 5) both sides also agreed to set up Chinese affairs liaison office "Chinese Affairs Liaison Bureau" in Calcutta.

Chiang Kai-shek also held talks with prominent leaders of the Indian National Independent Movement several times. In the afternoon of February 11, he spoke to Jawaharlal Nehru and Abul Kalam Muhiyuddin Ahmed Azad. In the afternoon of February 15, he met Nehru again. In the evening of February 17, he had a talk with Mohammed Ali Jinnah. On February 18 at noon, he met Mohandas Karamchand Gandhi in the house of his Indian friend Ghanshyam Das Birla. Indian national movement leaders got to know the situation of the Anti-Japanese War through these talks and expressed their sympathy for Chinese people's resistance against Japanese invasion. However, Gandhi also made clear that he wouldn't give up the non-violent non-cooperation movement although he wouldn't hamper Sino-British cooperation in fighting against Japanese aggression and wished Chiang Kai-shek would put pressure on the British Government to make India independent.

On February 19-20, Chiang Kai-shek and Soong Mei-Ling visited Visva-Bharati and wrote the inscription 'The Ways of Harmonious Relationship with Neighbouring Countries' for the university, meaning there should be a way to contact with neighbours. They also donated Rs 50,000 to the university and Rs 30,000 to Cheena Bhavan. Nehru also went to the university at the invitation of Tan Yunshan and held talks with Chiang Kai-shek once again.

On February 21, Chiang Kai-shek made public the *Letter to Indian People* in Calcutta and emphasised that the British Government should return the authority to Indian people as soon as possible. In



*A picture of Mahatma Gandhi with Chiang Kai-shek and his wife during the couple's visit to India in 1942*

the evening, the delegation left Calcutta by plane to Kunming.

According to the agreement reached during his visit to India, Shen Shihua was appointed as the

commissioner of China to India under the rule of Britain on March 3. On March 17, "Indian Day" was celebrated in China. In the same year, the Government of the Republic of China established the National Oriental Language School in Chenggong County, Yunnan Province and set up the Hindi subject, Indian history, among other correlated curriculum.

*(Zhang Minyu)*

## **CHINESE ARMY IN INDIA 1942-1945**

During World War II, India served as the temporary base for an elite Chinese military force. This force was trained in India to form part of the strike force for the eventual expulsion of the Japanese army from Burma. The existence of this Chinese Army in India (CAI), stationed at Ramgarh in Bihar province (present-day Jharkhand), was so secret that it was not made public until after the war.

Troops from China had been sent to Burma from Yunnan to fight with the British army to hold off the Japanese forces. With their defeat at the hands of the Japanese in mid-1942, a large number of these Chinese troops were forced to retreat, fighting all the way into India. From July through September 1942, remnants of detachments of Chinese troops arrived in India one after the other. Some were from the 38<sup>th</sup> division of the 66<sup>th</sup> Army commanded by Lt. Gen. Sun Li-jen, while others from the 22<sup>nd</sup> Division of the 5<sup>th</sup> Corps were under Maj. Gen. Liao Yai-hsiang. The British Government of India made available a former prisoner of war camp at Ramgarh for them.

Most of the Chinese soldiers who arrived in India initially were in a wretched condition on account of the privations they had suffered during the Burma campaign, and the arduous retreat that followed. However, the aim was not just to rehabilitate these soldiers in India, but also to retrain and re-equip them so as to turn them once again into an effective fighting force through the combined efforts of the Chinese, British and Americans. The Chinese military authorities on the spot took care of administration and maintaining discipline among the forces, the



*China Expeditionary Force in India; General Sun Li-jen reviews the troops in Ramgarh*

Government of India provided food and money to pay the soldiers, and the Americans took over the work of training and providing equipment. The ranks of the original 9,000 troops that arrived from Burma were increased by new batches of officers and men specially flown in from China. A total of 5,368 officers and 48,124 Chinese soldiers passed through the Ramgarh training camp, forming what eventually came to be known as the New Chinese 1<sup>st</sup> Army and the New Chinese 6<sup>th</sup> Army under the command of Generals Sun Li-jen and Liao Yao-hsiang, respectively.

Even as new personnel from China continued to arrive in Ramgarh, divisions of the CAI began to move to Ledo to prepare for fighting in Burma as early as April 1943. The New 38<sup>th</sup> Division first took part in the campaign to repulse the Japanese troops from the India-Burma border. The combined forces of the New 38<sup>th</sup> Division and the New 22<sup>nd</sup> Division took part in the Hukawng Valley campaign, which ended in victory for the Allied forces in March 1944. The Chinese and American forces combined then expelled the Japanese from the strategically situated town of Myitkyina in August 1944. In the second phase of the campaign, Bhamo, Namhkam and Mongyu were retaken by January 1945, permitting the opening of the Ledo (Stilwell) Road, crucial for the transport of supplies and personnel between northeastern India and southwestern China. At Mongyu, troops of the CAI were reunited with Chinese troops from China. They went on to partake in the remaining part of the Burma campaign, following which they were airlifted back to China by the end of June 1945 to aid in the counter-offensive against the Japanese there.

The Chinese Army in India during World War II was a significant instance of military cooperation between India and China in the modern era

*(Madhavi Thampi)*

## **ESTABLISHMENT OF INDIA-CHINA DIPLOMATIC RELATIONS**

After the establishment of the People's Republic of China in 1949, India was the first non-socialist country to establish diplomatic relations with the People's Republic of China on April 1, 1950. In September 1948, the Northeast Field Army of the Chinese People's Liberation Army started the Liaoxi-Shenyang Campaign and it was promising to win soon. Therefrom, India began to adjust its policy towards China. India was also the first non-socialist country to establish an embassy in the People's Republic of China. On October 5, 1948, the then Bureau Chief of the Hong Kong Branch of the Xinhua News Agency, Qiao Guanghua sent a request by telegram to the CPC Central Committee on the



Indian Ambassador to China, K. M. Pannikar presents his credentials to Chairman Mao Zedong

Indian Embassy Councillor Ismail's wish to visit the liberated areas. Guanhua mentioned that the Indian Embassy Councillor Ismail had sent an emissary to enquire regarding Chinese reaction to the Indian side sending people to the liberated areas. Ismail hoped that a visit to the liberated areas will lay the foundation for establishing diplomatic relations between the liberated areas and India in future. In April 1949, the President of People's Liberation Army occupied the Nanjing Presidential Palace. The personnel under the nationalist government retreated southward to Guangzhou. The Indian Embassy in China did not follow but they prepared an inventory of embassy personnel and property and sent to the People's Government for record.

On December 30, 1949, the Indian Prime Minister Jawaharlal Nehru received an official letter dated October 2, 1949 from Zhou Enlai, Foreign Minister of the People's Republic of China and immediately acknowledged that the Government of India recognised the Government of the People's Republic of China and expressed the willingness to establish diplomatic relations with the Chinese Government. On January 4, 1950, Zhou Enlai replied in telegram to Nehru and expressed that the Chinese Government stood ready to establish diplomatic relations with the Indian Government on the principles of equality, mutual benefit and mutual respect for each other's territorial sovereignty and wished the Indian Government to send representatives to Beijing to discuss related issues. On January 6, 1950, Nehru sent a telegram to him and said the Indian Government had decided to appoint A K Sen as the Charge d'Affaires ad Interim for preliminary negotiations with the Chinese Government. On January 12, 1950, Zhou Enlai replied and agreed on the suggestion. On February 13, 1950, Sen arrived in Beijing and the two countries started the negotiations of the establishment of diplomatic relations. On February 22, March 1 and March 15, 1950, three rounds of talks were held and basically addressed the major

issues related to the establishment of diplomatic relations. Following that, four rounds of talks were held on sending diplomatic envoys to each other's country on March, 20, 27 and 30 and April 1, 1950. The People's Republic of China assigned Yuan Zhongxian as the ambassador to India while the Indian Government appointed Kavalam Madhava Panikkar as the ambassador to China.

Later, both countries also signed the *Panchsheel Agreement* in 1954 in Beijing, in the presence of Jawaharlal Nehru, Chinese Premier Zhou Enlai and other Indian and Chinese leaders. According to the agreement, both sides agreed to follow the five basic principles of mutual respect for each other's territorial integrity and sovereignty, mutual non-aggression, mutual non-interference in each other's internal affairs, equality and mutual benefit and peaceful coexistence.

(Sabaree Mitra & Jiang Jingkui)

### **VISIT OF INDIAN LEADERS TO CHINA SINCE THE ESTABLISHMENT OF DIPLOMATIC RELATIONS**

On April 1, 1950, the Republic of India and the People's Republic of China established diplomatic relations formally. Since then, many Indian leaders have paid visits to China at the invitations of Chinese state leaders which have promoted the two countries' mutual understanding, boosted bilateral relations and enhanced India-China friendship.

From October 19-30, 1954, Jawaharlal Nehru in the capacity of Indian Prime Minister and Foreign Minister, and his daughter Indira Gandhi paid a visit to China and held three talks with Mao Zedong on 'The Five Principles of Peaceful Coexistence' and on issues like 'whether making war a policy tool is beneficial'. There were differences between the two sides in the talks, but this friendly argument did not hamper the two countries to reach a consensus in facing common tasks. Both sides believed that they should work together to prevent wars and win a lasting peace. During this visit, Jawaharlal Nehru also had four talks with the Chinese Premier Zhou Enlai. These talks further consolidated the negotiations between the two governments held not long ago about the relations between Chinese Tibet and India and the results of Zhou Enlai's visit to India.

From December 19-23, 1988, the Indian Prime Minister Rajiv Gandhi paid a state visit to China and held talks with Li Peng and Deng Xiaoping, respectively. Both prime ministers also reached internal understanding of the guiding principles of solving India-China border disputes, which contributed a lot to the settlement of India-China border disputes and represented a new starting point



*Indian Prime Minister and Foreign Minister, Jawaharlal Nehru on his arrival in Beijing on October 19, 1954*

for the improvement and development of India-China relations. Gandhi expressed the resolve of India to seek mutually beneficial settlement of the disputes and put forward the concept of “parallel working” that is to actively develop bilateral relations in other areas while seeking a way for the settlement acceptable for both countries. For that matter, both sides agreed to establish a joint working group for the settlement of border issues and other joint working groups for issues related to economy, trade, science and technology and signed the *Agreement on Scientific and Technological Cooperation, Air Service Agreements* and the *Plan on Implementing the Three Annual Cultural Cooperation Agreements*.

From May 18-23, 1992, Indian President Ramaswamy Venkataraman was invited to pay a state visit to China, which was the first-ever visit made by any Indian president since the establishment of diplomatic relations between India and China. President Venkataraman held talks with President Yang Shangkun and met with Jiang Zemin, General Secretary of the CPC Central Committee and Chinese Premier Li Peng, respectively. Both state leaders had an extensive exchange of views on bilateral, regional and global issues. Both sides agreed to further recover and develop India-China traditional friendship and signed the *Agreement on Entry and Exit of Border for Trade*.

From September 6-9, 1993, Indian Prime Minister Pamulaparthi Venkata Narasimha Rao was invited to pay an official goodwill visit to China. Both sides had an in-depth exchange of views on bilateral, regional and international issues of common concern and signed four documents including the *Agreement on Maintaining Peace and Tranquility along the Line of Actual Control in the China-India Border Areas*. According to the agreement, the two countries agreed to address border issues through peaceful and friendly negotiations. Both sides agreed not to go for arbitrary use and threat of force. Both sides agreed to strictly respect and abide by the control line in between before the final settlement of border issues. Both sides agreed to maintain their respective military forces in the line of actual control at the minimum level appropriate for good neighbourly and friendly relations between the two countries.

The term 'line of actual control' appeared for the first time in the official document signed between the two countries. After the signing of the agreement, the Indian and Chinese armies started to exchange visits and spontaneous border trade became active.

From May 28-June 3, 2000, Indian President Kocheril Raman Narayanan paid a week-long visit to China at the invitation of Chinese President Jiang Zemin. Apart from Beijing, the capital city of China, President Narayanan also visited Dalian and Kunming. Both sides jointly commemorated the 50<sup>th</sup> anniversary of the establishment of diplomatic ties between the two countries and compared notes extensively on international and regional issues of common concern. The two sides also reached consensus on many issues, such as promoting global diversified development, strengthening the role of the United Nations, fully embodying the representativeness of developing countries in reforming the United Nations Security Council, establishing just and rational international political and economic new order and jointly safeguarding the peace and stability of South Asian region and the world at large. Both sides also agreed to set up a “China-India Famous Persons Forum”. In 2004, Narayanan visited Beijing again and attended and addressed the “International Symposium on Celebrating the 50<sup>th</sup> Anniversary of the Five Principles of Peaceful Coexistence” organised by Chinese People’s Institute of Foreign Affairs.

From June 22-27, 2003, the Indian Prime Minister Atal Bihari Vajpayee paid a six-day official visit to China at the invitation of Premier Wen Jiabao. Several Chinese leaders met Vajpayee in Beijing and had an extensive exchange of views on bilateral relations and regional and international issues of common concern. Both sides signed 11 cooperative documents including the *Declaration on Principles for Relations and Comprehensive Cooperation between the People’s Republic of China and the Republic of*



*Indian Prime Minister Manmohan Singh visits the Olympic venues on his visit to China in 2008*

India and strengthened bilateral exchanges and cooperation in various areas. In *The Declaration*, India “recognises that Tibet Autonomous Region is part of the territory of the People’s Republic of China and reiterates that it will not allow Tibetans to engage in political activities against China in India”. This was the first time for the Indian government to recognise the legitimacy that Tibet was Chinese territory in the form of official documents. India and China agreed to appoint their respective special representatives to discuss the framework to solve border issues from the larger picture of the overall bilateral relationship, and to enable the two countries to enter the specific implementation stage to solve the boundary issues left over by history. “The two countries are not threat to each other and will not settle for the use of force and the threat of force,” the agreement mentioned in *The Declaration* is actually “a no war agreement” that held important significance for the security and peace of the two countries. ‘*The Declaration*’ actually enabled the two countries to establish mutual trust in politics from a legal perspective, which paved the way for the two countries to carry out economic and cultural cooperation and develop the overall national relationship. ‘*The Declaration*’ laid a clear emphasis on the economic complementarity between the two nations and the establishment of a joint research group of both Chinese and Indian officials and economists. ‘*The Declaration*’ also put forward that the two countries will establish a fiscal and financial dialogue and cooperation mechanism, and set up cultural centre in each other’s country for bilateral cultural exchanges. All these measures were firstly adopted between the two countries. The signing of ‘*The Declaration*’ demonstrated that India and China will establish even longer, more stable and more persistent bilateral relations. Prime Minister Vajpayee’s visit made historical breakthroughs in bilateral relations between India and China and helped the two countries enter a new era of dialogue and cooperation.

From January 13-15, 2008, Prime Minister Manmohan Singh was invited by Wen Jiabao to pay a state visit to China. He met Chinese President Hu Jintao and Wu Bangguo, President of the NPC Standing Committee, respectively and held talks with Wen Jiabao. Both sides reached a common ground on bilateral relations and on international and regional issues of common concern. Both prime ministers attended the founding ceremony of China-India Joint Medical Mission. Prime Minister Singh delivered a speech at the Chinese Academy of Social Sciences. During his visit, both sides signed *A Shared Vision for the 21<sup>st</sup> Century between the People’s Republic of China and the Republic of India*, pointing out that India and China were two

largest developing countries in the world. Both sides recognised that they shouldered the historical responsibility for ensuring comprehensive, balanced and sustainable social and economic development of the two countries and boosting the peace and development of Asia and the world at large. The two sides resolved to boost the building of a world of long lasting peace, common prosperity and harmony. After this visit, India and China witnessed strengthened mutual trust in politics and were able to look at the relations from a historical and broader perspective. Both sides also agreed to further close consultation and coordination in international and regional issues and take joint response to challenges in traditional and non-traditional fields. When it comes to the border issues, India and China agreed to reach a just, rational and feasible solution at an early date from a strategic perspective and the larger picture of bilateral relations and through equal consultation and mutual understanding and mutual accommodation. This visit also increased mutual trust and deepened cooperation between the two countries and exerted positive and far-reaching influence on a long-term development of India-China relations.

From May 26-31, 2010, Indian President Pratibha Devisingh Patil visited China. Chinese President Hu Jintao, Wu Bangguo, President of the NPC Standing Committee, Wen Jiabao, Chinese Premier and Jia Qinglin, Chairman of CPPCC held talks with President Patil, respectively. Both sides had an in-depth exchange of views of common concern, such as on furthering the development of India-China strategic partnership and reached consensus. Patil accompanied by the then Chinese Vice President Xi Jinping was present at the Reception Marking the 60<sup>th</sup> Anniversary of the Establishment of Diplomatic Relations between India and China. Apart from Beijing, Patil also went to Luoyang to attend the inauguration ceremony of Indian Style Buddhist Hall in the White Horse Temple and went to Shanghai to visit the pavilions of the World Expo.

(Zhang Ran)

### **VISIT OF CHINESE LEADERS TO INDIA SINCE THE ESTABLISHMENT OF INDIA-CHINA DIPLOMATIC RELATIONS**

On April 1, 1950, the Republic of India and the People’s Republic of China established diplomatic relations formally. Thereafter, Chinese leaders have visited India many times on the invitation of Indian leaders, with the results of deepening mutual understanding, promoting the bilateral relations and strengthening India-China friendship. Zhou Enlai, Premier of the Government Administration Council



*Song Qingling in conversation with Indian Prime Minister Indira Gandhi, on October 19, 1954*

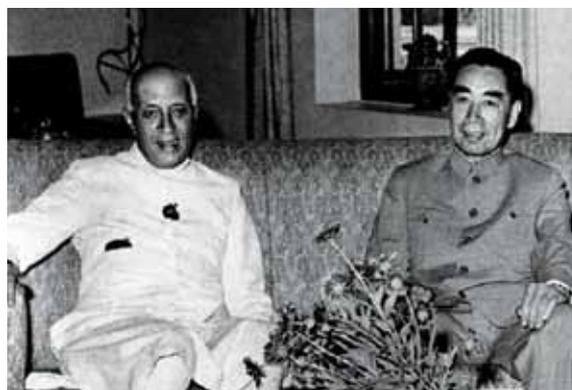
of the People's Republic of China (present-day State Council of the People's Republic of China), was invited to visit India for the first time during June 25-28, 1954. During the visit, he had six formal meetings with Jawaharlal Nehru, the Indian Prime Minister, reaffirming the Five Principles of Peaceful Coexistence guiding India-China relations and met Rajendra Prasad, the Indian President, and Sarvepalli Radhakrishnan, the Indian Vice-president. Premier Zhou Enlai paid his second visit to India to discuss with Nehru on the border issues from November 28 to December 10, in 1956. He made a speech at the joint conference of Lok Sabha and Rajya Sabha of India to appraise and express great expectations of India-China friendship and unity and to state the position and viewpoint of the Chinese Government regarding international situations. In addition, he also visited Delhi, Mumbai, Madras and Calcutta. Premier Zhou Enlai paid his third visit to India from April 19-26, in 1960. He met Indian President Rajendra Prasad and had multiple meetings with Nehru to exchange opinions on the border issues and India-China relations, after which the Joint Communiqué of the Premiers of China and India was published to express that the two countries would solve the border issues jointly.

From December 11-16, 1991, Li Peng, Premier of the State Council of the People's Republic of China, was invited to visit India. It was not only the first visit of Chinese premier to India since 1960 but also a return visit of the visit of Rajiv Gandhi, the Indian Prime Minister, to China in 1988. During the visit, Li Peng met Narasimha Rao, Indian Prime Minister, Ramaswamy Venkataraman, Indian President, and Shankar Dayal Sharma, Indian Vice President, with whom he exchanged opinions on India-China relations and major international and regional issues. Both sides signed the five agreements on consuls, border trade and technical cooperation and published the Joint Communiqué of China and India to reiterate the two countries' hope to keep on developing the neighbourly and friendly and mutually beneficial cooperation relations between the two countries and reach a solution to border

issues by negotiation as soon as possible on the basis of the Five Principles of Peaceful Coexistence. This visit promoted the comprehensive improvement and development of India-China relations, further enhanced mutual understanding and friendship and played an important role in building the constructive cooperative partnership between both sides.

From November 28- December 1, 1996, Jiang Zemin, President of the People's Republic of China, visited India, which was the first visit of China's head to India. During the visit, President Jiang Zemin had a meeting with H D Gowda, Indian Prime Minister and Shankar Dayal Sharma, Indian President. Both sides expressed their hope in establishing a friendly relationship in future and building a constructive cooperative partnership on the basis of the Five Principles of Peaceful Coexistence. In addition, President Jiang Zemin also met Sitaram Kesri, Chairman of the Indian National Congress Party and delivered a speech at the reception held by Indian industrial and commercial circles, expressing the expectations and proposing suggestions on the economic cooperation between the two countries.

Zhu Rongji, Premier of the State Council of the People's Republic of China, paid an official visit to India from January 14-18 in 2002, during which time he had an official meeting with Atal Bihari Vajpayee, Indian Prime Minister, and met other Indian leaders and representatives from all sectors of society. Premier Zhu also visited Mumbai and Bangalore to strengthen the India-China trade contacts and economic and technical cooperation. Both sides had reached six agreements and memoranda and signed cooperative documents covering the areas of tourism, using the outer space peacefully, water conservancy, talent exchange, science and technology and plant quarantine and so on during this visit, which enhanced mutual trust and laid the foundation for building constructive cooperative partnership, pushing forward the economic, cultural and scientific and technical cooperation between the two countries into a new stage.



*Premier of the State Council of People's Republic of China Zhou Enlai on his visit to India in 1954*

Wen Jiabao, Premier of the State Council of the People's Republic of China, visited India from April 9-12 in 2005, during which he met several Indian leaders, such as Prime Minister Manmohan Singh, President Avul Pakir Jainulabdeen Abdul Kalam, Sonia Gandhi, Chairman of the Indian National Congress Party, Bhairon Singh Shekhawat, Indian Vice President and ex-officio Chairman of the Rajya Sabha, and Lal Krishna Advani, leader of the Bharatiya Janata Party. The Premiers of the two countries published a joint communiqué to announce the establishment of a strategic cooperative partnership for peace and prosperity to promote the bilateral relations to a new level. Both sides signed agreement on the political guiding principles, which is the first political guidance document on the border issues since restoring the negotiation of border issues in 1981, symbolising a new stage of the India-China border negotiation. In addition, both sides published a five-year plan of comprehensive economic and trade cooperation to provide a guide for the bilateral trade development. During this visit, Premier Wen made a speech titled *Hand-in-Hand, Creating a Better Future* at the Indian Institute of Technology Delhi, calling on all the young people in India and China to create a peaceful and prosperous future hand-in-hand and proposing concrete suggestions on building strategic cooperative partnership between the two countries.

From November 20-23, 2006, Hu Jintao, President of the People's Republic of China, paid a state visit to India, which was the first visit of the head of China to India since the establishment of India-China strategic cooperative partnership. During this visit, President Hu had a meeting with Premier Singh and met with President Kalam, Sonia Gandhi, Chairman of the Indian National Congress Party, Bhairon Singh Shekhawat, Indian Vice President and ex-officio Chairman of the Rajya Sabha, Somnath Chatterjee, speaker of the Lok Sabha and L K Advani, leader of the Bharatiya Janata Party. Both sides reached a consensus on the India-China strategic cooperative partnership and expressed that both sides would be devoted to safeguarding the interests of the developing countries, promoting world multi-polarisation and the democratisation of the international relations and promoting the continuous development of the India-China strategic cooperative partnership. President Hu also met young Indian and Chinese representatives and attended the celebration activities of the "Sino-Indian Friendship Year" together with Indian President A P J Abdul Kalam. President Hu made an important speech titled as *To Create a Better Future Together by Expanding the Mutual Cooperation* regarding the India-China relations and the development course of China in the Indian Science

Palace in New Delhi. He then went to Mumbai to attend the Sino-Indian Economic Investment and Cooperation Summit and the Forum of CEOs, in which he also made an important speech. This visit facilitated the cooperation of the two countries in many areas such as investment, health quarantine, human resource development, forestry, cultural relics and establishing consulate-generals mutually.

Premier Wen Jiabao paid another visit to India from December 15-17 in 2010, during which he met Prime Minister Manmohan Singh, President Pratibha Patil, Sonia Gandhi, Chairman of the Indian National Congress Party and other Indian leaders. He delivered a speech in the Indian Council of World Affairs to comprehensively set forth the policies and position of China towards India-China relations and presented the awards to the Indian friendly personages who had made contributions to the development of the India-China relations. During this visit, both sides published the Sino-Indian Joint Communiqué to announce to establish a regular exchange visit mechanism for the heads and principals and an annual exchange visit mechanism for the ministers of foreign affairs of both countries and to reiterate the determination of pursuing fair, reasonable solutions to border issues acceptable by both sides through negotiation and maintain the peace and tranquility in border areas in a practical way before solving the issues. Both sides also decided to build the India-China strategic economic dialogue mechanism and a forum of CEOs, developed a bilateral trade development goal, and planned to further extend the cooperation in the areas of investment, high-tech and energy. Both sides declared 2011 as "Sino-Indian Exchange Year", during which they would invite the youth from the other side to deepen the exchange and cooperation in the areas of media and education.

Invited by Prime Minister Manmohan Singh, Li Keqiang, Premier of the State Council of the People's Republic of China, visited India from May 19-22 in 2013, during which he met Prime Minister Manmohan Singh, President Pranab Mukherjee, Sonia Gandhi, Chairman of the Indian National Congress Party, Salman Khurshid, Minister of Foreign Affairs, and other Indian leaders. Both sides published a joint communiqué expressing that they would seize the historic opportunity to enhance the mutually political trust, promote practical cooperation and broaden cultural exchange and decided to take 2014 as the "Sino-Indian Friendly Exchange Year" and complete the Sino-Indian Cultural Exchange Encyclopaedia in 2014. They agreed to start the inter-translation of classic Chinese and Indian works and continue to hold the annual exchange visit of a delegation of 100 young people. Premier Li also visited Tata Group

in Mumbai and attended the Sino-Indian Business Summit during which he made a speech. During this visit, the two countries had reached a consensus in the areas of economic and trade cooperation, eg, promoting trade liberalisation, developing large cooperation projects in the areas of industrial park and infrastructure, building the Bangladesh-China-India-Burma Economic Corridor and taking measures to cope with trade imbalance. This visit promoted the India-China strategic partnership for peace and prosperity to a higher level.

*(Wang Lingnan & Qiao Anquan)*

### **RAJIV GANDHI'S VISIT TO CHINA IN 1988**

On the invitation of the Chinese Premier Li Peng, the Indian Prime Minister Rajiv Gandhi paid an official visit to China from December 19-23, 1988. He was accompanied by his wife Sonia Gandhi, Indian External Affairs Minister, Narasimha Rao, Minister of Commerce, Dinesh Singh, Minister of Law and Justice and Water Resources, Dr B Shankaranand, Minister of State for External Affairs, K Natwar Singh and other Indian officials.

The visit was regarded as a major event in the history of India-China relations as it was the first visit to China by an Indian Prime Minister in 34 years after the 'Panchsheel' agreement was signed in Beijing on April 29, 1954. It marked a departure from the mutual mistrust that had frozen the relationship between the two countries since the India-China border conflict in 1962. During Gandhi's visit, both governments signed the Agreement on Cooperation in the field of Science and Technology, Civil Air Transport Agreement, and the Executive Programme regarding the Agreement for Cultural Cooperation Years for the years 1988, 1989 and 1990. The Indian delegation also toured historical sites and scenic spots in Beijing, Xi'an and Shanghai and encouraged the practice of learning from each other in future.

Both sides decided that the Five Principles of Peaceful Coexistence, which was earlier a joint



*Rajiv Gandhi on his visit to China in 1988*

initiative by India and China, should constitute the basic guiding principle for good relations between the two countries. Both sides laid emphasis on the restoration and development of good neighbourly relations which would contribute to peace and stability in Asia and also in the world in a larger context.

During the visit, the leaders on both sides carried out sincere and detailed discussions on the India-China border issue and reached a common consensus to solve this issue through peaceful and friendly consultations. In this context, a Joint Working Group between the two countries was set up to be headed by the Indian Foreign Secretary and the Chinese Vice-Foreign Minister. It was decided that the Group would meet every six months alternately in the capitals of India and China. The senior representatives of both armies and the ministry of defense would also be part of the Group. The Indian side also affirmed that India considered Tibet as an integral part of China and no anti-China activities were permitted on Indian soil.

Gandhi's visit to China significantly increased the bilateral exchanges between the two countries in the subsequent years and upgraded India-China relations. He also invited Chinese Premier Li Peng to visit India at his convenience which he readily accepted.

*(Sabaree Mitra)*

### **CHINESE CULTURAL DELEGATION'S VISIT TO INDIA IN 1954**

On the invitation of Indian Prime Minister Jawaharlal Nehru, the Chinese government sent a 60 member Chinese cultural delegation to visit India in 1954. The delegation was led by the Deputy Minister of Culture Zheng Zhenduo and the deputy head of the delegation was Zhou Erfu, Deputy Minister of the Shanghai Municipal Party Committee Propaganda Department. This delegation included troupes of music, dance and Chinese opera with Dai Ailian, the famous Chinese ballerina, as its Art Director. This represented a significant step in developing people-to-people relations between India and China in the early 1950s.

The delegation performed in Calcutta (Kolkata), Bombay (Mumbai) and in New Delhi, where its performance was received with warmth and enthusiasm. The delegation was accorded a high level reception from the Indian government, as Premier Zhou Enlai had just returned to China after signing the 'Five Principles of Peaceful Coexistence' or the 'Panchsheel' Treaty with the Indian Government. Nehru designated his daughter Indira Gandhi as the reception committee chairperson.

During their stay in India, some of the Chinese dancers were enthralled with the beauty and

charm of the Indian dance forms and they were encouraged by the troupe Art Director Dai Ailian to learn Indian dance. This was the beginning of the long and intimate relationship that the famous Chinese danseuse Zhang Jun had with Indian dance



*Zheng Zhenze and Zhou Erfu as leader and deputy leader of the State Cultural delegation that visited India in 1954*

forms such as Kathak, Bharatanatyam and Odissi. The delegation also included famous Peking Opera performers such as Li Shaochun, Yuan Shihai, Ye Shengzhang and Li Hezeng.

The visit of Chinese Cultural Delegation to India in 1954-55. This photograph was taken on arrival of the Delegation at the Palam Airport. Cheng Chen-to, Vice-Minister of Cultural Affairs of the People's Republic of China, appears third from the left. On his left is Indira Gandhi, Chairman of the Reception Committee for the Delegation. At extreme left in the picture is A K Chanda, Deputy Minister for External Affairs, Government of India.

*(Sabaree Mitra)*

## ORGANISATIONS, INSTITUTIONS, DELEGATIONS

### CHINA-INDIA FRIENDSHIP ASSOCIATION

China-India Friendship Association (CIFA) is a nationwide people's organisation engaging in civil diplomacy work in People's Republic of China with India, and is a unit of the Chinese People's Association for Friendship with Foreign Countries (CPAFFC).

The Association was established on May 16, 1952. The then Deputy Minister of Culture of People's Republic of China, Ding Xilin was its first president.



*Picture of Ding Xilin*

The Association is committed to promote long-term people exchanges between the two nations, combined with the actual situation of diplomacy between the two governments, intending to help and promote governmental diplomacy through civil diplomacy. Over the years, the body has been involved in the organisation of major events, contacts and meeting which include the following three categories:

First, organise exchange visits by delegations. Since December 1953, when Ding Xilin led a delegation to participate in the first national conference of China-India Friendship Association in India, exchange visits of delegations have been organised many times which have covered all levels of society, promoted understanding between the people from different industries and fields of the two countries. The delegations participating in the exchanges included the cultural delegation led by government officials and celebrities, and national and local friendly organisations from the two countries.

Second, organise activities of commemoration. Before major holidays and anniversaries, cultural exchange activities which helped to enhance mutual trust and understanding were held. The receptions celebrating the 50th, 55th and 60th anniversary of India-China diplomatic relations



*Vice President of the Chinese Buddhist Association Zhao Puchu meets Indian Prime Minister Jawaharlal Nehru, November 1956*

were held separately in 2000, 2005 and 2010. In November 2007, the restructuring as well as the 55th anniversary of the establishment of China-India Friendship Association was organised. In addition, the Indian medical team played a special role during the Anti-Japanese War among Chinese army and people, which was an important historical event in the history of modern India-China relations. Since its establishment, the association has received medical families to visit China, and the commemoration meeting for Doctor Kotnis was held many times. In 2008, 2010 and 2012, India-China joint medical teams were organised to hold free clinic and to conduct exchange activities in two countries respectively, reviewing and inheriting the history of friendship between the two nations.

Third, host conferences and forums. Relevant special meetings, forums and seminars were hosted combined with the development of India-China relations, especially kinds of important themes of cultural exchanges. Among them, the "China-South Asia International Cultural Forum" was held successively in 2008, 2009, 2011 and 2012 separately in Beijing, New Delhi, Chengdu, Shenzhen. "China-India Forum" was held in 2009, 2010 and 2012, "China-India College Student Forum" was held in 2009 and 2013, helped set up an important platform for India-China cultural exchange.

*(Zhang Minyu)*

## INDIA-CHINA GOODWILL MISSION

There were series of goodwill missions between India and China such as one led by venerable Tai Xu in January-February 1940 and another led by Dai Jitao, president of the examination Yuan



*Picture of Tai Chi-tao*

of the Nationalist government in March-April, 1943 to India. There were also private and semi-official missions to India in 1940s and 1950s. One such mission had been led by Ding Xiling and Xie Bingxin, two well-known writers of modern China. Professor Tan Yunshan, founder-Principal

of Cheena Bhavan, Visva-Bharati in Santiniketan, played a significant role in some of these missions. For instance, he accompanied Dai Jitao to visit the Buddhist sacred places and acted as a personal guide. There were also several Indian goodwill missions to China led by Pt Jawaharlal Nehru, Dr S Radhakrishnan and Pit Sundarlal Bahuguna during different periods of time.

*(Artatrana Nayak)*

## INDIAN RESIDENTS ASSOCIATION, TIANJIN

Tianjin was one of the treaty port cities in northern China that had a small community of Indian residents in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. At the beginning of the 20<sup>th</sup> century, they were numbered about 70 altogether. About one half of these were merchants, mostly from Sindh province (now in Pakistan). Some of them had strong business links with Japan as well. The rest of the Indian residents were mainly policemen and watchmen.

One of these merchants was a Bengali Muslim named Abdul Bari who had been settled in China for a long time and had a Chinese wife. He had acquired



*A historical building of Tianjin, originally known as the Taylor Hotel built in 1929 by an Indian British subject Talati and a British Laidlow*

considerable wealth and was a prominent member of the community. After the Japanese occupation of north China during World War II, Abdul Bari had formed the Indian Residents' Association in Tianjin. He became a controversial figure in the Indian community after the War as it was alleged that he had gone out of his way to build connections with the Japanese occupation authorities to further his own business interests, using funds belonging to the Association. This was denied by him. After the formation of the China Territorial Committee of the Indian Independence League (IIL) in 1942, Bari was persuaded by its General Secretary, Om Prakash Seth, to open the Tianjin chapter of the League. He did set up the branch of the IIL in Tianjin, but apparently did not dissolve the Indian Residents Association, which continued to exist until the end of the War in 1945.

*(Madhavi Thampi)*

## THE GHADAR PARTY

One of the most active Indian political organisations in Republican China was the Ghadar Party, also known as the Hindustani Ghadar Party. The Ghadar Party was founded by Indian workers and intellectuals in North America in 1913 with the aim of overthrowing British colonial rule in India through force of arms. The Ghadar Party recruited Indians to go back to India to take part in the struggle, publicised the cause of Indian freedom through their publications and mobilisation activities, and also organised financial support and supply of arms and ammunition to send back to India. They successfully utilised the revolutionary conditions prevailing in China and the anti-imperialist sentiment they found there to establish a base for their activities in China, from the time of the first World War through the 1930s. They found particularly strong support among hundreds of Indian soldiers and policemen stationed in Hong Kong and China's treaty ports, who formed a large proportion of the Indian community in China in this period.

In the first phase of their activities in China around the time of World War I, the Ghadar Party focussed on their aim of organising an armed uprising in India. They actively mobilised among the large number of Indian soldiers and policemen who formed a part of the British armed forces in Hong Kong and China, urging them to go back to India and fight. Since it was not easy to approach the soldiers' barracks, they regularly used to contact them in the gurudwaras or places of worship of the Sikhs in China. They also used to bring out a publication known as '*Ghadar*' (revolt), which circulated widely among these Indians.

The other aim of the Ghadar Party in China was to urge unity among Indians and Chinese against their common imperialist oppressors. An early poem in their publication '*Ghadar ki Gunj*' translates as follows: "Oh Brother, do not fight in a war against the Chinese. Beware of the enemy. He should not deceptively instigate you to fight your Chinese brothers. The enemy splits brothers and makes them kill each other. The people of Hind, China and Turkey are real brothers." This makes them one of the earliest Indian political organisations to openly denounce the British practice of using Indians in their wars against the Chinese people. Records show that they received definite support from various sympathetic Chinese, including some leading Chinese political figures of the time.

After the suppression of their first attempt to launch an armed uprising in India, the Ghadar Party reorganised itself. A new phase of their activities was launched in China. In 1925, a group of Ghadar activists accompanied the exiled Indian revolutionary Raja Mahendra Pratap to China

from North America. This group managed to set up active bases in Shanghai, Beijing, Hankou and other places. As the British authorities sought to harass and persecute them, they repeatedly had to shift their headquarters. In Shanghai, they set up their headquarters in the office of the General Labour Union in Zhabei, while in Beijing they set up a Ghadar Ashram. They also began publication of a fortnightly journal, '*Ghadar Dhandora*', in the Gurmukhi script to reach out to the large number of Punjabis in China. The revolutionary upsurge in China in the 1925-27 period was very favourable for their activities. The Ghadar Party again strongly condemned the British attempts to use Indian forces to shoot down Chinese protesters. One of the articles in '*Ghadar Dhandora*', entitled - The Duties of the Indian Army in China, explained to the Indian soldiers that - "The dutiful sons of China are fighting for the freedom of their country. The freedom of India and the freedom of China have a close connection with each other. With the freedom of China, the day of the freedom of India will draw near. It is the duty of Indians to help the Nationalist Party of China so that they may have the pleasure of seeing India free." The propaganda of the Ghadar Party played a key role in the refusal of some detachments of Indian soldiers and policemen to fire on Chinese in this period.

From the 1930s, the Ghadar Party in China faced difficulties with relentless British persecution and the deportation of some of its leaders, along with dwindling patronage from Chinese political forces. Nevertheless, they continued to remain active at some level in China until World War II.

(Madhavi Thampi)

## INDIAN NATIONAL ASSOCIATION OF CHINA

The Indian National Association of China was founded by Anand Mohan Sahay, an Indian political activist with close links to the Indian National Congress, who was based in Japan from the 1920s through the 1940s. While based in Japan, Sahay had carried on political activities for the cause of Indian freedom from the British rule and was associated with other Indian nationalists in East Asia eg Rash Behari Bose and Raja Mahendra Pratap. He sought and received some kind of approval from the Congress leadership in India to be considered as the representative of the Congress in Japan. However, the Japanese occupation of Manchuria and then China made this difficult. Sahay appears to have written to Gandhi opposing the Congress' unqualified support for the Chinese resistance and its denunciation of Japanese aggression. He also toured Manchuria and Shanghai in 1939, and spoke to many Chinese. While professing himself to be in

sympathy with the Chinese, he nevertheless urged them not to fight with Western support against the Japanese, and preached unity between the Asian nations, India, China and Japan, against British imperialism. This position was not uncommon among Indian political activists in Asia at the time.

In 1938, the All India Congress Committee ended the practice of having affiliated branches of the Indian National Congress overseas. Sahay accordingly dissolved his Congress Committee, and instead formed an Indian National Association with its headquarters in Kobe which however claimed to adhere to Congress ideals and objectives. He then formed an Indian National Association of China in Shanghai. The president of the organisation was J. Rahman, a Pathan from the North West Frontier Province of India (present-day Pakistan). Its Secretary was Ahmed Bawa, a Bombay businessman residing in Shanghai. Other important members included M M Kohli, a Punjabi from Lahore, and Bool Chand, a Sindhi businessman in Tianjin. All had close personal or business links with Japan. In 1941, when an earlier organisation, known as the Indian Independence League was revived with Japanese patronage under Rash Behari Bose, Sahay himself dissolved the Indian National Association of China and called on its members to join the League. From 1943, the leadership of the Indian Independence League was taken over by exiled Congress leader Subhas Chandra Bose, and it became the political wing of the Indian National Army. Sahay was closely associated with Subhas Chandra Bose. At the end of the war, he was captured by Chinese forces in Hanoi and handed over to the British who imprisoned him. After India's independence, Sahay served in various diplomatic capacities abroad.

*(Madhavi Thampi)*

## INDIAN YOUTH LEAGUE

Indian Youth League was one of the associations of Indians resident in China in the 1920s and 1930s. It had a strong anti-imperialist bent and was associated in some ways with the Eastern Oppressed People's Association. It was based in Shanghai, which at that time had the highest concentration of Indians besides Hong Kong. Its office was in the Zhabei district. In the late 1920s and early 1930s, they faced fierce persecution from the British authorities in Shanghai. Several of their leaders and activists such as Zapuran Singh, Chanan Singh, Kartar Singh and Surjan Singh were arrested and deported to India. However, the Indian Youth League seems to have survived with some support from Chinese political leaders. According to a United States OSS report of that time, the League 'had some kind of agreement with the Kuomintang and the Bureau of Public Safety, which enabled it

to hold meetings and carry on political activity'. The same report further described the leadership of the organisation as 'young working men who were literate and intelligent'.

With the Japanese occupation of Manchuria and other parts of China in the 1930s, the Indian Youth League openly denounced Japanese aggression as well as Japanese Pan-Asianism. A resolution passed in one of the meetings held by the League in this period reads, "We Indians living on Chinese soil have full sympathy with the Chinese toiling masses and fully support their heroic resistance to the Japanese imperialist exploitation and aggression in China. We are confident that the brave efforts of the Chinese masses to liberate their country from the yoke of all foreign exploiters who have reduced China to the state of a semi-colonial country would ere long be crowned with success." There is not much known about the activities of the League after this point. However, it is unlikely that they would have been able to continue with their public activity after the Japanese occupation of Shanghai and after the establishment of the Indian Independence League, which collaborated with the Japanese, in Shanghai and other Chinese cities.

*(Madhavi Thampi)*

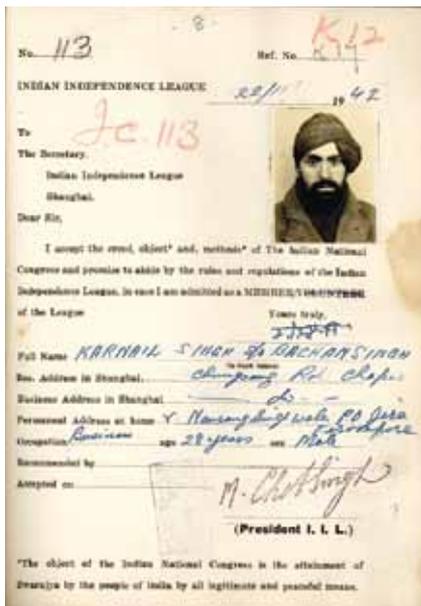
## INDIAN INDEPENDENCE LEAGUE

Indian Independence League (IIL) was a prominent Indian political organisation that was active in various parts of East and Southeast Asia in the later years of World War II. Its primary objective was the freedom of India from British colonial rule. It had several branches in China and enrolled a significant number of Indians in China as its members. It claimed to follow the ideals and objectives of the Indian National Congress in India, but differed sharply from the Congress on the issue of using military force to achieve the overthrow of British rule in India and on the strategy of allying with an expansionist Japan.

IIL was initially founded in the 1920s, but it was revived in 1942 under the leadership of the well-known exiled Indian nationalist in Japan, Rash Behari Bose. With Japanese power in Asia reaching its height at that time, Bose sought Japanese help to further the objective of winning freedom for India. In 1942, two conferences were held in Tokyo and Bangkok to try and bring together different anti-colonial Indian organisations in Southeast and East Asia on one platform. This led to the consolidation of the structure of the IIL, with a Council for Action and a committee of representatives, below which were territorial committees and local branches. By that time, the process of forming an Indian National Army (INA) out of Indian prisoners of war in Malaya

had also been started under Japanese sponsorship. It was decided that INA would be the military wing of IIL and function under its leadership.

The main branch of the IIL in China was established in Shanghai. It had its headquarters at 157 Peking Road, as well as a military camp and an Azad Hind Club. The headquarters was later shifted to a *gurudwara* (Sikh house of worship) at 330 E Baoxing Road. The IIL Shanghai brought out two journals – *On to Delhi* in English, and *Chalo Delhi* in romanised Urdu. Initially, the President of the Shanghai IIL was B Bobby, a businessman with close links with Japan. Later Subhash Chandra Bose, who took over as the overall leader of the IIL and the INA in 1943, reorganised the Shanghai branch, with Chet Singh as the Chairman and J Rahman as the General Secretary. It was placed under a China Territorial Committee, which established and supervised



Indian Independence League China membership card

branches in the then so-called Manchukuo, Nanjing, Tianjin and Hankow as well.

Apart from Shanghai, the biggest branch of the IIL in China was in Hong Kong. The headquarters of the Hong Kong branch was at 9 Dina House on what is at present Queens Road, Central, a building that had been taken over from the wealthy Ruttonjee business family by the Japanese. Dost Mohammed Khan was the first President of the Hong Kong branch, and he was later replaced by Dr P D R Naidu with P A Krishna as its Secretary.

During the War and occupation, the IIL in China had significant support among Indians in China, although it is not clear how much of this was entirely voluntary. Besides mobilising recruits for the INA and financial support for the struggle, IIL in China also looked after the welfare of

Indians in China who found themselves in difficult circumstances owing to the War. However, with the defeat of Japan and the death of Subhash Chandra Bose, IIL and INA virtually disintegrated. In China, IIL activists were rounded up by the authorities and treated harshly in prison. A number of them were sent back to India under escort, where they were again jailed by the British and had to face trial. Despite its dismal end, probably no other Indian political organisation in China had achieved the kind of mass base that the Indian Independence League had in its short history.

(Madhavi Thampi)

## INDIA-CHINA FRIENDSHIP SOCIETY

The India-China Friendship Society was founded in the year 1956 by Pandit Sundarlal. He was the Vice President of the United Provinces Congress (1931-36) and also served as the President of the All India Peace Council (1959-63). The then Prime Minister Jawaharlal Nehru personally congratulated him on the establishment of the Society. The main mission of the Society was to promote cultural, economic and historical ties between the two countries. The Society held its first National Congress (全国代表大会) in 1956 and here Sundarlal was elected as its first President.

In the 30 years, when B. B. Mondal of the West Bengal Cooperation Department served as the President of the India-China Friendship Society, many delegations from the Society paid friendly visits to China on the invitation of the Chinese government and the Chinese People's Association of Friendship with Foreign Countries (CPAFFC). The Indian side also invited several Chinese delegations to visit India. On October, 2012, a six member delegation of ICFA headed by Dr G H Fernandes, President of the Maharashtra branch of ICFA, visited China. The visit was aimed to further strengthen friendly cooperative ties between India and China. Later the same year the Vice President of CPAFFC, Feng Zuoku, visited the Maharashtra branch of the ICFA.



Mao Zedong meets Vijaylaxmi Pandit, the head of a cultural delegation from India, and the Indian Ambassador to China

India China Friendship Society also published a book entitled 'The Origins of India-China Friendship' (印中友好起源) in order to enable more Indian people to understand China better. The Society has branches all over the country; the Maharashtra branch of the Society has over 10,000 members and the Karnataka branch of the Society has over 5,000 members. The Society holds various activities to commemorate major landmarks of India-China historical and cultural ties. On July 31, 2004, the Karnataka branch of the India China Friendship Society held a Commemoration Meeting in Bangalore to mark the 50th Anniversary of the Proclamation of the Five Principles of Peaceful Co-existence (Panchsheel). It was attended by more than 200 dignitaries including the Consul General of China in Mumbai Yuan Nansheng, local senior government officials, the Indian Union Minister of State for Planning M V Rajasekharan and the Director of UNESCO, New Delhi.

The Karnataka branch of the Society also held a celebration to commemorate the 60th anniversary of the establishment of the People's Republic of China. The event was attended by the Chinese Consul-General Wang Donghua and other dignitaries. In order to observe the 60th anniversary of the founding of the People's Republic of China, the West Bengal branch of the India China Friendship Society held a meeting on October 9, 2009 at the University of Calcutta.

(Sabaree Mitra)

## INDIAN WOMEN'S SOCIETY FOR INDIA-CHINA FRIENDSHIP

Indian Women's Society for India-China Friendship (印中友好妇女协会) was established in 1977 to advocate friendship between the women of India and China. The purpose of establishing the association was to strengthen overall cooperation between the women of India and China based on the principle of mutual benefit and equality. The organisation has its headquarters in New Delhi, and has branches in Uttar Pradesh and West Bengal. The main task of this organisation is to promote mutual understanding and friendship between the people, especially the women, of the two countries.

(Sabaree Mitra)

## INDIAN MEDICAL MISSION

On September 1, 1938, the Indian National Congress sent a Medical Mission to China, which was composed of five well trained Indian doctors. Dr Madan Mohanlal Atal was the head of the mission, and Dr M Ramchandra Cholkar was the deputy head. The other three doctors were Dr Dwarkanath Shantaram Kotnis, Dr Bejoy Kumar Basu and Dr Deben Mukherjee. They saved the lives of many

Chinese soldiers, helped train the Chinese medical staff and thereby made outstanding contribution in helping China to gain victory against the Japanese invaders. This was a milestone in the history of India-China relations.

In 1937, Japan invaded China. Under the leadership of the Chinese Communist Party (CCP), the Chinese people gave a call to resist the Japanese imperialists. During this time, the awareness of the Japanese invasion also spread in India. India, then under the British rule, was also facing oppression and exploitation under the British imperialist rulers. Therefore, India empathised with the Chinese people



*Ye Jianying, the Eighth Route Army and all members of the Indian medical aid to China at Wuhan; September 30, 1938*

and throughout India, an aid-China movement developed. There were student speeches and demonstrations, there were performances organised by art and literary groups and even the urban people raised donations to aid China. On November 27, 1937, at the suggestion of Agnes Smedley, Zhu De, who was then serving as the Commander-in-Chief of the Eighth Route Army, a people's army led by the CCP during the anti-Japanese war, wrote a letter to the Indian national leader Pt Jawaharlal Nehru requesting him to send medical supplies and doctors to help the Chinese in this hour of distress.

In response to this request by the Chinese, at its 52<sup>nd</sup> Session, the Indian National Congress adopted a resolution to send a medical team to China immediately to help the Chinese people in need. The medical mission was sponsored by Pt Jawaharlal Nehru himself. A special committee was set up to collect funds for the mission and select personnel for the mission. The president of the Indian National Congress, Subhas Chandra Bose himself initiated the fund collection drive to prepare for the expenses of the Indian Medical Mission to China.

Finally, the Congress decided upon the members of the medical mission to be sent to China. Subhas Chandra Bose presided over a mass send-off rally in Calcutta. He himself went to the Howrah station to see the doctors off to Bombay from where they were to start for China. After fulfilling all the

essential requirements and formalities, at the end of August, 1938, the members of the medical mission gathered in Bombay. The mission comprised of five members, namely, Dr Madan Mohanlal Atal from Allahabad, Dr M. Ramchandra Cholkar from Nagpur, Dr Deben Mukherji and Dr Bejoy Kumar Basu from Calcutta and Dr Dwarkanath Shantaram Kotnis from Sholapur. Dr M Atal was the leader of the mission and Dr M Cholkar, the deputy leader of the mission. Both of them were veterans in medical profession. The remaining three doctors were young men, all below the age of 30. On the afternoon of August 31, 1938, the Chinese residents in Bombay held a farewell banquet in their honour at the Taj Mahal Hotel. In the evening the same day, the Bombay Provincial Congress Committee and the local labour organisation held a mass rally in Jennah Hall to send them off. The chairman of the rally referred to the doctors as the unofficial ambassadors and as the ambassadors of the Indian people to China. On September 1, 1938, the mission having S S Rajputana left Bombay for China boarding the P&O Liner. Madam Sarojini Naidu, one of the most popular leaders of the Indian National Congress, came to see the medical mission off to the ship at Pallard Pier, Bombay. The mission had carried along with it 54 boxes of medicine and one bulletproof ambulance to China. On September 17, the mission reached the Chinese territory at the Guandong Province (Canton).

The doctors stayed in Guangzhou for six days and then they travelled towards the north, first to Changsha by a convoy of ambulance. They reached Changsha on September 25. Here, they were incorporated into the No. 15 Curative Unit of the China Red Cross. After spending four days in Changsha, on September 29, the medical team reached Wuhan which was then the seat of the Guomindang government. The doctors started to work in the 64 Rear Hospital in Wuhan. But soon they started for Yan'an in the north, which was the headquarters of the Eighth Route Army. In order to express their love and friendship for the Chinese people, each doctor put 'Hua', which means China in the Chinese language, after their names. Dr Atal's name became Ai Dehua, Dr Cholkar was Chuo Kehua, Dr Mukherji became Mu Kehua, Dr Basu was Ba Suhua and Dr Kotnis was Ke Dihua. This gesture was suggested by Professor Tan Yunshan of Cheena Bhavana, Visva-Bharati University in Santiniketan. The five doctors worked laboriously under extremely poor living and working conditions.

Later owing to illness, poor health conditions and various other reasons, Dr Cholkar, Dr Mukherji and Dr Atal were compelled to return to India in less than two years. After that Dr Kotnis and Dr Basu continued to work with the Eighth Route Army.

They moved to the southeastern part of Shanxi and then to the southern part of Hebei province. From mid-August 1940, the two doctors settled down and started working in the Shanxi-Chahaer-Hebei Base Area, Bethune Medical School and affiliated hospitals. This place was very close to the battle front and the living and working conditions were very poor. In due course, Dr Basu was sent back to Yan'an and Dr Kotnis continued to work there.

Dr Kotnis worked very hard and for long hours, some times for 20 hours a day. Due to over-exhaustion his health deteriorated rapidly and he passed away on December 9, 1942 in China. He was 32 years then. After the death of Dr Kotnis, the responsibility of the mission fell entirely on the shoulders of Dr Basu who continued treating the Chinese patients at Yan'an. In June 1943, after working in China for five years, he left Yan'an and proceeded towards India to participate in the Indian National Movement.

The Indian Medical Mission had fulfilled its mission in China through the selfless service of the five doctors. It became a major milestone in the history of India-China relations.

*(Sabaree Mitra)*

## **ALL INDIA DR KOTNIS MEMORIAL COMMITTEE**

All India Dr Kotnis Memorial Committee was established by Dr Bejoy Kumar Basu in 1943 in Bombay, after he returned to India from the medical mission to China. One of the primary objectives of the Committee was to foster India-China relations. Medical service has been the mainstay of this Committee, and it has been serving poor and needy patients through its medical centres. Along with that it also has a cultural troupe which propagates the teachings of Dr Kotnis through drama, music, one-act plays etc. However, the Committee had not been very active. In a meeting of like-minded people on April 22, 1973, at the Calcutta Students Hall, it was decided to revive the Dr Kotnis Memorial Committee. A state unit of the Committee was also formed in Calcutta. Dr Deben Mukherjee, a member of the Indian Medical Mission, was made the Chairman of the unit and he held the position till 1981.

*(Sabaree Mitra)*

## **PERSONALITIES**

### **EMPEROR WU OF HAN DYNASTY**

Emperor Wu of Han Dynasty (156-87 BCE, reigned from 141-87 BCE) was an emperor of Western Han Dynasty in China. During his reign, he strengthened



Image of Emperor Wudi (Liu Che) of Han Dynasty

the centralisation of authority, established a recommendatory system for recruiting personnel resources, actively expanding his territories under his kingdom, and sent Zhang Qian to Western Regions, and facilitated the opening of the Silk Road. He made groundbreaking contribution to the economic and cultural exchange between India and China.

Since Emperor Gaozu (ruled from 206-195 BCE) established Han Dynasty, during the reign of the Emperor Wen of Han (ruled from 180-157 BCE) and Emperor Jing of Han (ruled from 157-141 BCE), the imperial court reduced the burden of taxation, allowing people to live a life of peace and prosperity as well ensuring social stability and economic development. People's lives improved generally, and this thus formed the first millennium since the establishment of autocratic imperial power in China. After Emperor Wu, (real name - Liu Che) ascended the throne, he promulgated a series of new policies and measures to strengthen the centralisation of authority. For example, he issued the "Kindness Order", which meant that feudal lords were to manage their own countries, dividing the feudal lands among next generations and thus, weakening their strength. He established a small group consisting of the close ministers of the emperor, and scrapped the title of prime minister in order to consolidate the imperial power. He divided the area outside the capital into 13 states, and sent prefectural governors for strengthening the local control. He conducted monetary reforms, increased commercial tax, put

salt and iron under government control, reverted the right to mint currency back under imperial control, thus enhancing the economic power of the court. He accepted Dong Zhongshu's advice of "rejecting the various schools and honouring of the Six Confucian Classics," ended the situation of "truth told by various teachers is different, people's discussion is different, the hundred schools of thought have different directions of study, so the intention is also different," thereby bringing about a unification of thought. Confucianism gradually became an orthodox thought of Chinese society. During the implementation of the new policy, Emperor Wu of Han also actively prepared to launch a massive military campaign against the alien forces from the north. From the second year of Yuanshuo (127 BCE) to fourth year of Yuanshou (119 BCE), he sent Wei Qing and Huo Qubing to travel repeatedly to Xiongnu, and forced them to move to Mobei. He recovered the Hetao area, captured the Hexi Corridor, set up four counties in Jiuquan, Wuwei, Zhangye and Dunhuang,



Emperor Wudi (Liu Che) of Han Dynasty –  
 Records of the Dawan Biography

and ordered the people from northeast China to relocate here. This not only ensured the safety of the northwest frontier but also opened the access to the interaction between the cultures of the Central plains with that of China's Western Regions. In the fifth year of Yuanding (112 BCE), Emperor Wu led an expedition to South Vietnam with 100,000 soldiers, and defeated it the next year. Meanwhile, at the same time, he pacified the region of Yelang, and also brought back the areas of Guangdong and Guangxi to China.

At the beginning of his rule, relying on the strong national power, Emperor Wu of Han decided to change the policy made by emperors of the early Han Dynasty to inter-marry with the northern tribes of the Xiongnu. He now decided to use military

force to keep them in check, and to join forces with Dayuezhi, who were fierce enemies of the Xiongnu. In the second year of Jianyuan, Zhang Qian, as an envoy, travelled to the west, but was captured by the Xiongnu during his journey through Longxi. The chief of the Xiongnu planned to imprison Zhang Qian, and made him marry the Xiongnu women. However, Zhang Qian kept his moral integrity, and finally escaped. He went westward for dozens of days, and reached Dayuan (present-day Fergana Basin of Central Asia). Dayuan had yearned to go to the rich and populous Central Plains, and showing their friendliness, they led Zhang Qian to Kangju (between Balkhash Lake and Aral Sea in Central Asia). The King of Kangju also arranged for people to send him to Balkh (it is generally believed that it is Tochari, now in northern Afghanistan, and the capital is in Barge in the west of Mazar-i-Sharif). Dayuezhi was chased by Xiongnu and Uisin, having to migrate westward many times, was now settled in Balkh. Due to its fertile soil, rich products, and no alien attacks, the king of Dayuezhi gave up the idea of uniting with the Han Dynasty to fight Xiongnu. Zhang Qian failed to complete the mission, and after staying in Balkh for a year he chose the Nan Shan road to return to China, via the area of Qiang nationality, in order to avoid Xiongnu. Unexpectedly, the Qiang people used to pay allegiance to the Xiongnu, so Zhang Qian was again detained by them. After many years, Zhang Qian escaped by taking advantage of an internal disorder. In the third year of Yuanshuo (126 BCE), Zhang Qian returned to Chang'an, and related everything to the emperor regarding the Western Regions. Records of the 'Grand Historian-Historical Biography of Dayuan' and 'History of the Han Dynasty - Biography of Zhang Qian' both had the description offered by Zhang Qian. He said that he saw Qiong bamboo rods, Shu cloth and other products were made in Han Dynasty, but all these things were bought from Sindhu. Sindhu was in the southeast, thousands of miles away from Balkh, and had a similar custom to Balkh. The emperor and officials of Han Dynasty came to know that there was a country named Sindhu (India) in southwest China. Because the country could reach the Shu area, Zhang Qian advised Emperor Wu of Han to open the southwest road. Even though the idea was put into place, all missions were hampered for some reason or the other, and returned without any fruitful result. In the fourth year of Yuanshou (119 BCE), the Emperor Wu of Han appointed Zhang Qian as the Zhonglangjiang (an ancient official title). He was ordered to travel to the Western Regions again, with the purpose of bribing Uisin (Ili River basin in Xinjiang) with treasures, and making the country attack Xiongnu to achieve the goal of "breaking the right arm of Xiongnu." The

entourage included as many as 300 people, and the gifts sent were expensive. But Uisin was suffering from internal chaos, with many different opinions in its court, so Zhang Qian failed to get them to agree to his suggestion. Later, Uisin sent dozens of people including translators, guides and envoys to escort Zhang Qian back to Han Dynasty. Zhang Qian reached Chang'an in the second year of Yuanding (115 BCE), and died the following year. When Zhang Qian stayed in Uisin, he once sent his assistants to Dayuan, Kangju, Dayuezhi, Balkh, Parthian and Sindhu, and all envoys came back together with people from the country they visited, which brought the economic and cultural exchanges between countries with Han Dynasty. Zhang Qian, who travelled westward twice, opened the Silk Road from central plains to the Western Regions, allowing the Han people to get a preliminary knowledge of India, and made the pioneering contribution to the economic and cultural exchange between India and China.

*(Ge Weijun)*

## **EMPEROR TAIWU OF NORTHERN WEI DYNASTY**

Emperor Taiwu of Northern Wei Dynasty (408-452 CE, reign during 423-452 CE) was the third emperor of Northern Wei in the Northern and Southern Dynasty periods. He had unified Northern China, and carried out the policy of abolishing Buddhism in the later period of his reign.

Emperor Taiwu, also known as Toba Tao, was of the Xianbei nationality and a great warrior. After coming to power, he personally led the army to defeat the Rouran Khanate (a confederation of nomadic tribes on the northern borders of Inner China), which was constantly attacking the borders of his kingdom. In the second year of Shenjia (429 CE), he campaigned a second time against the Rouran Khanate and reached Kehanting. He thereafter conquered the kingdoms of Huxia, Northern Yan, Northern Liang, Shanshan, Tuyuhun etc. In the fifth year of Taiyan (439 CE), he unified Northern China, and confronted the Liusong Dynasty in the Jiangdong area, thus starting the Southern and Northern dynasties period of Chinese history. He granted high positions to many Chinese Han officials led by Cui Hao, reorganised the bureaucracy and strove for a stronger kingdom. At the beginning of his reign, Emperor Taiwu had inherited the policy of respecting Buddhism as the earlier two emperors before him, and often held discourses with the Buddhist monk Gaode about Buddhist dharma. Then with the popularity of Buddhism on one hand and weakening of the army on the other, added to which Buddhism began to absorb some elements of the Divination School which was adverse to the authority of the emperor, Taiwu under the

instigation of Taoist believer Cui Hao, began to eradicate Buddhism and promoted the worship of Taoism. In the fourth year of Taiyan (438 CE), he ordered the Buddhist monks under 50 to resume a secular life and join the army. Two years later, he followed the advice of Daoist priest Kou Qianzhi to change the reign title Taiyan into Taiping Zhenjun (440-450 CE). Later, he conferred the title of Tai Shi to Kou Qianzhi, so Northern Tianshi Daoism began to flourish. In the fifth year of Taiping Zhenjun (444 CE), he issued the imperial edict to kill all monks throughout the empire and destroy the temples, statues, and sutras. Buddhist monks and enchanters who did not leave the kingdom would have been killed, and their masters would also be put to death.



*Taiwu Tuobatao Ga Cave stone inscriptions*

In March of the seventh year of Taiping Zhenjun, he made a second attempt at eradicating Buddhism and ordered to bury Buddhist monks and to destroy Buddha statues, which was a big blow to Buddhism. However, most people from upper class with the leader of Tuobahuang from Xianbei nationality were followers of Buddhism, and they secretly protected some monks and saved a lot of Buddha statues and sutras. Many Buddhist monks who kept their faith, hid their cassocks and wares, lived in the mountains, and waited for the chance to return, like the famous monk Tanyao. In the second year of Zhengping (452 CE), Emperor Taiwu was murdered by Zhongchangshi (ancient official position) Zong'ai. Tabahuang had died the year before, so his son ascended the throne with the title of Emperor Wencheng. Influenced by his father Tuobahuang, Emperor Wencheng soon ordered the restoration of Buddhism under the support of his secretary after he ascended the throne.

*(Ge Weijun)*

## EMPEROR TAIZONG OF TANG DYNASTY

Emperor Taizong of Tang, whose name was Li Shimin (598-649 CE, and ruled from 626-649 CE) was the second emperor in the Tang dynasty, and also an important person in the history of exchanges



*Emperor Taizong*

between India and China. He sent envoys to India three times, thus promoting the prosperity of the India-China cultural exchange.

Prabhakaramitra, the Tripitaka Dharma Master in India arrived in Chang'an, the capital city of Tang with Buddhist scriptures in Sanskrit in the Zhenguan first year of Tang (627 CE), after crossing the icy cold deserts and high mountains in a journey full of difficulties, travelling for five years (Continuation of Eminent Monk Biography Volume III Huize Biography). He stayed in Chang'an to translate Buddhist sutras.

In the Zhenguan third year (629 CE), Emperor Taizong ordered Buddhist monk Prabhakaramitra, to translate Buddhist sutras in the Xingshan Temple. And in the Zhenguan sixth year, the translation work was completed, and then Emperor Taizong issued another order to transcribe each sutra into 10 copies and then had them distributed to various temples. In the same year, Prince Li Chengqian was ill, and Emperor Taizong demanded Prabhakaramitra to live in the royal palace for more than 100 days to pray for the health and recovery of the prince. In the Zhanguan seventh year, Prabhakaramitra passed away in Chang'an



*Tang Records of the Western Regions*



Cave carvings related to India from the Tang Dynasty in Jilong Country of Tibet Autonomous Region in China

(Continuation of Eminent Monk Biography Volume III Huize Biography).

Master Xuanzang started his journey in the Zhenguan first year of the reign of Emperor Taizong of Tang (627 CE) to go westward on a pilgrimage for Buddhist scriptures. He arrived in India between 628-629 CE. In 640-641 CE, he met Siladitya and returned to Chang'an in the first month of the Zhenguan 19<sup>th</sup> year (645 CE), and on February 1, he headed to Luoyang to meet Emperor Taizong. The Emperor then asked Master Xuanzang to write *Records of the Western Regions of the Great Tang* which was finished a year and a half later. In Zhenguan 20<sup>th</sup> year (646 CE), Master Xuanzang presided over a translation institute to translate Buddhism scriptures, and disseminate the dharma until his death in Linde 1st year of Emperor Gaozong (664 CE). Master Xuanzang's journey to the west was during the reign of Emperor Taizong, and his work received great endorsement from Emperor Taizong, and his successor Emperor Gaozong. Emperor Taizong named Xuanzang the "Great Leader of the Dharma" in his writing, *Holy Orders*.

Master Xuanzang made a tremendous contribution to the translation of Buddhism scriptures and establishment of schools of Buddhism. His visit to India can be viewed as the most important event in the history of India-China exchange. The admiration of Master Xuanzang for Emperor Taizong resulted in an official visit of an Indian envoy after Siladitya met Xuanzang, and it is also because of his high praise to Siladitya that Emperor Taizong sent envoys to pay a return visit to India. We can see that Xuanzang is just like a bridge connecting India and China into a whole. Later, the Tang envoys to India which include Liang Huaijing, Li Yibiao, Wang Xuance, Jiang Shiren, etc., further put Siladitya and Emperor Taizong in closer contact with each other. *The Records of the Western Regions of the Great Tang*

written by Xuanzang under the order of Emperor Taizong is widely known as a wonderful book that brings the two nations closer. It also introduces in a vivid way, the industry, geography, religion and culture of India to China. The book is highly appraised by Indian history researchers even today.

Xuanzang can be referred to as an eminent monk who opened up a new era in Chinese Buddhism and translation history, a communicator of India-China culture, and also a symbol of friendship between these nations.

### Tang Envoys' Visit to India

Emperor Taizong sent envoys to India three times. In 641 or 642 CE, Emperor Taizong sent an envoy to India in response to the first envoy sent by Siladitya. "Emperor Taizong ordered Liang Huaijing to hold a sceptre to pacify India." (New Books of Tang, Volume 221 Western Regions I).

"Emperor Taizong dispatched Hechuluoba, a military commandant to grant a heavy reward to Kawmira, and meanwhile pacify India. Hechuluoba arrived in Kawmira. The king there kneeled down to pay respect to Tang and then sent people to go with the envoy of Tang to India as a guide." (New Books of Tang, Volume 221 Western Regions I).

This courtesy visit to India as part of diplomatic etiquette, greatly moved Śīlāditya, who asked his people in a surprised tone, "Did mahā-cīna (China referred to in India) send envoys to our country in history?" All the people answered, "No". So he rushed out to welcome the envoy," (Old Books of Tang, volume 198, Xirong Nationality). Meanwhile, Śīlāditya's friendly attitude such as kneeling down to accept the imperial edict also left a deep impression on the envoy and even Emperor Taizong. This thus remarkably propelled the official communication between India and China, and making this secondary mission to be upgraded into a prolonged official visit.

The major purpose of the second visit ordered by Emperor Taizong was to "escort the Brahmin guests back to India," and to "learn the method of making sugar" and "presenting gifts to Śīlāditya for his friendly attitude that he had shown towards Tang Dynasty."

The delegation consisted of 22 persons, including Li Yibiao, the leading envoy and Wang Xuance, the vice commissioner, along with Shi Weicai who inscribed the Dajue Temple Stone Tablet and Song Fazhi, a craftsman, etc.

The second visit took place in March of the Lunar calendar (643 CE) and the envoy and his attendants arrived in India in December of the lunar calendar (i.e., early 644 CE).

The visit was greatly welcomed by Śīlāditya' and his ministers who all went to the suburb to receive the envoy of Tang and burn incense on both sides of

the street, leading directly to the royal palace. Later, the Tang envoy paid a visit to various meaningful places to pay homage to Buddhism, which included the visit to the Buddha Footprints Stone (refer to the inscription on the Buddha Footprints Stone in the Nara Yakushii-ji Temple, Mount Jiufeng Inscription and Dajue Temple Stone Tablet).

The time the envoy returned to China is claimed to be around February 11 of lunar calendar, in 645 CE (according to the inscription of the Dajue Temple Stone Tablet, Fa Yuan Zhu Lin, a Buddhism encyclopedia volume 29).

In the first half of 647 CE, Emperor Taizong sent an envoy for the third time to India. Wang Xuance, along with his attendants which were over 30, arrived in Sitianzhu at first and received heavy gifts presented by various countries (no national chaos took place by far). Later, before they arrived in central India, they received the news of Śīlāditya's death which immediately triggered a serious rebellion. During this time, Arunasva, a treacherous minister took over the throne and sent troops to capture Wang Xuance and his attendants, and "the troops took away the gifts presented by different countries." Wang Xuance escaped at night, and then he successfully borrowed 1,200 excellent soldiers from Tubo Kingdom and more than 7000 cavalymen from Nepāla, and Zhangqiuba, another country which also sent troops. In the end, he defeated Arunasva.

Later, Kumāra, Emperor of Kāmarūpa sent 30,000 horses and cows as well as some bows, arrows and tassels to reward the troops, and he also presented a map and welcomed the portrait of Lao Zi with great respect. On May 20, 648 CE of lunar calendar (June 16), Wang Xuance returned to Chang'an and presented captives in front of the Chongmyo Shrine, a kind of ancient military tradition in China to show military success.

The second time that Emperor Taizong of Tang sent an envoy to India (643-645 CE), Kumāra asked for the translation of Dao Dejing. Li Yibiao, after returning to Tang, submitted a written statement about the request to Emperor Taizong who then ordered Master Xuanzang to conduct the translation (Collection of Theories of Buddhism and Taoism in Ancient and Modern Time, volume III, Translation of Tao-te-ching by Master Heun Sang under the Order of Emperor Taizong). During the third time that Emperor Taizong sent envoys to India (between 647-648 CE), Wang Xuance brought the Sanskrit version of Dao Dejing to Janaka Kumara, and this was how the stories of Janaka Kumara rewarding soldiers, submitting maps and welcoming the portrait of Lao Zi took place.

In Zhenguan 22<sup>nd</sup> year (648 CE), Wang Xuance returned to China. And he also brought with him

a Brahmin necromancer, Nārāyaṇasvāmin, who claimed to be 200-year-old and had acquired the method of longevity. Emperor Taizong treated him with great respect and arranged him to live in the Jinbiao Palace to make life-prolonging drugs under the supervision and management of Cui Dunli, minister of the Ministry of War. He also sent envoys to various places to collect magic medicines and stones. Several months later, the life-prolonging drugs were produced but were not as effective as what Emperor Taizong had expected, so he sent Nārāyaṇasvāmin back. But Nārāyaṇasvāmin died in Chang'an before departure, and it's most likely that he should be held responsible for the death of Emperor Taizong. According to Records of Tang volume 52, Emperor Taizong took the 'Elixir of Life' made by an Indian monk, and died of a sudden disease soon. And this Indian monk was Nārāyaṇasvāmin.

When making a general survey of Emperor Taizong of Tang's reign, it was noticed that communication and exchange between China and Tang was extraordinarily prosperous and unprecedentedly frequent, which sometimes took place every year or even within a year. Although the official communication between India and China are mostly recorded in history, there were many other events that may belong to ordinary people, or may not have been recorded by history or whose historical materials have been lost. The India-China exchange is closely associated with many industries such as religion, politics, economy, science and technologies, literature and art, etc., and therefore, the early stage of Tang, the period of reign of Emperor Taizong in particular, can be viewed as the heyday of the cultural exchange between the two nations.

*(Zhang Yuan)*

## **EMPEROR GAOZONG OF TANG DYNASTY**

Emperor Gaozong of Tang, named as Li Zhi, (628-683 CE, on the throne from 649-683 CE) was the third emperor in Tang dynasty who continued the foreign policy of his father, Emperor Taizong of Tang and greatly enhanced the India-China cultural exchange.

As a prince, Tang Gaozong was extremely respectful towards Buddhism, especially towards the great Buddhist scholar Xuanzang. He built many grand temples for his mother, the Empress Dowager Wen De. After these temples were built, he asked Xuanzang to preach there and also requested him to continue to translate Buddhist scriptures. Buddhism remained the focus of attention during Tang Gaozong's reign.

In the second year of Xuan Qing (657 CE), he ordered Wang Xuance to go to India to deliver



Statues of 61 courtiers at Emperor Gaozong's mausoleum

Buddha's cassock and act as a deputy ambassador to Liu Renkai in this envoy. Other people in the delegation included Liu Jiabin, who was responsible to keep the records of events; He Shouyi who was in charge of writing inscriptions; Wang Xuance's son Wang Lingmin and six other persons from royal families etc. According to the Chinese inscriptions, the Tang envoy to India found engraved on stone near Jilong County in the Tibet Autonomous Region, the time of departure for this envoy was led by Wang Xuance in June of the Xian Qing third year (658 CE) of Tang Gaozong's rule, which also in all probability indicates to the time when this envoy left from Lhasa.

After reaching India on September 27 of lunar calendar of the Xianqing fifth year (660 CE), Wang Xuance built a stone tablet in the Mahabodhi Temple (Dajue Temple). On October 1st the same year, the abbot of the Mahabodhi Temple summoned a dharma assembly for Wang Xuance, and after that, Wang returned to China. In the Longshuo first year (661 CE), Wang Xuance presented usnisa sarira (Buddha parietal sarira) to the emperor.

According to the *Records of Eminent Monks of Tang Learning Buddhism Doctrines in Western Regions-Xuanzhao Biography*, it is probably that Wang Xuance headed to India the fourth time on the Longshuo third year (663 CE). However, the possibility and details of this visit has yet to be proven by historians.

#### Ammannati Collects Medicinal Herbs

In the Yonghui sixth, Ammannati, a monk from Central India came to Changan with 1,500 volumes of *Mahayana* and *Hinayana Vinaya-sutra*. Emperor Gaozong arranged him to live in the Ci'en Temple. In the first year of Xianqing (656 CE), Emperor Gaozong issued an order for Ammannati to head to the Kunlun Mountain to collect various magic medicinal herbs. Ammannati went to the countries around the South Sea and received courteous treatment from the kings there who even built a temple for him to disseminate the dharma. In the Longshuo third year (663 CE), Ammannati started

a return journey to the Ci'en Temple with a variety of medicinal herbs, (according to *Continuation of Eminent Monk Biography*, volume IV; *Biography of Master Heun Sang; Record of Śākyamuni's Teachings Compiled* during the Kaiyuan Period, volume IX; *Buddhism Theogony*, volume 39)

#### Brahmin Necromancer's Visit to China

In the Linde second year (665 CE), Emperor Gaozong issued an order to Xuanzhao who then went to Kasmira Kingdom (now Kashmir) to invite Necromancer Lujiayiduo (Records of Eminent Monks of Tang Learning Buddhism Doctrines in Western Regions, Volume I).

In the Zongzhang first year (668 CE), Emperor Taizong demanded Lujiayiduo to make the life-prolonging drug. After the drug was produced and Emperor Gaozong was ready to eat it, Hao Chujun, a minister said to him that it had never been heard that the emperor of a strong country took the medicine at random made by a small nation. Gaozong heeded to Hao Chujun's advice and did not eat this medicine, but still appointed Lujiayiduo as a general in his army.

Besides the above interactions, during Gaozong's reign there were numerous other official and unofficial interactions between India and China, for example in the Yonghui third year (652 CE), monk Zhiguang, Huitian, etc., from the Mahabodhi Temple sent monk Fachang to China to present a letter and white cotton to Master Heun Sang. (*Biography of Tripitaka Dharma Master in Da Ci'en Temple*, volume 7).

In April, Kawmira, Khebud, Samarqand, Boukhara and Tukhara sent envoys to Tang respectively.

In May, envoys of Malava and Yufo sent envoys to present local products.

(Zhang Yuan)

## EMPRESS WU ZETIAN

Wu Zetian, also known as Wu Zhao (624-705 CE, on the throne from 690-705 CE), was the only empress in the history of China. She paid special attention to Buddhist doctrines, and provided great endorsement for the translation of Buddhism scriptures, and therefore made great contributions to the cultural exchange between China and India.

Wu Zetian laid her claim to be the empress in the Tianshou first year of Tang (690 CE) and then changed the title of her reigning dynasty into Zhou. However, since the Xianqing period of the reign of Emperor Gaozong of Tang (656-660 CE) to the Hongdao first year when Emperor Gaozong passed away, she had already headed the administration and along with Emperor Gaozong was known as one of the "Two Saints". In effect, later period of Emperor Gaozong's reign overlapped by the period of Empress Wu Zetian. Wu Zetian's reign lasted

all the way down to the year of 705, not long ago before her death, and during the period of her reign, the government was functioning excellently and people were all leading a harmonious life, and the whole country was in prosperity with stable borders and a flourishing culture. Therefore, people highly praised her period as an extension of golden years of Zhenguan (the period of the reign of Emperor Taizong of Tang). As far as the Sino-India exchange is concerned, Empress Wu Zetian laid a special emphasis on Buddhism and greatly supported the translation of Buddhist scriptures, and during the period of her reign, the Sino-India exchange centered on the dissemination of dharma and translation of Buddhism scriptures, presenting a brand-new image of prosperity.



Empress Wu Zetian

### Yijing's Visit to West

Yi Jing, started his journey to India in the Xianheng second year and reached the eastern India in the Xianheng fourth year by way of Srivijaya now in Indonesia. In the Xianheng 5<sup>th</sup> year (674 CE), Yi Jing arrived at the Nalanda Monastery. During a period of nine years ranging from the Shangyuan second year (675 CE) to Guangzhai first year (684 CE), Yi Jing had been learning Buddhism doctrines at the Nalanda Monastery. (*The Great Tang Record of Buddhist Practices Sent Home from the Southern Sea*, volume IV) Just about half a century ago when Master Xuanzang arrived at Nalanda Monastery, It seemed that he was the only one Chinese student there. However, Yi Jing met so many monks from Tang there such as Xuanzhaoh, Fotuodamo, Sengzhe, Huilun, Daolin, Zhihong, Wuxing etc, from which we can see that the Sino-India cultural exchange was further enhanced at that time.

In the Chuigong first year of Tang (685 CE), Yi Jing left the Nalanda Monastery and started his journey back to China. He boarded a ship in Tamralipta (in present-day West Bengal) with more than 400 Tripitakas in Sanskrit. During the Tianshou second year, Yi Jing finished the books of *Records of*

*Eminent Monks of Tang Learning Buddhism Doctrines in Western Regions* and *The Great Tang Record of Buddhist Practices Sent Home from the Southern Sea* and so on. On May 15<sup>th</sup> of lunar calendar, he sent Dajin back to Tang with two books and another 10 volumes of newly translated Buddhism scriptures and he also requested the imperial court to build a temple in the west.

In Zhengsheng first year (695 CE), Yi Jing returned to Luoyang, where Empress Wu Zetian welcomed him outside the east gate of the city.

Between the Wansui Dengfeng first year to Shengli second year of Tang, Yi Jing translated Avatamsaka Sutra in places like Luoyang and Sikananda. From the Shengli third year (700 CE) to Chang'an third year (703 CE), he translated Buddhism scriptures in Luoyang and Changan. During the Changan fourth year (704), he established a precept platform in Shaolin Temple and made the inscription for it by himself. (*Collection of Important Essays on Epigraphy*, volume 70, *Inscription on the Precept Platform of Shaoling Temple*) Yi Jing passed away in 713 CE.

Yi Jing's visit to the West was to learn *Vinaya Pitaka*. In his whole life, he translated a wide range of Buddhism scriptures which included the classics of *Mahayana*, *Hinayana* and *Vajrayana*, and the most influential are *Avatamsaka Sutra* and *Golden Light Sutra*. Moreover, he also translated the *Thousand Character Classic in Sanskrit* for people to learn Sanskrit, which was a very useful textbook for beginners of Sanskrit at that time.

### Translation of Baoyu Sutra

The rulers of Tang all proclaimed themselves as the descendants of Lao Zi, a very famous philosopher in the spring and autumn period, and also the founder of Daoism. However, Empress Wu Zetian, who overthrew the reign of Tang and successfully established Zhou Dynasty, utilised Buddhism to enhance her authority. In July of the Tianshou first year (690 CE), Fa Ming, a monk in the Dongweiguo Temple in Luoyang



Buddha Statue at Fengxian Temple in Longmen Grottoes, Luoyang, Henan, China

created *Dayun Sutra* totaling four volumes and presented it to Empress Wu, saying that Empress Wu Zetian was the incarnation of Maitreya Buddha. The saying aroused great attention and interest of Empress Wu, and in October, monk Yun Xuan wrote another book as *Dayun Sutra Commentaries*. In the Changshou second year (693 CE), Empress Wu ordered Xue Huaiyi to supervise and Indian monk Bodhiruci to retranslate *Baoyu Sutra Preached by Buddha*, and in this book, the materials of promoting the rationality of women to rule the country were added. Later, Empress Wu Zetian titled herself as the Cakra Holy Spirit Emperor etc.

Besides the above interactions, during Wu Zetian's reign there were numerous other official and unofficial interactions between India and China.

In the Linde second year (665 CE), Empress Wu Zetian went to the Mount Tai with envoys of India, Kawmira, Wuchang etc to offer sacrifices to heaven.

In the Tianshou second year (691 CE), five regions of India all sent envoys to Tang: Moluozhimo, emperor of the East India, Shiluoyiduo, emperor of the West India, Zhelouqibaluopo, emperor of the South India, Louqinana, emperor of the North India and Dipoxina, emperor of the central India sent envoys to Tang.

In the Changshou second year (693 CE), North India monk Ratnacinta came to live in the Tiangong Temple of Luoyang. That same year Indian monk Huizhi translated *Ode to Avalokitesvara*.

(Zhang Yuan)

## WANG XUANCE

Wang Xuance was well-known as one of the most important persons in the India-China exchange history in 7<sup>th</sup> century CE, who served as an envoy to India several times during the reign of Emperor Taizong and Gaozong of Tang, and therefore made an extraordinary contribution to the official communication between the two nations.

### First Time to India as Envoy

In March of lunar calendar, Zhenguan 17<sup>th</sup> year of Tang Dynasty, Emperor Taizong despatched Li Yibiao to serve as an envoy to India and Wang Xuance, leader of Huangshui County, Rongzhou as vice commissioner, who led a delegation of 20 people to escort the Indian envoy and his attendants back to India. In December of lunar calendar (ie early 644 CE) of that year, they arrived in Magadha.

The delegation comprised 22 persons in total. The leading envoy was Li Yibiao, a commandant whose official rank was above the sixth level. Attendants include some civil officials with an official rank below the fifth level, and some military officials whose military rank reached the third level. The

vice commissioner was Wang Xuance, leader of Huangshui County in Rongzhou whose official rank reached the seventh level. Moreover, there were other persons like Shi Weicai, who was once responsible for the inscription on the Dajue Temple Stone Tablet and Song Fazhi, a craftsman.

When the envoy reached Magadha, they were warmly welcomed by the king who went to the suburbs to greet him, ordered people to burn incense on the road leading to the royal palace and kneeled down to accept the imperial edict of Tang.

They paid a visit to the stone with the footprints of Buddha located in the Ashoka Vihara and got rubbings. Then the rubbings were brought to Japan, and in the inscription of the Nara Yakushii-ji Temple in Japan, the records of this visit can be found.



Records of Wang Xuance's travels to India

They even learned how to stew sugar at the Mahabodhi Temple (mahābodhi-vihāra) in Magadha, and then received an order to go to Yuezhou to supervise the production of jaggery.

### Second Time to India as Envoy

In the Zhenguan 21<sup>st</sup> year (647 CE), Emperor Taizong sent Wang Xuance to serve as an envoy to India. Jiang Shiren was the vice commissioner. This was the second time that Wang Xuance went to India as an envoy of Tang, and also the third time that Emperor Taizong of Tang officially sent the envoy to India to pay a return visit to Siladitya.

Wang Xuance, along with his attendants which totalled more than 30 people arrived in Sitianzhu at first, and received heavy gifts presented by various countries. Later, before they arrived in Central India, Śilāditya was dead, thus triggering a serious rebellion during which, Arunasva, a treacherous minister usurped the throne and sent troops to capture Wang Xuance, Jiang Shiren and their attendants, and "the troops took away the gifts presented by different countries." Wang Xuance escaped at night, and then he successfully

borrowed 1,200 excellent soldiers from Tubo Kingdom and more than 7,000 cavalymen from Nepāla, and Zhangqiuba, another country which also sent troops. Later, Wang Xuance, Jiang Shiren and allied forces from other countries returned to India, put up a fearless battle in Chabo and Kapila for three days, and ended up with a great triumph with 3,000 people who participated in the rebellion beheaded and thousands drowned. However, Arunasva escaped, and he gathered soldiers again to rejoin the battle, but was suppressed and captured by Jiang Shiren. Thousands of captives were also annihilated by Jiang Shiren. The co-conspirators of Arunaśva, under the leadership of the prince and emperor's concubines, gathered along the Qiantuwei River, and they were defeated once again by Jiang Shiren. During the battle, more than 12,000 people including emperor's concubines, prince and others were captured, along with 30,000 domestic animals and 580 cities & towns. On May 20<sup>th</sup>, 648 of lunar calendar, Wang Xuance returned to Changan and presented the captives in front of the Chongmyo Shrine, a kind of ancient military tradition in China to show military success. Wang Xuance, shortly after he returned to Tang, presented a written statement to the Emperor in which the nature of crime committed by those Indian rebels and the punishment against them were decided.

There are some scholars who believe that the stories of Wang Xuance defeating Arunavasa's armies are a bit exaggerated in the Chinese history books. These accounts in the history books are in all probability of the battle fought between the armies of Nepal and Tufan who were helping Wang Xuance against Arunavasa.

The records in both *Old Books of Tang* and *New Books of Tang* are probably not in line with the real situation. Wang Xuance borrowed troops from three countries, and the story of Wang Xuance calling for help from neighbouring countries in the two books cannot prove that he had the authority to control and direct the



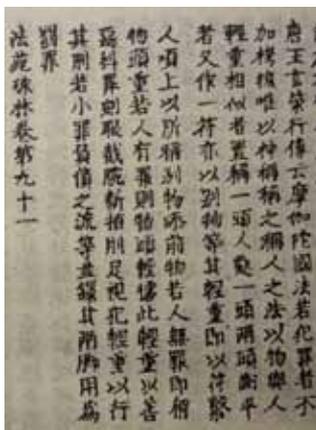
Tang Dynasty murals, Picture of Libin

troops, and the possibility that the three neighbouring countries wanted to take advantage of this opportunity to invade India can't be ruled out. According to *Old Books of Tang* Volume 3, *Biographic Sketches of Emperor Taizong of Tang*: "(on Zhenguan 22<sup>nd</sup> year), the Tubo Kingdom defeated Central India and sent envoy to Tang to present trophies and captives. The person that presented trophies and captives to Tang was not Wang Xuance but Tubo Zap, and the truth may be that the Tubo Kingdom and Nepāla joined together to launch a war against India in the name of helping Wang Xuance to put down the rebellion."

After Arunasva was completely defeated, Kumāra, the Emperor of Kāmarūpa sent 30,000 horses and cows as well as some bows, arrows and tassels to reward the troops, and he also presented a map and welcomed the portrait of Lao Zi with great respect.

The second time that Emperor Taizong of Tang sent an envoy to India (643-645 CE), Kumāra asked for the translation of *Dao Dejing*. Li Yibiao, after returning to Tang (647 CE), submitted a written statement about the request to Emperor Taizong who then ordered Master Heun Sang to conduct the translation. Probably Wang Xuance brought the Sanskrit version of *Dao Dejing* to Janaka Kumara in this time of visit, and this was how the stories of Janaka Kumara rewarding soldiers, submitting maps and welcoming the portrait of Lao Zi took place.

An unexpected by-product for Wang Xuance's visit to India was that he met Nārāyaṇasvāmin, a Brahmin necromancer who claimed himself to be 200-year-old and had acquired the method of longevity. Emperor Taizong of Tang treated him with great respect and arranged for him to live in the Jinbiao Palace to make life-prolonging drugs under the supervision and management of Cui Dunli, minister of the Ministry of War. He also sent envoys to various places to collect magic medicines and stones. Several months later, the life-prolonging drugs were produced but were not as effective as what Emperor Taizong had expected, so he repatriated Nārāyaṇasvāmin. But Nārāyaṇasvāmin



Records of Taisho Tripitaka on 'Wang Xuance's travels to India'

was dead in Chang'an before his departure, and it's most likely that he should be responsible for Emperor Taizong's death. According to *Records of Tang Volume 52*, Emperor Taizong took the Elixir of Life made by an Indian monk, and died soon of a sudden disease. And this Indian monk could be Nārāyaṇasvāmin.

### Third Visit to India

On the Xianqing 2<sup>nd</sup> year (657 CE), Emperor Gaozong of Tang ordered Wang Xuance to send Buddha's cassock to India (*Fayuan Zhulin*, a Buddhism encyclopedia edited by Shi Daoshi in early Tang Dynasty, volume 16; *Cefu Yuangui*, volume 46).

The leading envoy of this visit was Wang Xuance, whose military rank reached the sixth level. The vice commissioner was Liu Renkai whose official position was unknown. Other attendants included Liu Jiabin responsible for history records, He Shouyi in-charge of inscription writing, six persons from respectable families, Wang Xuance's son Wang Lingmin and his nephew (probably a brother of Master Zhi Hong).

On September 27 of lunar calendar, the Xianqing fifth year (660 CE), Wang Xuance built a stone tablet in the Mahabodhi Temple (Dajue Temple), (*Extensive Records Compiled in the Taiping Years*, volume 406). On October 1 the same year, abbot of the Mahabodhi Temple summoned a dharma assembly for Wang Xuance, and after the assembly, Wang returned to Tang. (*Miscellaneous Morsels from Youyang*, volume 18; *Fayuan Zhulin*, a Buddhism encyclopedia edited by Shi Daoshi in the early Tang Dynasty, volume 52).

In the Longshuo first year (661 CE), Wang Xuance presented usnisa sarira (Buddha parietal sarira) to the Emperor. (*Buddhism Theogony*, volume 39).

The various journeys to India that Wang Xuance undertook during the 7<sup>th</sup> century CE, promoted the material and cultural exchanges between India and China, which proved the existence of an ancient route between China, Tufan and Nepal in ancient India-China interactions. During his third visit, Wang Xuance wrote 10 volumes including, *Records of visit to Central India*, *Travel records of Central India*, *Travelogue of Western Countries* etc but most of these volumes are no longer available. Some parts of the *Records of Visit to Central India* can be found in *Fa Yuan Zhu Lin*. Although these are just fragmented records, Wang Xuance's records relate to Buddhism, geography, politics, administration, art, folk customs etc.

(Zhang Yuan)

### LI YIBIAO

Li Yibiao is a very important person in the India-China exchange history during the first half of the



Vulture Peak in Rajgir, India

7<sup>th</sup> century. He served as a leading envoy in India for more than a year, dramatically promoting the political and cultural communications between India and China.

In March of lunar calendar, Zhenguan 17<sup>th</sup> year of Tang Dynasty, Emperor Taizong dispatched Li Yibiao to serve as an envoy to India and Wang Xuance, leader of Huangshui County in Rongzhou as vice commissioner, who led a delegation of 20 people to escort the Indian envoy and his attendants back to their country. In December of lunar calendar (early 644 CE) of that year, they arrived in Magadha. Moreover, there were other persons like Shi Weicai, who was once responsible for the inscription on the Dajue Temple Stone Tablet and Song Fazhi, a craftsman. They decided to start a trip back to Tang after February 11<sup>th</sup> of lunar calendar, 645 CE, which was more than a year after their arrival. This was the second time that envoys sent by Emperor Taizong arrived in India, and also the most important India-China diplomatic event in the period of the reign of Emperor Taizong, which lasted for a very long time with an abundance of valuable historical materials left for later generations.

According to volume 198 of *Old books of Tang*, and Volume 221 of *New Book of Tang*, the envoy reached the Xia kingdom presenting the king and his monks several thousand pieces of silk damask and other gifts. Li Yibiao passed through Nepāla (now Nepal) on his way to India. Narendradeva, the king of Nepāla was very pleased when he met the envoy of the Tang kingdom and took Li Yibiao to enjoy the beautiful sight of Aqipomi Pool (*Old Books of Tang*, volume 198, *Xirong Nationality*). This pool was a small hot spring having waters springing at extremely high temperatures, just as Master Heun Sang's descriptions in his *Records of the Western Regions of the Great Tang*. The pool was so small that a person could only take 20 steps to walk around it, and was hot enough to cook any thing thrown into it in a very short time. The details of the pool can be found in *Shakya Chronicles*.

The official task for this event was to escort the envoy of Silāditya and his attendants back to India and show respect and friendship to India. In early 644 CE, Li Yibiao and Wang Xuance, along

with their followers eventually arrived in India and were greatly welcomed by Silāditya and his ministers all of whom went to the outskirts of the town to receive them. Siladitya kneeled down to accept the imperial edict, and in order to display their happiness and respect to the envoy of Tang, they burnt incense on both sides of the road leading the way to the royal palace.

Li Yibiao and Wang Xuance, along with their attendants paid a visit to the stone with the footprints of Buddha and got rubbings. The visit took place before Wang Xuance headed to Yuezhou.

Li Yibiao, together with his attendants arrived in Rājagrha on January 27, 645 CE, and then they climbed the Mount Gr̥dhraḱūṭa to visit the footprints of Buddha. The envoy of Tang left inscriptions on the mountain which spoke highly of the merits of Tang and holy relic of Buddhism.

On February 11, Zhenguan 19<sup>th</sup> year of Tang, Li Yibiao, along with his attendants established a stone tablet to the west of a pagoda under a bodhi tree in Mahabodhi, and Shi Weicai, a civil official from Tang wrote the inscription on it. (*Fayuan Zhulin* Volume 29).

This was the first time the envoy from China established a stone tablet in Mahabodhi.

After Silāditya's envoy was back in India, Emperor Taizong dispatched more than 20 people led by Wang Xuance again, together with two jaggery makers from mahābodhi-vihāra and eight monks, to go to Dongxia, a country in the Western Regions. And then they headed to Yuezhou to carry out the refinement of sugar. Three monks from mahābodhi-vihāra arrived in Chang'an first with Buddhism scriptures. The emperor gave an order to provide them food and arranged them to live in the Hongfu Temple to translate Buddhism classics like Dayan Sutra. Shortly after, a letter by Master Heun Sang came to ask them to stop the translation, and wait for the subsequent order to restart it. (*Continuation of Eminent Monk Biography*, volume IV, Biography of Master Heun Sang)

In the Zhenguan 21<sup>st</sup> year of Tang (647 CE), Li Yibiao returned to Tang and related to Emperor Taizong that he told the king of India that, "before Buddhism scriptures were introduced in China, some saints had written a number of classics which gained immense recognition among the people of different ages. If those classics could be brought to India, they would definitely be embraced deeply by the people here." The king replied, "After you return to Tang, please translate those classics into Sanskrit. And I will read them and help to spread them. It will never be too late to promote them." The Emperor then ordered Xuanzang to translate *Dao Dejing* into Sanskrit. Later Wang Xuance again led an envoy to India and in all probability took this translated

version of *Dao Dejing* with him, which he then must have presented to King Kumara which is why there are records of how Kumara drafted soldiers into his army, maintained maps, etc.

(*Zhang Yuan*)

## KUBLAI KHAN

Emperor Shizu of Yuan (Ruled 1215-1294, 1260-1294) was the founder of Yuan Dynasty. During his reign, he supported the development of Buddhism, and kept the diplomatic intercourse with India.

The Emperor Shizu, full name - Borjigin Kublai, was the grandson of Genghis Khan Borjigin Temujin, Mongolia. After his brother Borjigin Mangu (Emperor Xianzong of Yuan) ascended the throne, he once was appointed to manage the military



Kublai Khan

and political affairs of Monan area, employed Han Chinese Confucian scholars, consolidated the administration, recovered agriculture, built schools, received the support of people from upper class of north China Han population, and laid a solid social foundation for the establishment of the Yuan Dynasty. And he once made an expedition to Yunnan, and defeated Dali kingdom. In the eighth year of Xianzong (1258 CE), Mangu fought against the Southern Song Dynasty, and Kublai Khan was ordered to lead Donglu army. In September of the ninth year of Xianzong, Mangu died in Sichuan, Kublai Khan continued to siege Ezhou (present-day Wuhan, Hubei). After learning that Arigboge, his younger brother stayed to guard Mobei, he recruited soldiers arbitrarily to usurp the throne. He adopted the proposal of Han people, Hao Jing to make peace with the Southern Song Dynasty, then returned to fight for the throne. In March the following year under the support of some princes and dukes, Kublai Khan proclaimed to be the emperor in Kaiping (site is located in the north bank of Shandian River in Inner Mongolia, about around Zhenglan Banner and Duolun County area), with the reign title of Zhongtong. In August of the fifth year of Zhongtong (1264 CE), Kublai Khan changed



Picture of Kublai Khan during a hunt

the Yuan into Zhiyuan. In the same year, Arigboge was defeated and finally surrendered. In November of the eighth year of Zhiyuan (1271 CE), taking the meaning of “the beginning of natural law” from *The Book of Changes*, Kublai Khan changed the reign title into Dayuan. Next year, he decided Dadu (present-day Beijing) would be its capital. In the 11<sup>th</sup> year of Zhiyuan, he ordered Bayan to make an expedition to Song Dynasty. In the 13<sup>th</sup> year, he conquered Lin’an. In the 16<sup>th</sup> year, he finally eliminated the remaining forces of Southern Song Dynasty left in Yashan, and completed the unification. Since then, he once sent the army to make an expedition to Japan, Annan (present-day Northern Vietnam), Champa kingdom (present-day Central Vietnam), Burma and Java, but most of them failed. After the unification of China, Kublai Khan conducted a series of policies, such as the recovery of agriculture, reduction of the burden on farmers, care for craftsmen, promotion and popularisation of education, encouragement of commercial trade, establishment of post system, and emphasis on the scientific research, which were all very beneficial to the development of society and economy.

Emperor Shizu of Yuan believed in Buddhism, and his religious policy was tolerant and flexible. Early, he once participated in Shamanism rites according to Mongolian tradition, and also tried to cater to the belief of the Chinese people. He maintained a good relationship with Confucian, implemented the traditional Confucian etiquette in the imperial court, and translated the ancient Chinese classics into Mongolian. He gave the important position in financial institution to Moslem, and granted them some privileges such as tax exemption. He paid the most attention to Buddhism. Long before he ascended the throne, he had been maintaining a

close relationship with Phags-pa lama (1235-1280 CE), who was the fifth generation founder of Sakya of Tibetan Buddhism. In the third year of Xianzong (1253 CE), Kublai Khan accepted the Esoteric Buddhism empowerment, and offered treasures for support. In the eighth year (1258 CE), he called monks together to debate the authenticity of Laozi Huahujing. Phags-pa lama took part in the debate, and made the Taoist priest accept defeat. In the first year of Zhongtong (1260 CE), Kublai Khan ascended the throne, and conferred the title of national master to Phags-pa lama, and granted him the jade seal, and let him lead all Buddhist monks around the country. In the first year of Zhiyuan (1264 CE), he set up the Administration of Buddhism (later Xuanzhengyuan) with the head of Phags-pa lama, which conducted the ruling of Buddhist monks and took charge of affairs in Tubo area. In the fifth year (1268 CE), Phags-pa lama completed the creation of Mongolia new script (also called Phags-pa script) on the basis of the Tibetan script. The following year, Shizu conferred another title of Royal Preceptor and Gyalwa Karmapa to Phags-pa lama. Besides Tibetan monks, Shizu also maintained constant exchanges with scholar-official monks, such as Haiyunyinjian, Zicong monk (Liu Bingzhong), Xuetingfuyu and others. Shizu also paid attention to the print and circulation of Buddhist sutras. He once ordered to delete, rectify and print the Buddhist sutras Hongfazang on the basis of the original Jinzang, and released it across the country. The famous white tower of Dashengshou Wan’an Temple (present-day Miaoying Temple in Beijing) was built during Zhiyuan years of Shizu. The architect Araniko (1244-1306 CE) from Niboluo (present-day Nepal) took charge of the construction, sculpture, smelting and casting, crafting of the imperial family. Shizu appreciated his talent, and granted him 15,000 mu of fertile farmland. For Shizu’s worship of Buddha, there were many written records. According to volume 26 of Chronicle of Clan System, among 35 years of the reign of Shizu, from the first year, he first accepted the Buddhist commandment before ascending the throne. According to the Record of Merits of Building Yongshengyuan, “Buddhism is the most flourishing at this time”.

Yuan Dynasty government was familiar with South Asia, and attached great importance to relationship with South Asia. According to Volume 210 of History of Yuan, “Among all overseas countries, there was only Maabar (namely, Zhunian in southeast India, now translated into Chola) and Julan (now present-day to dominate other countries, and Julan was also a barrier of Maabar. There was about one hundred thousand miles away from Quanzhou to the country”. According to the historical records, in June of the 16<sup>th</sup> year of Zhiyuan (1279 CE), Champa (present-

day in central Vietnam), Maabar and other countries offered one elephant and one rhinoceros and other precious items. In December, Shizu sent Yang Tingbi who was the Darughachi of Guangdong Zhaotaosi to Julan. He took back the letter of credence, and the letter said that they would send envoys to pay gifts. In August the following year, Champa and Maabar sent envoys to pay allegiance to the imperial court. In the 19<sup>th</sup> year of Zhiyuan, the king of Julan sent the envoy to bring the letter, and presented a black ape and many treasures. The king of Nawang (probably Nicobar Islands in the southeast of the Bay of Bengal at present) also sent four people to present gifts. In the 20<sup>th</sup> year (1283 CE), Maabar sent the envoy to visit again. They arrived in the capital city in May, and Shizu arranged for officials to welcome them halfway. During the reign of Shizu, China kept continuous exchanges with southern countries in India. For details, refer to the item "Yang Tingbi".

(Ge Weijun)

## YANG TINGBI

Yang Tingbi (about 13<sup>th</sup> century, dates of birth and death are unknown), an official of Yuan Dynasty, visited India many times as imperial envoy.

During the years of Zhiyuan of Yuanshizu Emperor (1264-1294 CE), Suo Du, Zuocheng (official name) of Xingzhongshusheng (administrative organisation) had ever been ordered to issue 10 imperial edicts to require all feudatory states to pay allegiance to the imperial court. Soon, Champa Kingdom (present-day in central Vietnam), Maabar Kingdom (namely, Zhunian in southeast India, now Chola) successively sent letters of credence to express their



Records about Yang Tingbi

subservience to the imperial court, but Julan (now Quilon in southwest India) and other countries did not make any presentation. Xingzhongshusheng planned to send another 15 people, but was refused by Shizu. In December of the 16<sup>th</sup> year of Zhiyuan

(1279 CE), Shizu sent Yang Tingbi, the Darughachi (supervisor) of Guangdong Zhaotaosi (official position), to Julan. He arrived in March next year, and then returned to China with a letter of credence written by the younger brother of King Binadi with statements of sending an envoy to pay gifts in the coming year. In October the same year, Shizu sent Xuanweishi (official name) Hasaerhaiya, together with Yang Tingbi, to visit Julan. They set off from Quanzhou in lunar January of the 18<sup>th</sup> year, and reached Sengqieyeshan three months later. Due to the shortage of food and adverse wind direction, they landed on Maabar Kingdom and tried to head to Julan by land. However, at that time, the Maabar Kingdom was at war with Julan, and it was impossible for them to pass through. After the two men returned to China, a third visit was paid by Yang Tingbi in November to Julan. He arrived in Julan in February of the 19<sup>th</sup> year of Zhiyuan, and was greeted by the King. In March, Julan sent the envoy to China. At that time, Wuzanersalima of Arkaim (Christian) and Hierarch Mahema of Musliman (Muslim) were in Julan as well, and both of them expressed their willingness to work with China by sending envoys. On the way back, Yang Tingbi also persuaded Nawang (probably Nicobar Islands in southeast of Bay of Bengal) and other countries to submit to the imperial court. In lunar January of the 20<sup>th</sup> year (1283 CE), a forth visit to Julan was made under the government's order, Yang Tingbi as Xuanweishi arrived in Julan in February and granted the king a gold token. In the the same year, Maabar sent the envoy to China a second time. When they arrived in the capital in May Yuanshizu sent special officials to welcome them halfway. By the 23<sup>rd</sup> year of Zhiyuan, 10 countries had submitted to the court under the imperial edicts carried by Yang Tingbi.

(Ge Weijun)

## EMPEROR CHENGZU OF MING DYNASTY

Emperor Chengzu of Ming Dynasty (ruled from 1360-1424 to 1402-1424 CE), an emperor of Ming Dynasty, had sent Zheng He and Hou Xian to lead a fleet to visit many countries, including India.

Emperor Chengzu, also called Zhu Di, was the fourth son of Zhu Yuanzhang, the Emperor Taizu of Ming Dynasty. In the third year of Hongwu (1370 CE), he was conferred as the Prince of Yan. In the 13<sup>th</sup> year, he came to Peiping (present-day Beijing), and was involved in the military action in the north for a long time. After the death of Zhu Biao, the eldest son of Taizu, Zhu Yunwen, the eldest grandson was conferred the title of Taisun (title of legal successor). Soon Zhu Shuang, the second son and also the Prince of Qin and Zhu Gang, the third son and also the Prince of Jin, died successively.



Ming Chengzu

All princes in the north had their own army and consolidate mixed economy model d their own military forces. Among them, Zhu Di, the Prince of Yan, was the most powerful, and had the intention of usurping power. In the 31st year of Hongwu (1398 CE), Taizu died, and Zhu Yunwen succeeded to the throne in Nanjing, naming the next year as the first year of Jianwen. Later, Zhu Di and Emperor Jianwen fought for the throne, where the war lasted for four years. In the 4h year of Jianwen (1402 CE), Zhu Di captured Nanjing, and Emperor Jianwen has never been heard of since. In July of the same year, Zhu Di ascended the throne under the appeal of supporters, changed the reign title into Yongle, being the Emperor Chengzu of Ming Dynasty. In the 19th year of Yongle (1421 CE), he moved the capital to Beijing. After Chengzhu ascended the throne, he set up the cabinet, appointed the eunuch, established Dong Chang (name of official institution), and carried out the ruling of centralisation of authority. During his reign, he encouraged to open up the wasteland, opened the grain transportation, and attached great importance to economic development. But he also used military forces for Mobei and Annan (present-day north Vietnam) many times, and repeatedly conducted military engineering, built the palace and mausoleum. The common people were too tired and hurt, which finally led to local uprising in Jiangxi and Shandong. He also attached great importance to external relations, and sent officials abroad many times, such as Zheng He's Voyages, Chen Cheng's travelling to the Western Regions, and Hou Xian's travels to far areas. Seven voyages of Zheng He's

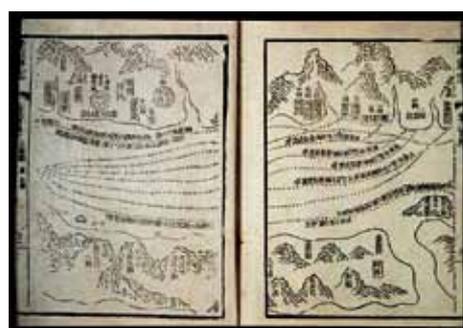
fleet had even reached more than 30 countries and regions in western Pacific and Indian Ocean, including Kuri in India (on the Malabar Coast), Kochi (in southwest India), and Bengala (present-day Bangladesh). When they arrived in a new place, they would present gifts to the people-in-charge for establishing a friendly relationship, and conduct a mutually beneficial trade. In the 5th year (1407 CE) and 7th year of Yongle, Hou Xian followed Zheng He on a voyage. In the 10th and 13th year, he was ordered to visit Bengala separately. Later, Bengala was invaded by the neighbouring country, Zhaonapuer. Hou Xian was ordered to try to make peace, finally making the war end.

(Ge Weijun)

## ZHENG HE

Zheng He (1371 or 1375-1433 or 1435 CE), was a Chinese navigator and diplomat in the early Ming Dynasty, who made numerous contributions to the opening of sea routes and friendly exchanges with foreign countries.

Zheng He, who was of the Hui nationality, was originally surnamed Ma and entered the imperial palace as a eunuch in the Hongwu Period of Ming emperor Zhu Yuanzhang (1368-1398 CE). He was also called eunuch Sanbao. From the third year of Yongle Period (1405 CE) to the eighth year of Xuande Period (1433 CE), he was ordered to lead the fleets to make seven voyages to the western world, visiting over 30 countries and regions along the coast of Asia and Africa. Zheng He reached as far as the east coast of Africa and the seaport of



Charts of Zheng He's voyages

the Red Sea. His ocean voyages were considered pioneering in the world's navigation history. As the envoy and commercial representative of Chinese imperial court, Zheng He gave gifts to the local rulers, established friendly relationships with them and made mutually beneficial trade at every stop. In the eighth year of Xuande Period, he died in Kollam (on the west coast of south India) on the way home. He had been to countries such as Kollam during his first voyage, established central transfer stations of transportation and trade in Kollam

for the fleets. During his later voyage, he also paid goodwill visits to Kochi (in India), Gambari (present-day Coimbatore in Tamil Nadu, India) and Ababadan (near Ahmedabad, India). The members of the diplomatic corps such as Ma Huan, Fei Xin, and Gong Zhen, who paid the visits together with Zheng He, wrote *Yingya Shenglan*, *Xingcha Shenglan*, and *Record of Western Countries*, respectively, which gave a detailed, accurate and vivid description of the conditions of the major countries inclusive of India visited by Zheng He.

(Ge Weijun)

## HUANG MAOCAI

Huang Maocai (1843-1890) was a Chinese scholar and officer of late Qing Dynasty, whose courtesy name was Haobo, and was a native of Gaoxian county, Jiangxi province. He was the first person dispatched by the Government to India in Chinese modern history.

He became a student when he was 16-years-old. He had extensive knowledge and was diligent in pursuing studies with excellent understanding of mathematics, maps, various instruments and many other statecraft theories. In his early years, he devoted himself into various kinds of chorography such as 'Records and Maps of the World' and 'The



Huang Maocai 'Western Diary'

*Historical Geography of the World*', obtaining extensive understanding in history and geography of China and foreign countries. The Opium War (1840-1842) awakened him that the national strength of Qing had waned gradually, which also inspired him to explore the way to save the country based on foreign technology. He left for Shanghai in 1866 and made thorough investigation in foreign settlements, thus acquiring comprehensive information about Britain, France, Germany, Russia, Italy, Austria, Holland, Portugal, Japan and many other countries. Later, he compiled his experience into one of his book 'Hu You Cuo Ji' which helped him receive praise

and appreciation from Xu Gengshen, a local officer of Jiangxi province. At that time, Ding Baozhen, a government-general of Sichuan province submitted petition to the Emperor Guangxu and called for the central government to dispatch intellectuals who were skillful at maps and measuring and calculating to the foreign countries for a better understanding of their locations and borders, to India for more information about its geography and customs which could be helpful for taking preventive measures to bolster frontier defense in southwest of China. At the recommendation of Xu, Emperor Guangxu authorised Huang Maocai as the final appropriate delegate to visit India. The Ministry of Foreign Affairs issued passport, and envoy of English embassy granted entrance visa to him. On July 7, 1878, a group of six people set forward to India from Chengdu. They were obstructed by a few Tibetans at Batang along the route "Tibet-Sikkim (India)" provided by Ding Baozhen, and later, were forced to change the route to "Yunnan-Burma-India". The group passed Zhongdian County (Shangri-La), Lijiang, Dali and Baoshan, then crossed the border at Tengchong and after climbing the Savage Mountain they set foot in Burma. They changed their boat into big ship upon reaching the seaport of Rangoon after a journey along Irrawaddy River. Six days later they arrived in Calcutta on March 26, 1879. It took nine months from the beginning.

Huang Maocai visited English officers in Calcutta after arriving in India. He travelled through Darjeeling, Assam and other areas in northeast India in June and July of 1879. In Assam he saw the tea seedling transported from China and Chinese businessmen. In August, the group began heading for west along river Ganges and visited many northern cities like Allahabad, Agra and Delhi, and later travelled towards southwest in Bombay. On September 13, 1879, they ended their travel in India, and left for China by boat in Bangladesh, during their journey back they visited many countries in Southeast Asia. On November 3, they landed in Hong Kong. Based on his investigation and the collected materials, he finished, after returning, four books: volume I of *Full View of Ancient India* (*Wu Yin Du Quan Tu*), volume I of *The Route from Sichuan to Tibet*, volume I of *The Route from Yunnan to Burma*, volume I of *The Map of Tibet Hui Bu*, which showed clearly the overall situation at the border of India and China. Huang, later, came up with the solution to the English aggression, fulfilling the mission given by Ding Baozhen. Huang also wrote *Four De Yi Zhai Books* consisted of *Xi You Journal*, *India Reading Notes*, *Xi Jiao Water Way* and *Travel Essay*. The book is a detailed record of the Indian geographical terrain, natural products and customs, administrative division, location of cities, social

life, army organisation, judiciary system, financial policy, transportation and other aspects in the second half of the 19<sup>th</sup> century. New things created under the western countries' influence were also mentioned such as the train, telegraph, tap water, museum and zoo. The book enriches Chinese people's knowledge about India, refreshes and modifies the existing information concerning India in the classics of geography and terrain written before, thus being honoured as the indispensable book in the study of boundary affairs.

After returning from India, Huang Maocai was appointed as magistrate of Pingyi and Mile County in Yunnan province. Four years later, he required to go back to Beijing, the capital of Qing Dynasty, to work as an assistant at Hui Dian Pavilion and inspector at School of Combined Learning. Finally, he died of disease in Shanghai in 1890.

(Jia Yan)

## MA JIANZHONG

Ma Jianzhong (1844-1900 CE) was a Chinese scholar, official and diplomat in late Qing Dynasty, and was the first official envoy sent to India in modern China.

Ma Jianzhong, from Dantu (present-day Zhenjiang), Jiangsu, was born in a Catholic family, mastered the scriptures and history since the childhood, and went to Catholic school - Xuhui Public School for learning French and Latin when



Ma Jianzhong

he was nine. In 1860, English and French allied forces captured Beijing and burned The Old Summer Palace. According to the 'Draft History of Qing', angered by the foreign aggression and weak national strength, Ma Jianzhong abandoned the imperial official career, turned to the western learning, studied English and Greek, read the translation works of Western learning, and finally became a scholar mastering Chinese and Western knowledge. In 1870, he became a member of Li Hongzhang's secretariats to deal with foreign affairs. In 1876, with the qualification of Langzhong (ancient official position), he was sent to France

for studying international law. He was also the interpreter of Guo Songtao who was Chinese envoy in France, receiving high praise from him. After Guo Songtao left office, Ma Jianzhong continued to serve as the interpreter of the new envoy Zeng Jize, also winning good reputation. When in France, he travelled through many countries, and conducted study on Chinese and western cultural differences to seek for the poor and weak causes of China. He found the drawback of the system in Qing Dynasty, and submitted written official documents to the



Image of Ma Jianzhong's Book,  
*Basic principles for writing clearly  
and coherently by Mister Ma*

emperor repeatedly to put forward many suggestions such as road building, commercial intercourse, mine exploration, education and cultivation of talents. He advocated the winning of popular support and establishment of parliament, and believed that manufacturing, army and navy emphasised by the westernisation group was outdated. He returned to China in 1880, and Li Hongzhang hired him again with a special letter, and he helped to deal with foreign affairs and became Li's valuable assistant.

In 1881, Li Hongzhang sent him to India for negotiation with the British on opium selling, with his good friend Wu Guangpei accompanying him. The British government disregarded the damage to Chinese, and conducted opium trade in China, which was universally condemned at the late 19<sup>th</sup> century. Even British people also had objections. The Chinese Government hoped that the direct trade shall be conducted between the country and Britain, or contracting company designated by the government and Britain, and that the trade quota shall be decreased year-by-year, and "totally prohibited" 20 and 30 years later. Ma Jianzhong was ordained to India. He first visited the Governor Yasanyideng in Calcutta, and met with Fobes being in charge of opium affairs, and then met Governor-General Ripon (George Frederick Samuel Robinson) in Simla, expressing his purpose of coming. After that, he met Beileng, the official of governor counselor

department being in charge of internal affairs for the specific negotiation. Ma Jianzhong proposed that opium income was not legal, and traffickers had angered all people, so opium trade should be banned. But due to the huge profits, it could not be cancelled in one day, but be gradually decreased. Though Beileng had no objection in principle, he still put forward a lot of difficulties, for instance, annual decrease was too fast, and every five years was better. There were too many work personnel, and it was hard to provide other jobs for them. Opium income had close relationship with finance, and it could not be made up with other methods in short time, and other obstacles and risks on the operation. In fact, they evaded and prevaricated with them, and finally refused the proposal of Ma



Cover of Ma's 'Textbook Reader'

Jianzhong. He tried to explain that the proposal was feasible with many reasons, but Beileng was opinionated, so he had to find other plans gradually. Due to the pause of negotiation, Ma Jianzhong and Wu Guangpei had to return without accomplishing anything, except for a letter from Ripon to Li Hongzhang. After negotiation, both travelled widely in India, knew the different life of Indian people of different classes, and thought about the lessons of India becoming a British colony, and that where is the way of China, so their determination of making the country stronger by reform was more solid. Ma Jianzhong made detailed records of what he saw and thought in his diary *Journey to the South*, and from his diary, we could also know the living condition of Indian people, especially people of the upper class, and the social reality of polarisation of the rich and the poor in the second half of 19<sup>th</sup> century.

Ma Jianzhong's works include *Suitable Ideas and Behaviors* (1896) and *Basic Principles for Writing*

*Clearly and Coherently by Mister Ma* (1898), and the latter is the most famous. The author writes in the epilogue that "because there are existing rules in the western language, this book is to seek for the difference from the similarity. Numerous references are used in order to explain its meaning. Children can learn it in the school, and the achievements we can gain will not worse than westerners". This method of discussing the Chinese grammar rule by grammar rules of western language is epoch-making in the history of Chinese language. Yang Shuda's '*Correction of Errors of Basic Principles for Writing Clearly and Coherently by Mister Ma*' Preface says that "Ma Jianzhong's '*Basic Principles for Writing Clearly and Coherently by Mister Ma*' is the first grammar book in China". As the first systematic Chinese grammar book, this book lays the foundation for the later establishment of Chinese grammar system.

(Ge Weijun)

## WU GUANGPEI

Wu Guangpei (1854 or 1855-1918 or 1919), a celebrity at the end of Qing Dynasty, once visited India together with Ma Jianzhong and wrote *Diary of Traveling to the South*.

Wu Guangpei was from Jingxian, Anhui. Although he was famous for his talents in the childhood, yet his seven times of imperial examinations all failed.



Wu Guangpei's Diary of  
 Western Sojourns

In November 1877, as the entourage of official envoy He Ruzhang, he went to Japan. Huang Zunxian, the counsellor in Japan, praised him with outstanding talents. In 1881, the Beiyang minister Li Hongzhang sent Ma Jianzhong as the special envoy of Qing Dynasty to India for the negotiation with the British on opium trade. So Ma Jianzhong invited him to travel together. He was very angry with the opium trade that Britain imposed on China, deeply distressed for the "serious consequence of disaster and larger waste of money", so Ma Jianzhong and he became like-minded friends. They stayed in India for

25 days. About the trip, they both had the diary kept up to now. Because Ma Jianzhong was busy with official business, sometimes his records were revised and polished by Wu Guangpei. Wu Guangpei's *Diary of Traveling to the South* included about more than 30,000 words. Everything he heard and saw was recorded into the book for discussion and expression. When seeing the resplendent and magnificent royal curtilage of the native nobility, he would ridicule that they worked for British colonists to raise their own family, and the government gave over the prosperous country with thousands of miles and 200 million people to others, and depended on others for living. And when seeing some walls destroyed in the fighting for British invasion, he would comment that "guarding the country and resisting the enemy lie in the building of internal policy, rather than the reckless fighting in the battleground". Drawing lessons from India, he also thought about the situation of China, and sought for the road for China. He also visited court judgment and bank office in order to know the running situation of Indian society. For the beautiful scenery across India, he couldn't help chanting poems to express his praise. He was proud that he could also go to India after Faxian and Xuanzang 1,000 years later. *Diary of Traveling to the South* with Wang Tao writing preface, was published in 1890. In the Sino-Japanese War, China suffered disastrous defeat, and imperial court of Qing Dynasty had to sign the *Treaty of Shimonoseki* of national betrayal and humiliation in 1895. Wu Guangpei "decided to write a book without any interference from the external affairs", and the book pointed out the current malpractice and made analysis of national crisis, and put forward the reform advocacies of stabilising the country, controlling external invasion, raising money, training of military force, employment of talents and political reform, and the book became *Guidance of Saving the Country*. Wu Guangpei's *Verification of Stone-Drum Inscriptions* was also handed down. In the Republic of China, he served as the historiographer of Qing History Library, and was responsible for the records of diplomatic relations. He made a great contribution to the compilation of *Draft History of Qing*.

(Ge Weijun)

## SOONG CHING-LING

Soong Ching-ling (January 27, 1893~May 29, 1981) was a Chinese politician and social activist. She was the vice-chairman of the People's Republic of China and the vice-chairman of the Standing Committee of the National People's Congress.

Born in Shanghai with her ancestral home in Wenchang County, Guangdong Province (present-day Wenchang City in Hainan Province), she was formerly named as Song Ching-ling. Soong Ching-ling had paid much attention to the Anti-British



Soong Ching-ling

War of the Indian people at the early times. She mentioned that the Indian women have started to protect their own rights during her speech in Kobe, Japan in 1924. She paid a visit to the Soviet Union on November 10, 1927, when she met Jawaharlal Nehru, the leader of the Indian Congress Party, in the hotel she stayed and forged a strong friendship with him. She wrote to Nehru who was the then Chairman of the Indian Congress Party and expressed her gratitude for his support for the Anti-Japanese activity of the Chinese people after the outbreak of the Anti-Japanese War in 1937. As the Chairman of China Defense League, she received the India Assisting China Medical Corps in Guangzhou in September 17, 1938, and kept a long-term relationship with Nehru to discuss how to encourage



Soong Ching-ling on her visit to India

and support the medical corps to carry out work in China. In the early 1950s, she attended the first cultural activity held by India in China. In May 1951, she sent a telegraph to congratulate the foundation of the India-China Friendship Association in Kolkata and Mumbai. As the Vice-Chairman of the Standing Committee of the National People's Congress, she received Nehru, who was the then Prime Minister of India and invited him and his daughter, Indira Gandhi, to her house for lunch in October 1954. She paid a visit on invitation to India from December 16, 1955 to January 2, 1956. Nehru, who received

her in the airport, made a passionate speech at the grand welcoming banquet in New Delhi Red Fort. She visited the Rajya Sabha and Lok Sabha and attended the reception held by the congresswomen of India, and she also visited the family members of the India Assisting China Medical Corps and deeply cherished her memory of Dr Dwarkanath S Kotnis.

*(Qiao Anquan)*

## MAO ZEDONG

Mao Zedong (December 26, 1893-September 9, 1976) was the Chinese proletarian revolutionist, theorist and militarist, main founder and leader



*Mao Zedong*

of the Communist Party of China, Chinese People's Liberation Army and People's Republic of China; Chairman of the Central Committee of the Communist Party of China, Chairman of the People's Republic of China. He was styled Run Zhi and was born in Xiangtan, Hu'nan Province.

Mao Zedong was born into a farmer's family. He was admitted to Hu'nan First Normal School in 1913 and took part in the May 4<sup>th</sup> Movement in 1919. Since then, he learned Marxism and began to organise communist groups. He attended the First National Congress of the Communist Party of China in July 1921. After the Kuomintang-Communist cooperation in 1924, he was elected as an executive member of the Kuomintang Central Committee at the first and second National Congress of the Kuomintang and served as acting minister of the Central Propaganda Department of the Kuomintang in Guangzhou. In 1926, participated in organising the National Institute of Peasant Movement and became the secretary of the Peasant Movement Committee of the Central Committee of the Communist Party of China. In 1927, after the break-up of the Kuomintang-Communist cooperation, he attended the "August 7th Meeting" held in Hankou and was elected as



*Mao Zedong greets Indian Prime Minister Jawaharlal Nehru on his visit to China*

an alternate member of the Political Bureau of the Central Committee. In September of the same year, he led the Autumn Harvest Uprising in Hu'nan-Jiangxi border region and later, established the first rural revolutionary base area in Jinggang Moutains. In 1928, his troops joined forces with the Nanchang uprising troops and he became a Party representative of the fourth army of the Chinese Workers' and Peasants' Red Army. In 1931, he was elected as the Chairman of the Chinese Soviet Republic. In October 1934, he followed the Red Army and started the Long March. He was elected as a member of the Standing Committee of the Political Bureau at the Zunyi Meeting in January 1935 and led the Red Army to arrive in Shaanxi in October of the same year. In December 1936, he became the Chairman of the Central Military Commission till he died. In March 1943, he was elected as the Chairman of the Political Bureau of the Central Committee of the Communist Party of China (CPC). In 1945, he chaired and opened the 7<sup>th</sup> National Congress of CPC. Mao Zedong Thought was designated as the guiding ideology of CPC. He had been serving as the Chairman of the Central Committee of CPC since the First Plenary Session of the Seventh National Congress of CPC and till his death. In August 1945, he went to Chongqing to negotiate with Chiang Kai-shek. Between 1946 and 1949, he led CPC to win the War of Liberation. In September 1949, he was elected as the Chairman of the People's Government and Chairman of CPPCC at the First Session of CPPCC. The People's Republic of China was founded in October 1, 1949. In September 1954, he led the draft of the first socialist constitution of China and was elected as the Chairman of PRC. In 1958, he launched the "Great Leap Forward" and Rural People's Commune Movement. In 1959, he resigned from the post of the Chairman of PRC. In 1966, he launched the "Cultural Revolution" movement. In 1974, he put forward the theory of dividing "three worlds". He died in Beijing on September 9, 1976.

Mao Zedong attached importance to India-China friendly communications. In 1942, he wrote a eulogy to an Indian friend Dr Dwarkanath Shantaram Kotnis saying, "The entire army lost a helping hand and the nation lost a friend. We will never forget the internationalist spirit of Dr Dwarkanath Shantaram Kotnis." After the founding of the People's Republic of China, Mao Zedong received many visiting Indian delegates and attended in person the National Day reception chaired by K M Panikkar, the then Indian ambassador to China on January 26, 1951. He praised at the reception, "India nation is a great nation and Indian people are good people." In 1954, he received the visiting Indian Prime Minister Jawaharlal Nehru and held three talks with him in connection with the international situation, world peace and other major issues. In 1963, he instructed the International Liaison Department of CPC to study the revolutionary problems of India and establish the Institute for Indian Studies in Liaoning University and Sichuan University. On May 1, 1971, he expressed the wish of resuming the traditional amicable relations with India while receiving the Charge d'Affaires ad interim of Indian embassy in China at the Tian'anmen Rostrum.

(Zhang Shujian)

## ZHOU ENLAI

Zhou Enlai (March 5 1898-January 8, 1976), was a Chinese revolutionist, politician, militarist and diplomatist, principal leader of the Communist Party of China and People's Republic of China,



Zhou Enlai

main founder and leader of the Chinese People's Liberation Army. He was born in Huai'an City (present-day Huai'an District, Huai'an City), Jiangsu Province. He was formerly called Fei Fei, Wu Hao, Shao Shan or Guan Sheng. He was the Premier of the State Council of the PRC (the Government Administration Council between October 1949 and



Zhou Enlai on his visit to India

September 1954) and concurrent Foreign Minister.

Zhou Enlai made tremendous contributions to the establishment of diplomatic relations and relationship between China and India. On January 4, 1950, he replied a telegram to the then Indian Prime Minister and concurrent Foreign Minister Jawaharlal Nehru about the matters concerning the establishment of diplomatic relations between India and China proposed on December 30, 1949. He noted in the telegram that the People's Republic of China and the Central People's Government are ready to establish diplomatic relations with India on the basis of equality, mutual benefit and mutual respect for territorial sovereignty. The two countries formally established diplomatic relations on April 1, 1950.

Between December 31, 1953 and April 29, 1954, the Chinese government and Indian government held negotiations on the questions of Tibet and India-China relations in Beijing. When meeting the mission of the Indian government, he put forward the basic principles for dealing with relations between states, the Five Principles of Peaceful Coexistence: mutual respect for sovereignty and territorial integrity, mutual non-aggression, non-interference in each other's internal affairs, equality and mutual benefit, and peaceful coexistence. These five principles were later written into the preface of 'The Agreement between the Republic of India and the People's Republic of China on Trade and Intercourse between India and the Tibet Region of China'.

Between April and July 1954, Zhou Enlai led a mission to attend the Geneva Conference. He emphasised many times the role of Asian countries including China and India in solving Asian issues in his speech delivered at the conference. He visited India for the first time on June 25-28. During his visit, he had six formal talks with Nehru and the two countries issued a joint communique reiterating the Five Principles of Peaceful Coexistence in guiding bilateral relations. Between October 19 and 30, 1954, Nehru paid his first visit to China. Zhou Enlai took charge of the reception and held four talks with

Nehru. They compared notes on the issues of mutual concerns in promoting peace movement, Taiwan question and Asian-African Conference, which enhanced the mutual understanding and friendship between leaders of both countries.

In April 1955, he participated in the Asian-Pacific Conference in the capacity of the Premier of the State Council of the PRC and concurrent Foreign Minister of China and the chief representative of the Chinese government. At the conference, he made a written statement and described in detail the importance of strengthening the Asian-African peoples' alliance, ending colonialism and safeguarding world peace. He also put forward the meeting guideline of "seeking common ground while shelving differences" and advocacy of mutual solidarity among Asian and African countries.

Between November 28 and December 10, 1956, he visited India again. During this visit, he delivered a speech at the joint conference held between the Lok Sabha and Rajya Sabha of the Republic of India and held talks with Nehru on Indo-China border issues. He also visited Delhi, Mumbai, Madras, Calcutta, among other cities. In his speech made at the Indian National Congress, he acknowledged and placed high hopes on India-China friendship and unity and clarified China's stance and standpoints in the international situation. He also made a special trip to Mumbai, the hometown of a great internationalist fighter Kwarkanath S. Kotnis and delivered a speech at the welcoming meeting of the public corporation of the city of Mumbai and appreciated the Kwarkanath S. Kotnis couple and the Indian National Congress Medical Mission to China for their support to the Chinese people. During his stay in Calcutta, he visited Visva-Bharati University and spoke highly of Rabindranath Tagore. He said, "Tagore is not only a talented poet who has made outstanding contributions to the world literature but also an outstanding representative of the great Indian people hating darkness and fighting for light". He also praised Tagore's love and support to the Chinese people in the bitter struggle for national independence. He also accepted the Honorary Doctorate Degree given by Visva-Bharati University during his trip.

In 1959, he wrote several letters to Nehru to clarify China's stand, attitude and policy on the border issues and situation between China and India and expressed his wish of solving border issues across the board through friendly negotiations. He also raised relevant suggestions on behalf of the Chinese government.

Between April 19-26, 1960, he visited India which was also his last visit to the country. During this visit, he met the Indian President Rajendra Prasad and had several talks with Nehru. Both sides exchanged views

on the border issues and relations between the two countries. Later, the two countries issued the '*Joint Communique between Chinese and Indian Premiers*'.

In 1962 after the outbreak of the India-China border armed conflicts, he appealed peaceful solution to the issue and wrote to leaders of other Asian and African countries to call for their efforts in promoting a peaceful solution.

Zhou Enlai died in Beijing on January 8, 1976.

(Wang Lingnan)

## DENG XIAOPING

Deng Xiaoping (August 22, 1904-February 19, 1997) was a Marxist, Chinese proletarian revolutionist, politician, militarist, diplomatist; an outstanding leader of the Chinese Communist Party, Chinese People's Liberation Army and People's Republic of China; chief architect of China's reform, opening up and modernisation programme and founder of Deng Xiaoping Theory. He was born in Guang'an,



Deng Xiaoping

Sichuan Province.

Deng Xiaoping was born in Paifang Village, Xiexing Town, Guang'an County (present-day Guang'an City), Sichuan Province. He went to France to study on the basis of self-supporting through hard work in 1920. In 1924, he joined the Communist Party of China. He went to study in the Soviet Union in 1926 and returned to China in the spring of 1927. From 1929-1930, he led the Bose Uprising and Longzhou Uprising successively. In October 1934, he joined the long march of the Red Army. He mainly led military and political struggles but also laid emphasis on economic works during the Anti-Japanese War and the War of Liberation. In October 1949, he acted as a member of the People's Revolutionary Military Committee of China. In 1952, he served as the Vice Premier of the Government Administration Council of the Central Government



Deng Xiaoping meets Indian Prime Minister Rajiv Gandhi during his visit to China

(present-day State Council). In 1955, he became a co-opted member of the Political Bureau of the CPC Central Committee. In 1956, he was elected as a member of the Standing Committee of the Political Bureau of the CPC Central Committee and the General Secretary of the Central Committee. He was deprived of all his duties twice during the “Cultural Revolution”. In 1977, he resumed his post as a party, political and military leader. In December 1978, he delivered a speech titled ‘*Emancipate the Mind, Seek Truth from Facts and Unite as One in Looking to the Future*’ at the working conference of the CPC Central Committee before the Third Plenary Session of the 11<sup>th</sup> Central Committee of the Chinese Communist Party. In 1981, he was elected as the Chairman of the Central Military Commission. He died in Beijing on February 9, 1997.

While serving as the state leader, Deng Xiaoping attached great importance to the development of India-China relations and met visiting leaders of India on many occasions. In February 1979, he met the then Indian Foreign Minister Atal Bihari Vajpayee and his companions and gave a keynote speech on India-China relations. In 1982, he pointed out that India and China were not threat to each other and called on the two nations to understand each other, put aside disputes and promote friendship while meeting the delegation from the Indian Council of Social Science Research. In December 1988, he held a talk with the visiting Indian Prime Minister Rajiv Gandhi and made clear that, “China and India share a common responsibility for humanity that is to develop by leveraging on existing favourable and peaceful international environment”. He also noted, “Asian century cannot be talked about without the development of both China and India and we could only say Asia-Pacific century or Asian century when China, India and other neighbouring countries realise development in true sense.” On top of that, he also emphasised the significance of the Five Principles of Peaceful Coexistence for directing the international relations. Besides, he also gave prominence to people-

to-people exchanges between the two countries and met Indian delegations and friendly personage on many occasions. Under the positive initiative and promotion by him, India and China witnessed deepened cooperation in trade, economy and culture and opened up a new prospect for bilateral relations.

(Li Baolong)

## GUPTA KING

The King of Central India, Gupta, being translated as Jiduo, reigned in the late 5<sup>th</sup> century CE. He sent a special envoy to China. At the beginning of Tianjian of Liang Dynasty (502 or 503 CE) of the Southern dynasties, Quduo sent an envoy called Datta to Nanjing with a credential which was included in volume 54 of the Book of Liang. Besides speaking highly of China, its rich people and wise emperor, this book also introduces the fact that the people of central India were in peace and happiness blessed by Ishvara (Siva); Datta was faithful and believable. The credence also showed strong wish for friendship from generation-to-generation. Meanwhile, the envoy brought glass wares, various spices, ancient shells and other staffs. According to the records of history books, this Quduo is a king of late period Gupta Dynasty in India. Quduo belonged to Kshatriya caste who is a hereditary king. Based on materials of India, this Quduo King may be Buddha Gupta (reign about 476-495), because that the whole Gupta Dynasty kept a unified situation basically. And it was normal for the envoys coming by sea to spend 8-10 years to come to China.

(Xue Keqiao)

## KING HARSAVARDHANA (*Siladitya*)

Harṣavardhana, also known as Śīlāditya (590-647 CE), is one of the most famous emperors in ancient India and a renowned Sanskrit drama writer with *Nāgānanda*, *Priyadarśikā* and *Ratnavali* as his representative works. He is also an important person in the history of India-China exchanges, who once sent three envoys to China.

### Life

Śīlāditya belonged to the Kshatriya caste. He was born in Sthāneśvara (present-day Thānesar) in 590 CE, and inherited the throne around 605 CE. He then issued an order to the whole county that 606 CE would be the first year of Harṣavardhana (Harṣa in short, or Śrīharṣa or Harṣadeva). He received the title of Śīlāditya after 620 CE, and the title was used at the same time with his other names like Harṣavardhana. His other titles include King or the King of Kings.

After Śīlāditya successfully inherited the throne in Sthāneśvara and acquired power in Kanyākubja,

his kingdom was gradually growing. This depended heavily on the army of his father and brother, and coalition with Kumāra after fighting a six-year ferocious battle, during which elephants and soldiers were sleeping even without removing their saddles, helmets and armours.

Two important battles in Śīlāditya's life were recorded like this:

First, Puṇḍravardhana Battle: Śīlāditya led his troops to fight Sasanka at Puṇḍravardhana in Gauḍa with great triumph. However, he didn't kill



A stone relief of Śīlāditya's reign

Sasanka but prohibited him from leaving Gauḍa. After the Puṇḍravardhana Battle, Sasanka was unlikely to continue ruling Magadha but still had control over Gauḍa.

The Narmadā Battle took place between 630 and 634 CE. Śīlāditya led his troops to attack Pulakeśin II on the banks of Narmadā river in Mahārāṣṭra. The battle was fought between the coalition forces led by Śīlāditya and the troops of Mahārāṣṭra, and the elephant troops played the most important role. Śīlāditya failed in the battle.

After this battle, Śīlāditya's borders remained relatively stable and his kingdom mainly covered central and north India and included some places in the east and west, with the regions along the Ganges river and Yamuna river as his political centres.

Siladitya was a believer of Hinduism and a devout follower of the Hindu god, Siva. At the same time he also worshipped the earth goddess, the sun god, the snake god, etc. After he came to the throne he began to get attracted to Buddhism, and included it into his Hindu beliefs and used it to enable himself to have a stable governance.

### Literary Creations

Śīlāditya is a distinguished Sanskrit playwright. The three outstanding Sanskrit dramas *Nāgānanda*, *Priyadarśikā* and *Ratnavali* created by him are not only written with unique literary skill, but also have a rich historical and cultural research value.

The three dramas were created between 611 and 640 CE; *Nāgānanda* might be the first one, followed by *Priyadarśikā* and *Ratnavali*.

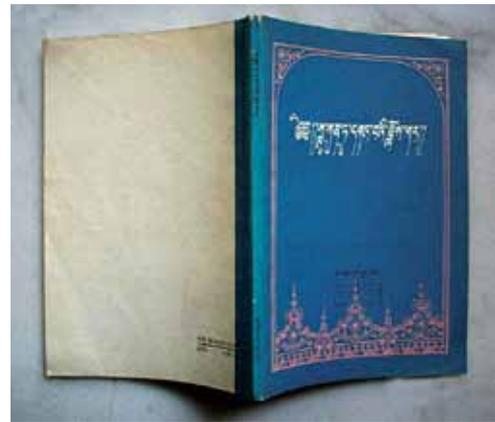
There are some debates to the question of whether they were truly written by Siladitya. However, because the contents of these works match the historical events of that period and also because

Siladitya was actually an accomplished writer, most scholars genuinely believe that these are his works. However, the fact that writers, such as Banabhatta and other scholars of the palace, could have given their inputs and contributions to the creation of these writings cannot be ruled out.

### Role in India-Chinas Exchanges

Śīlāditya established a strong kingdom which pursued a policy of free religion and prosperity of literature and art. Besides, he also made extraordinary contributions in the cultural exchange between India and China. Śīlāditya and Emperor Taizong of Tang sent envoys to each other, thus providing the most important and dependable historical materials for to explore the official communications between the two countries.

In the late Sui dynasty and early Tang dynasty, the India-China exchange among ordinary people became more and more prosperous. During the period when Master Xuanzang visited India, *Cīna-Rāja-Vijaya-Gītā* whose creation and production was presided over by Emperor Taizong had been introduced into India. Although Master Xuanzang was not entirely willing to meet Śīlāditya, but this visit in effect propelled the official communications between the two nations, and in the subsequent eight years (641-648 CE), both countries sent envoys to each other frequently. Therefore, Śīlāditya, a famous emperor in the history of India, was closely



Nagarjuna (Tibetan edition)

brought together with Emperor Taizong, one of the most distinguished kings in ancient China.

According to the records of *Biography of Tripitaka Dharma Master in Da Ci'en Temple*, after Śīlāditya returned from a battle against Kovgoda, he heard that Master Heun Sang was in the palace of Janaka Kumara and asked in surprise, "I sent an invitation to him several times before and was always refused by him, and why he is now with Janaka Kumara." So he asked for the immediate arrival of Master Heun Sang at his palace. Janaka Kumara said, "You

can cut off my head, but Master Heun Sang may not want to see you!” Śīlāditya was greatly irritated and he sent a person to Janaka Kumara, and told him, “You said I could cut off your head, and now bring your head to me!” Janaka Kumara, due to deep fear of Śīlāditya immediately escorted Master Heun Sang to Kajughira where Śīlāditya lived. Śīlāditya was eager to meet Master Heun Sang due to the information he heard about the Tang.

Between the 1<sup>st</sup> and 21<sup>st</sup> day of the second month of spring, 641 CE, Śīlāditya held a grand Buddhism debate for Master Heun Sang in Kanyākubja. During this period, monks and Brahmins put figures of Buddha in a decorated carriage for people to worship and held the ceremony of washing the figures of Buddha every day, and Śīlāditya wore akra’s cloth with a baldachin in his hands while Janaka Kumara, in Brahma’s cloth held a white horsetail whisk, and they worship Three Treasures with real pearls, gold and silver. Later, Śīlāditya carried the figure of Buddha to the west platform himself. Master Heun Sang was the main debater and most surprisingly during this 18-day event, no one dared to ask any questions and debate with him. Believers in Mahayana, addressed Master Heun Sang respectfully as Mahāyānadeva, while Hinayana followers all believed him as hvenasāṃga. After the debate, Master Heun Sang bid adieu to everyone and Śīlāditya ordered many people to see him off for tens of miles, and demanded Ḍṇhghīa, king of North India to escort him. Three days later, Śīlāditya and Janaka Kumara rode horses to see him off again, and later they sent an envoy with an official letter to go with Master Heun Sang until they reached the borders of Tang Kingdom.

In the Sui and Tang dynasty, the India-China contact among ordinary people had never stopped and Master Heun Sang’s visit eventually resulted in the official contact and communication between both countries. From the historical materials in *Fa Yuan Zhu Lin*, *Old Books of Tang*, *New Books of Tang*, etc., it is apparent that in a 8-year period which



Śīlāditya Harshavardhana sending Xuanzang on his way back home

extended from 641-648 CE, Śīlāditya and Emperor Taizong of Tang sent envoys mutually six times, which was one time for one year and four months on an average.

The six official visits may be summarised as follows:

### First Mission to China

The first time for Śīlāditya to send envoys to China was around the end of 640 CE or early 641 CE, after Master Heun Sang visited him. His envoys arrived in the capital city of Tang in the second half of 641 CE. From the time (no later than 642 CE) that Emperor Taizong sent envoys to pay a return visit to India, one figures that Indian envoys stayed in Tang for a couple of months only this time.

The purpose of this visit was simple, probably only including the submission of an official letter written in the name of Śīlāditya, in which Śīlāditya calls himself as the emperor of Magādha.

Śīlāditya’s mission arrived in Tang in the second half of the Zhenguan 15<sup>th</sup> year (641 CE). Later the same year (641 CE, no later than 642 CE), Emperor Taizong sent envoys to pay a return visit.

“Emperor Taizong dispatched Liang Huaijing to propitiate India with an imperial edict,” (*New Books of Tang*, first part of Volume 221, *Western Regions I*.)

This courtesy visit to India, though just due to diplomatic etiquette, greatly moved Śīlāditya, and asked his ministers in great surprise, “Did mahā-cina (meaning China in India) send envoys to our country earlier in history?” The people answered “No”. So he rushed out to welcome the envoy.” [*Old Books of Tang*, Volume 198 (*Xirong Nationality*)] Meanwhile, Śīlāditya’s friendly attitude left a deep impression on the envoy or even Emperor Taizong, thus remarkably propelling the official communication between the two nations. As a result, the by-product of “comforting” by presenting rewards to Kawmira was upgraded into a protracted official visit.

### Second Mission to China

The first time that Emperor Taizong sent envoys to India was not later than 642 CE, so Śīlāditya might have sent his second envoy to Tang the same year.

“Śīlāditya sends envoys again to Tang,” (*New Books of Tang*, first part of Volume 221, *Western Regions I*.)

There are no records in history about the details of this visit. However, Śīlāditya’s friendly attitude towards the first envoy of Tang and his letter greatly “pleased” Emperor Taizong, who then brought the India-China exchange to a new level by officially sending envoys to visit India.

The second time that Emperor Taizong sent an embassy to India was the most significant event in India-China diplomatic history, which lasted a

very long time with a large abundance of historical contents and materials left for later generations. According to *Old Books of Tang*, Volume 198, the delegation composed of 22 persons, including Li Yibiao, the leading envoy and Wang Xuance, the vice commissioner, along with Shi Weicai who inscribed the Dajue Temple Stone Tablet and Song Fazhi, a craftsman, etc.

The second visit took place in March of the Lunar calendar, 643 CE and the envoy and his attendants arrived in India in December of the lunar calendar (i.e., early 644 CE). The major purpose for this event was to escort the Brahmin guests, i.e., the envoy of Śīlāditya back to India, thus Śīlāditya's envoy started off in 642 CE. The envoy returned after February 11<sup>th</sup> of lunar calendar, in 645 CE.

The major purposes of the second visit ordered by Emperor Taizong included, "Escorting Brahmin guests back to India," "learning the method of stewing sugar" and "bestowing gifts on Śīlāditya." The visit was greatly welcomed by Śīlāditya' and his ministers who all went to the suburb to receive the envoy of Tang and burn incense on both sides of the street leading directly to the royal palace. Later, the Tang envoy paid a visit to various meaningful places to pay homage to Buddhism, which included the visit to the Buddha Footprints Stone, (refer to the inscription on the Buddha Footprints Stone in the Nara Yakushii-ji Temple), Mount Jiufeng Inscription and Dajue Temple Stone Tablet.

After the second official visit by envoys of Tang, Śīlāditya dispatched his third mission who arrived in China in the first half of 647 CE.

In the historical materials there are detailed records about the gifts presented by Śīlāditya, "Śīlāditya sends envoys again to present fire pearls, saffron and Bodhi tree to Tang," (*Old Books of Tang*, Volume 198, *Xirong Nationality*).

During the Tang dynasty, fire pearls could only be seen among the countries in the southwest, and central India didn't produce such things, and moreover, according to the Indian tradition, it was not allowed to bring the seeds of local trees or fruits out of India. So, these precious gifts were sound evidence to show Śīlāditya's sincerity and eagerness to promote the exchange between the two nations.

In the first half of 647 CE, Emperor Taizong sent his embassies a third time to India. Wang Xuance, along with his attendants which were over 30, they arrived in Sitianzhu first and received heavy gifts presented by various countries (no national chaos took place so far). Later, before they arrived in Central India, Śīlāditya' was dead and his death immediately triggered a serious rebellion during which, Arunasva, a treacherous minister usurped the throne and sent troops to capture Wang Xuance and his attendants, and "the troops took away the

gifts presented by different countries." Wang Xuance escaped at night, and then he successfully borrowed 1,200 excellent soldiers from Tufan Kingdom, and more than 7,000 cavalymen from Nepāla (now Nepal). In the end, he defeated Arunasva. On May 20, 648 CE of the lunar calendar (June 16<sup>th</sup>), Wang Xuance returned to Chang'an and presented the captives in front of the Chongmyo Shrine, a kind of ancient military tradition in China to show military success.

After Arunasva was completely defeated by the allied armies, Kumāra, Emperor of Kāmarūpa sent 30,000 horses and cows as well as some bows, arrows and tassels to reward the troops, and he also presented a map and welcomed the portrait of Lao Zi with great respect, (New Books of Tang, first part of Volume 221 West Regions I). Kamarupa is just kāmārūpa as mentioned in the *Records of the Western Regions of the Great Tang*. Kumara, the emperor of Eastern India, i.e., śrikumāra in *Records of the Western Regions of the Great Tang*, and was the emperor of Kamarupa. Therefore, in the above-mentioned historical materials, Kumara, presented local products and maps and welcomed the portrait of Lao Tzu with respect, among other gifts.

According to *Collection of Studies on the Ancient and Modern Buddhism and Taoism Principles*, Volume C), Janaka Kumara had asked for the translation of *Tao Te Ching*. After Li Yibiao returned to China (647 CE) and submitted a written statement about the request of Janaka Kumara, Emperor Taizong demanded Master Heun Sang to conduct the translation of *Tao Te Ching* into Sanskrit. During the third time that Emperor Taizong sent envoys to India (between 647-648 CE), Wang Xuance brought the Sanskrit version of *Tao-te-ching* to Janaka Kumara, and this was how the stories of Janaka Kumara rewarding soldiers, submitting maps and welcoming the portrait of Lao Zi took place.

### Historical Evaluation

Śīlāditya ruled India for more than 40 years, during which he built an incomparably strong kingdom in central parts of India.

In terms of the economy, the central government of Śīlāditya was very diligent and placed an emphasis on enhancement of social welfare, establishing houses in cities and villages to store food and drugs and then offering them to the poor.

In military affairs, he expanded military buildup greatly, and his troops were developed from a 5,000-elephant troop and 20,000 cavalymen to 60,000-elephant troop and 100,000 cavalymen.

With regard to religion, Śīlāditya carried out a slack policy on religion, allowing each religious sect in India, such as Hinduism (Shaivism), sun worship, ophiolatry and Buddhism to grow and gain recognition.

In foreign affairs, Śīlāditya paid special attention to the relationship and communication with various countries around. He established to a certain degree an alliance relation with Kamarupa and Valabhi, and also fought in a battle against countries like Kavgoda and Maharashtra. Most importantly, he treated Master Heun Sang of Tang with respect and reverence, which was widely and highly acclaimed in the India-China exchange history. He and Emperor Taizong sent envoys mutually six times, known as the most important official contact and communications between both countries.

However, his enormous armies frequently engaged in various battles and such a mania for military aggressions had undoubtedly brought great pain to his people. So, Śīlāditya resorted to religion to defuse the damage and comfort his people.

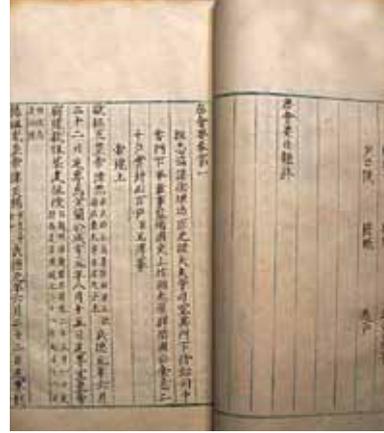
In literature and art, Śīlāditya's court literati Bāṇa created the most excellent biographical novels, *Harṣacarita* and *Kādambarī* in the history of India. Another author Mayura created *Poems of Solar Deity*. Śīlāditya himself was also an extraordinarily outstanding Sanskrit drama writer and his works include *Nāgānandam*, a unique legendary story; *Priyadarśikā*, utilising the unique technique of expression and *Ratnavali*, strictly in line with the standards of Sanskrit drama theories, and thus widely cited by later generations.

(Zhang Yuan)

## NARASIMHAVARMAN II RAJASIMHA

Narasimhavarman II Rajasimha (r. 700-728 CE) was one of the most powerful rulers of the Pallava Dynasty, which ruled much of peninsular India from 2<sup>nd</sup>-9<sup>th</sup> century CE. Chinese records mention that in 720 CE, an Indian king called 'Shilinaluolu jiamo' dispatched an envoy to the emperor of Tang Dynasty in China. Scholars have identified 'Shilinaluolu' with Narasimhavarman II Rajasimha. According to the record, the Pallava envoy was charged with seeking permission from the Chinese emperor to attack the Arabs and Tibetans with war horses and elephants. During this period, both the Arabs and Tibetans were on the offensive in this part of the world, threatening the power of both the Chinese empire and several Indian kingdoms. It is also quite possible that it was the Tang court that was more interested in securing the cooperation of the Pallavas in reining in the Arabs and Tibetans, rather than the other way round. The Chinese sources mention that the Pallava envoy requested the Tang emperor to bestow a title on Narasimhavarman II's troops, and that the emperor obliged by giving the name of 'Huaidejun' (army that cherishes virtue).

The same king is also recorded as having sent two more envoys to China that same year. One of the



Transcripts of Narsimhavarman II  
Rajasimha in the Tang Hui Yao records

missions was sent to acknowledge the title of 'king' conferred upon Narasimhavarman II by the Tang emperor. In the other mission, Narasimhavarman is said to have requested the Chinese emperor to confer a name on a temple – possibly a Buddhist *vihara* – that he had constructed in his honour.

It is believed that the Chinese emperor also sent a mission to the Pallava kingdom in return. While the desire to strengthen commercial ties could have been a reason for these missions between the Pallava kingdom and China, it appears that strategic matters were the primary consideration.

(Madhavi Thampi)

## CHANDRAPIDA

Chandrapida (r.712/3-720 CE) was a king of the Karkota dynasty which ruled Kashmir and part of Northwestern India from 627-855 CE. The Chinese source, *Xin Tang Shu*, mentions that in 713 CE, the King of Kashmir sent an envoy to the court of the Tang emperor Xuan Zong (r. 712-756). In the Chinese record, this king is referred to as 'Zhentuoluobili', identified as Chandrapida.

The background to this mission from Chandrapida to the Tang emperor was the growing power of the Tibetans, which posed a threat to both the Chinese empire and Kashmir at this time, as well as the expansion of the Arab power in Sindh in



Kashmir

Northwestern India which was pushing northwards. This mission from Chandrapida could have been an attempt to forge an alliance or secure political or military help from the Chinese emperor. However, there is no evidence that the Chinese empire did extend military help to Kashmir at that time. Instead, in 720 CE, the Chinese court is recorded as having sent a mission to Kashmir which invested Chandrapida with the title of 'King of Kashmir'. Interestingly, there is no mention in the famous Kashmiri chronicle *Rajatarangini* of either of the two missions between Kashmir and China.

Although Chandrapida was succeeded by his brother Tarapida on the throne just after the Chinese mission was completed, two years later the Tang armies invaded the region of Baltistan and captured Gilgit, ousting the Tibetan forces there. Chinese sources record that Kashmir rendered some logistical support to the Chinese troops' presence in Baltistan. This suggests that some kind of alliance had been forged between Kashmir and China, perhaps during the reign of Chandrapida himself.

(*Madhavi Thampi*)

## LUO HAOXIN

Luo Haoxin (about 8<sup>th</sup> century CE), from Kingdom of Kapisi in north India (now south of Afghanistan), held an office at court in the period of Emperor Dezong of Tang (reign during 780-805 CE). Dates of his birth and death are not clear. According to the volume II 'Wisdom of Memoirs of Eminent Monks of Song Dynasty', ZhiHui (Prajñāna) coming to China by sea, arrived in the capital in the second year of Zhenyuan (786 CE) and met his cousin, Luo Haoxin who was the son of ZhiHui's uncle. Luo Haoxin got appreciation of Dezong who put him in an important position due to his contribution of guarding the emperor. He was promoted to be "the General of Shence Army", namely senior general of Praetorian Guard, and added title Senior Officer JianjiaoTaizhanshi (an official's name), namely the courtesy of summit. Because ZhiHui had a chance to following the Emperor, so he recommended Luo Haoxin in 792 CE to take part in translation of Buddhist texts. Luo Haoxin translated three books and 10 volumes of Buddhist texts. Therefore, he presented the new translated Buddhist texts to the Emperor who praised and awarded him, and wrote preface for the new ones. He not only took part in government affairs but also encouraged and recommended ZhiHui to make full use of his advantage of translation of Buddhist texts.

(*Xue Keqiao*)

## RAJENDRA CHOLA

The Cholas were a long-lasting and powerful dynasty of southern India, whose origins date back



A scene of the Guangzhou Harbour during the Qing Dynasty

to at least 3<sup>rd</sup> century BCE. Their power, based on control of the fertile Kaveri river delta region and of maritime trade in the Indian Ocean and Bay of Bengal, reached its height from the 10<sup>th</sup> till 12<sup>th</sup> centuries CE. Rajendra Chola (r. 1012-1044) was one of the most powerful rulers of this dynasty, who considerably extended the boundaries of his kingdom, even successfully attacking Patna on the river Ganga in the north. He also launched successful naval expeditions against Sri Lanka, the Maldives and the kingdom of Srivijaya. Of the four recorded Chola embassies sent to China, two were sent during his reign.

There was a flourishing maritime trade in this period between peninsular India and China. This is testified by the large number of porcelain sherds from China found in numerous sites across southern India. The Chola ports were also important for the trans-shipment trade in goods carried between Song China and points further west in the Persian Gulf region. It was probably in order to consolidate and expand these trading links with China that the Chola kings sent missions to the Song court in the 11th century. Chinese sources like the *Lingwai daida* of Zhou Qufei and the *Zhufanzhi* of Zhao Rugua contain notices of these Chola missions. According to these sources, one of the missions sent by Rajendra Chola in 1020 CE was headed by an envoy called Pa-lan-de-ma-lie-di, who died in Guangzhou before he could reach the Song capital. However, the mission completed the journey and returned home. The sources also recorded that in the eyes of the Chinese empire, the Chola mission was ranked along with that of Qiuze (Kucha), a small tributary state of the Chinese empire, indicating that the Song government was not aware of the military power of the Cholas at this time. The Song also seemed to be under the wrong impression that the Cholas were subject to the power of Srivijaya. Scholars have analysed that rivalry between Srivijaya and the Cholas over domination of the maritime trade in this region, and particularly over the trade with China, could have led to Srivijaya trying to mislead the Song empire about Chola power. It is possible

that it was this rivalry that led Rajendra Chola to launch his unprecedented naval expeditions against Srivijaya in 1017 CE and 1025 CE. Overall, the missions of Rajendra Chola and other Chola kings sent to China testify to the growing importance of commerce and of the maritime routes in the relations between India and China in this period.

(*Madhavi Thampi*)

## DEVAKARA

Devakara, the king of Chola in the late 11<sup>th</sup> century CE, kept good diplomatic relations with the imperial court of the Northern Song Dynasty. According to the volume 489 of *History of the Song Dynasty*, Dihujialuo (king of Chola of south India) sent diplomatic corps to China in 1077. The diplomatic corps consisted 27 members, among them the principal envoy was Cirara and deputy envoy was Nambipada, and the accompanying officer was Madhuvara. They brought precious gifts and many pearls, glass wares, and a lot of medicinal materials, spices, etc. They also introduced the diplomatic protocol of “Chedian” namely the envoy standing on the steps of audience hall to drip pearls and kapur on his knees. The Emperor was very satisfied and awarded the principal envoy as General Huaihua, the deputy envoy as General Baoshun, and the members of the corps clothes, wares, coins, etc. Meanwhile, the Emperor ordered them to pass on a present of coins 81,800 Min (1 Min = 1000 Wen) and silver 52,000 Liang to the king Dihujialuo.

(*Xue Keqiao*)

## TIE GE

Tie Ge (1250~1313 CE), Kashmiri and a minister of Yuan Dynasty, was recorded in the volume 125 of *History of Yuan Dynasty*. His surname was Qienai, his father's name was Wotuochi and his uncle's name was Mahanama, both of them were Buddhists. In 1230, his father and uncle went to Great Khan of

the Mongol Empire, Ogedei (third son of Genghis Khan, reign during 1229-1241 CE) for shelter and received courteous reception. Gueyuek (reign during 1246-1248 CE) was the oldest son of Ogedei, invited Mahanama as his teacher. Wotuochi was put in an important position, too. During the reign of Mongke Khan (1251-1259 CE), Mahanama was invited as Guoshi (a name for eminent monk), and Wotuochi was ordered to Kashmir to induce to capitulate but was killed by the king of Kashmir. At that time, Tie Ge was only four years old and knew how to show filial obedience to his mother and was endeared to Khan. After enthroning of Kublai Khan (reign during 1260-1294 CE), at his age of 17, Tie Ge got married with a woman of the Han. After that, Tie Ge was deeply appreciated by Kublai Khan and promoted again and again. Being kind-hearted, Tie Ge advised the Emperor not to kill people and disturb residents, which accepted by the Emperor every time. In 1285, the famine refugees sold their children for food in Huanzhou (today's Zhenglan Banner, Duo Lun areas in Inner Mongolia), which was report to the government by Tie Ge to pay up and redeem those children. In 1287, Tie Ge went out to battle with the Emperor, when they fell into isolation without help and was attacked by the enemy. Tie Ge suggested the Emperor to stay calm and collected pretending being in relaxation, and meantime, he calmly urged the Emperor to drink. The generals of enemy were afraid that there were troops in ambush and withdrew the troops. The Emperor rewarded Tie Ge for his brilliance and resourcefulness. During the period of Chengzong Tiemu'er (reign during 1295 to 1307 CE) Tie Ge has been the prime minister and opened the granary-grain to relief victims. After his death, all of his six sons ranked high officers.

(*Xue Keqiao*)

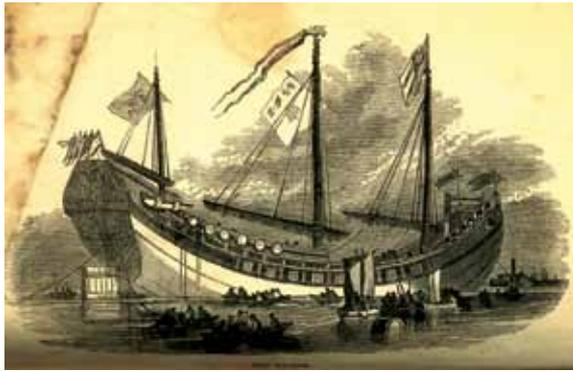
## QASAR QAYA

Qasar Qaya (Hasaer Haiya) accompanied the Chinese official Yang Tingbi on one of his four missions to India under Yuan Dynasty (1271-1368 CE). The *Official History of the Yuan Dynasty (Yuan Shi)* records that as many as 16 missions were sent in this period from China to India, while 18 were sent from India to the Yuan court. The Yuan missions were dispatched to various places along the coast of southern India, including Kollam (Quilon) on the Malabar coast, which was then a major entrepot on the sea routes connecting China with the Persian Gulf region. The missions testified to the interest of Mongol Yuan Dynasty in securing the maritime commercial routes in this region and in encouraging the foreign trade of their empire.

Qasar Qaya took part in the second of Yang Tingbi's missions to India, with the title of Commissioner of the Pacification Office (in charge



*Yuan Shi*



Ancient Quanzhou Port

of) Kollam. According to the record, the mission set sail for Kollam in the first lunar month of Zhiyuan 18 (January-February 1281). However, due to unfavourable winds and because they were running out of supplies, the Chinese embassy was forced to land at 'Xincun' on the Coromandel (eastern) coast of south India. Some scholars have identified 'Xincun' (lit. 'New Village') with Punnaikayal, or present day Kayal. There, the Chinese enquired about the land route to Kollam, but none of the local officials agreed to reveal it to them. Since they were unable to reach their intended destination, Yang Tingbi and Qasar Qaya returned to China. Learning from their experience, Qasar Qaya is believed to have recommended that missions from China thereafter set sail for the Malabar coast in the 11<sup>th</sup> lunar month (December-January) in order to take advantage of favourable winds. His advice was followed from the next mission. The Yuan missions to southern India were a precursor of the famous maritime expeditions of the 15<sup>th</sup> century Ming admiral, Zheng He.

(Madhavi Thampi)

## IBRAHIM SHARQI

Ibrahim Sharqi was ruler of the state of Jaunpur (in present-day eastern Uttar Pradesh) from 1402 - 1436 CE. The Sharqi dynasty had ruled Jaunpur as an independent kingdom from 1394 - 1479 CE. Under Ibrahim Shah, its most powerful ruler, Jaunpur expanded its territory and even threatened Bengal. There are several references to Jaunpur and Ibrahim Sharqi in Chinese sources of the 15<sup>th</sup> century. The *Xingcha shenglan* by Fei Xin refers to Jaunpur as the country of 'Zhao-na-fu-er', which it identified as being to the west of Bengal, and as including the 'Vajrasana' (i.e., the place where the Buddha attained enlightenment). Chinese sources mention that the Yongle emperor of the Ming dynasty took the initiative to send a mission to Jaunpur in 1412 CE, evidently to establish commercial and diplomatic relations with it. The Official History of the Ming Dynasty (*Ming Shi*) further contains references to hostilities between Bengal and Jaunpur under

Ibrahim Sharqi. Even more significantly, it testifies to an episode in which China apparently intervened in the troubled relations between two states in India and managed to bring about a truce between them.

The *Ming Shi* records: "To the west of Bengal there is a kingdom called Zhao-na-pu-er which is situated in the middle of the Five Indies. This is the ancient country of the Buddha. The king of the country had invaded Bengal. [The king of Bengal] Sai-fo-ding informed the Chinese court. In the ninth month of the 30<sup>th</sup> year, Yong le [1420] the Emperor ordered Hou Xian to go and pacify them. Gold and money were then presented to the king of Zhao-na-pu-



The History of Ming

er and the war was stopped." According to this account, Ibrahim Sharqi was persuaded to desist from attacking Bengal in return for gifts bestowed upon him by the Emperor of China. Another notice in *Ming Shi* contains this further elaboration of the mediatory role played by the envoy of the Emperor of China between Jaunpur and Bengal: "Hou Xian was then sent with the orders of the emperor to tell him [Ibrahim Sharqi] that by doing good to his neighbour, he could do good to his own." The *Ming Shi* mentions that Jaunpur did not send any presents to the Chinese emperor in return, because it was very far from China.

(Madhavi Thampi)

## SAIFUDDIN HAMZA SHAH

Saifuddin (Saifuddin Hamza Shah), reigned from 1411-1413 CE), was the fourth Sultan of Iliyas Dynasty (1342-1487 CE), the first independent Muslim dynasty in West Bengal region of India in the later medieval age. His father Ghiyasuddin Azam Shah (being translated as Geus Ude Ding Adhamsah currently) was on the throne from 1390-1410 CE. Friendly communications between both of the father and son and China were recorded in detail in *History of Ming Dynasty* and other ancient books.

According to the item of "Bengala" in volume VII of *Chronicles of the Realm by a Translator*, in the second year of Yongle, Ming Dynasty (1404 CE),

the King Ghiyasuddin sent an envoy to pay gifts to Ming Emperor and in the sixth year (1408 CE) he sent a letter written on a golden leaf as a gift. According to the volume 110 of *'Code of Great Ming Dynasty'*, in the third year of Yongle, Ming Dynasty (1405 CE), Emperor Yongle granted the King four respective webs of tiffany and leno, eight webs of silk, and the Princess three respective webs of tiffany and leno, six webs of silk. Those records above mentioned indicated that the relationship between Ming Dynasty and Bengala was very close and the communication between them was very frequent.

According to volume 326 of *'History of Ming Dynasty'*, in the seventh year of Yongle, Ming Dynasty (1409 CE), Ghiyasuddin sent an envoy to pay gifts to Ming Emperor once again with more than 230 attendants. Emperor Yongle granted the King a great reward. After that, Ghiyasuddin paid gifts every year in order to actively foster cordial relations between the two countries. "In the tenth year of Yongle, Ming Dynasty (1413 CE), when the diplomatic corps were coming soon, the Emperor sent an officer to welcome and entertain them in Zhenjiang. When they were going to have dinner, the envoy said their King had died. Therefore, the officer went to their country to hold a memorial ceremony for the King, and then the heir Saifuddin (Saifoding) was dubbed the new King. In the twelfth year of Yongle, Ming Dynasty (1415 CE), the heir king sent an envoy with a letter expressing his thanks and gave giraffes, famous horses and native products. The protocol officer asked for congratulation, but the Emperor did not permit him. The next year (1416 CE), Houxian was sent to give presents to the country. The King, princess and ministers were all granted. In the third year of Zhengtong, Ming Dynasty (1438 CE), giraffes were given as gift and officials of all ranks congratulated. The next year (1439 CE), the King gave gifts again, which did not happen from then on. That country had vast territory and abundant resources, and

commercial intercourses were prosperous in every city, which made the country as flourishing as China." Official documents were conducted transmission and hand-over among different departments. A lot of technologies such as medicine, divination, yin-yang, various handicrafts and skills were all spread from China in the previous years. The King respected the imperial court of China very much. Once upon he heard about the coming of an envoy from China,



A relief of Zheng He's Voyages

he sent an officer to welcome with ceremony staffs and thousands of cavalries." Feixin, in his *'Vision in Triumph, Ships Sail Under Starry Sky'*, recorded the grand occasions and favourable treatments when Houxian served as an envoy to Bengala in the tenth year (1412 CE) and the twelfth year (1414 CE): "flannelette blanket was put on the floor of the audience hall, our envoy was treated, our officers and soldiers were entertained, and the reception was very magnificent." It was absolutely not a trifle for Ming Dynasty that Saifuddin presented giraffes. In *'Picture of a Giraffe'* by Shendu, a painter of Ming Dynasty, there is a giraffe pulled by a Muslim from foreign country, which recorded in vivid image the historical fact that the envoy of Bengala went to China to present giraffes. This picture is collected in National Museum of China. Yang Shiqi, a great officer of Ming Dynasty, highly praised giraffes presented by Bengala are auspicious signs, in his poem *'The Royal Poem about Giraffes Presented by Bengala'*.

The volume 304 of *History of Ming Dynasty* records, "There was a country called Zhaonapuer in the middle of India. It was an old country and once invaded Bengala. Saifuddin told this to the imperial court. In the September of the 18<sup>th</sup> year of Yongle (1420 CE), the Emperor sent Houxian to announce his instruction and grant the gold coins to the country, and then it withdrew its troops." Actually, Saifuddin was killed in civil war on the second year of his being on the throne. Shihabuddin Bayazid Shah, his son, enthroned in 1413 CE as the fifth Sultan of Iliyas Dynasty who continuously pursued friendly policy towards China and sent envoy to present giraffes and a letter written on a



Huang Ming Xiang Xu Lu

golden leaf. A senior called Ganesh usurped power and established his own court after Shihabuddin dying in 1414 CE. Therefore, Houxian was ordered to go to Bengala to mediate the conflict between Ganesh Dynasty and the kingdom of Zhaonapuer actually, which had nothing with Saifuddin and other Sultan of Iliyas Dynasty. In 1435 CE, Ganesh Dynasty doomed and Iliyas Dynasty restored and continuously pursued friendly policy with China, sending envoys and paying gifts in 1438 and 1439 CE. The government of Ming Dynasty was not aware of the alteration of Bengala dynasties and the monarchs, so the events happened after Saifuddin passing away were recorded as Saifuddin's deeds.

It is indicated in *History of Ming Dynasty* and other similar records that there was a close relationship between China and Bengala in prime period of Ming Dynasty. Saifuddin sent envoy to China with a huge party being up to 230 persons. Such a diplomatic corps can also be considered to be enormous in nowadays. Ming Dynasty was so powerful that the King of Bengala turned to ask for help when being invaded by neighbouring country, and meanwhile Bengala also offer great assistance for Zheng He's seven voyages to the Western Seas. Zheng He's treasure ships has large volume and deep draft for which they could not march into interior of Bengala along the mouth of the Ganges River, which has many shoals. Therefore, they had to anchor in Chittagong which is located in southeast of Bangladesh. With the generous permission of Bengala, Ming Dynasty set up official base in Chittagong for Zheng He fleet. It can be said great contribution of Ghiyasuddin and Saifuddin to the favourable interaction between successive Sultans of Bengala and Ming Dynasty.

(Liu Jian)

## JALALUDDIN

Sultan Jalal-ud-Din Muhammad (r. 1415-1432) was a ruler of Bengal who had diplomatic relations with the court of the Yongle emperor of the Ming dynasty in China. Jalal-ud-Din was the son of a local Hindu chief, Raja Ganesh, but he converted to Islam even though he continued to follow many local Hindu practices. He inherited the throne from his father in 1415.

Jalal-ud-Din was embroiled in a dispute with the sultan of the neighbouring state of Jaunpur, Ibrahim Sharqi. He was probably aware of the power of the Ming empire and the pro-active foreign policy of the Yongle emperor who ruled China at the time. He, therefore, in 1420 complained to the Chinese emperor about raids on his territory conducted by Ibrahim Sharqi, and appealed to the emperor to intervene in the dispute. In response, the Ming emperor sent the envoy Hou Xian, accompanied by a retinue of Chinese soldiers and carrying gifts

for the sultan and other members of his court. The mission carried a significant message from the Chinese emperor expressing the hope that the warring rulers 'would both cultivate good relations with their neighbours and would each protect their own territory'. The Chinese mission was received with great fanfare by Jalal-ud-Din, who presented them with, among other things, a huge commemorative silver coin minted specially for the occasion. After visiting Jalal-ud-Din's kingdom, Hou Xian's mission proceeded to visit the rival state of Jaunpur. It appears that this mission may have helped to prevent more large-scale hostilities between Jaunpur and Bengal.

The appeal from Jalal-ud-Din to the Ming emperor and the emperor's response show the extent of contacts between China and Bengal in eastern India at this time. Hou Xian's mission of 1420-21 was one of several missions exchanged between Bengal and the Chinese empire in the early 15<sup>th</sup> century. Regular commercial interaction between these two regions underlay the development of these political contacts. The missions exchanged between Bengal and China ceased some time in the middle of the 15th century, probably on account of the change in the attitude of the Ming emperors thereafter towards developing relations with places overseas.

(Madhavi Thampi)

## MOHANDAS KARAMCHAND GANDHI

Mohandas Karamchand Gandhi (1869-1948), commonly and respectfully known as Mahatma Gandhi or Bapu. Son of a senior government official, he was born on October 2, 1869, at Porbandar, a small town on the western coast of India which was then one of the many princely states in Kathiawar, now known as Saurashtra, in Gujarat. He was the last child of his father's fourth wife, Putlibai. Mohandas comes from a middle-class family of Vaishya or the trading community. Initially, he



Mahatma Gandhi

attended the primary school in Porbandar and then at Rajkot, another small state in Kathiawar, where he completed his high school. All throughout his academic career, he was a very shy and soft-spoken, diffident and mediocre student. However, Gandhi's mother was a very pious lady with a firm belief in God, from whom he learnt the virtue of morality and truth since childhood. Thus, having been brought up in a traditional family environment, he had developed a marked sense of loyalty to his parents, of devotion to duty, and an aversion to falsehood. At the age of 13, Gandhi was married to Kasturbai who was of the same age.

In 1887, he entered Bhavanagar College and after about a year, i.e., in September 1888, he left college and proceeded to England with the prospect of studying Law and becoming a barrister. He stayed in England for nearly three years, and had a very stimulating and fruitful experience of meeting the members of the theosophical society and London Vegetarian society - a society consisting of an intellectual crowd who introduced Gandhi with different authors like Henry David Thoreau and Leo Tolstoy. Here he availed the rare opportunity of reading Edwin Arnold's rendering of "Bhagavad Gita", and that of Buddha's life - *The Light of Asia*, some Christian literature as well as a chapter on the Prophet of Islam in Carlyle's "Heroes and Hero Worship" - all of which helped the young mind of Gandhi to grasp and realise the essential teachings of all different religions. This led him to reach the irrefutable conclusion that all these different faiths basically and intrinsically uphold the same fundamental principle and spirit of "humanitarianism". Further, he came to believe that "asceticism and renunciation are the highest form of religion", which greatly helped him in his moral and spiritual evolution. Gandhi's basic approach to the study of world religion was that of showing equal respect and reverence to the best in all of them as their inner spirit was same, and that the difference in external form was of little consequence.

Gandhi qualified for the legal profession in London on June 10, 1891 and he returned to India the same month itself. Initially, he started the legal practice in his native town of Rajkot, and later on shifted to Bombay High Court with the hope of a better prospect. But, except for a formal qualification as a barrister of the Inner Temple, he had almost no knowledge of Indian law to help him in the hurly-burly of a competitive career as a lawyer. His moral earnestness was a liability rather than an asset. Having found the general atmosphere of the court as one of corruption and intrigue, he felt very disheartened and frustrated. He had to again return to Rajkot and remain content in drafting petitions and memorials. During this period of predicament,



*Mahatma Gandhi spinning khadi, advocating handmade textile and boycott of British goods*

he got an offer from a Muslim firm of Kathiawar to go to South Africa to instruct and assist their counsel in a big lawsuit, and Gandhi gladly accepted it as a godsend opportunity.

Gandhi, thus, at the age of 24, once again left his family and set off for South Africa in April 1893, arriving in British-governed Natal in May. It was in this foreign land under British control that Gandhi saw a different set of socio-cultural environment which he had neither seen in his homeland, as he was too young to notice such things, nor in England. He was distressed to see the severe indignities and humiliation heaped on the Indians as "coolies" based on nationality, racial segregation and colour complexion. The Indian community in South Africa suffered from all sorts of social discriminations while travelling in trains and trams; they were not allowed to visit European hotels and were looked down upon as belonging to an inferior race. Gandhi himself also had to taste the bitterness of such humiliation when he was not allowed to travel in the first class coach, despite having a ticket for the same class and was ultimately thrown out of the train forcibly by the policeman. Gandhi did not take all these lying low and was determined to fight back to enable all colonial subjects to get their rightful place in society if, according to him, they complied with all the demands of the colonial rulers. When such matters of social discrimination were brought before the Indian traders community in Natal by Gandhi, the

latter confessed their illiteracy and were happy to tolerate all those humiliations simply for the sake of their commercial gains and benefits. However, they requested Gandhi to stay back to fight for them and assured financial support. To this Gandhi readily agreed, and as the first step to start the struggle, the Natal Indian Congress (NIC) was established in May 1894 with a constitution of its own. This led to the consolidation of all the Indians in South Africa, irrespective of caste or creed. According to Gandhi's own admission, the organisation set upon itself the dual task of reforming the community life of all Indians on one hand, and waging a struggle against the colonial masters to obtain their legitimate rights.

Thus, Gandhi was drawn into the public life – a field in which he had to experiment his moral ideas and principles that he had acquired and valued very much. These were then proven to be the most formative years of his life, during which period he developed a new philosophy of his own - a set of socio-political ethics and ideals and leadership ability - while innovating new techniques of Satyagraha (civil resistance through adherence to truth) to fight the evils of social discrimination and injustice. The experience that he gained here was of much significance in his later life to guide him in his future political struggles in Indian independence movement.

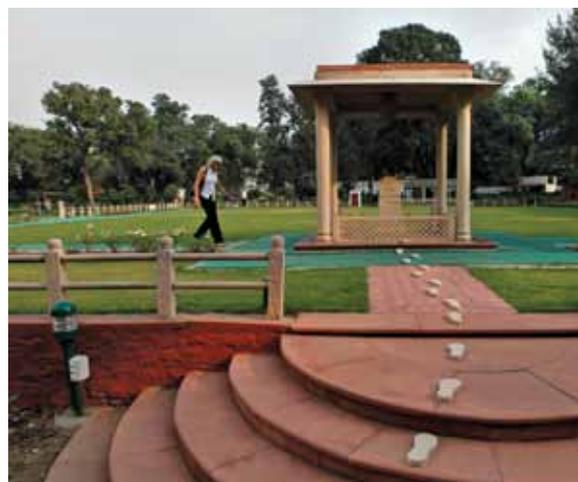
Gandhi spent about 21 years trying to better the lives of Indians in South Africa. However, Gandhi was not against the rule of the British authorities there, he simply wanted to awaken their conscience about minimum human dignities that the subjects deserve, and they must not hesitate to grant them those rights. This was for him, a humanitarian cause which he could not abandon. But, what were the weapons and resources at his disposal? Gandhi realised that it was impossible to fight against the British by resorting to any brutal force that every ordinary individual man possessed. He cultivated and developed certain virtues of fearlessness, truthfulness, non-violence, peaceful protest, universal love, service to the deprived and down-trodden, self-reliance, civil disobedience, non-cooperation with the authorities and passive resistance in the course of his long struggle against the injustice of the authorities to repel the vices of the latter.

The colonial authorities continued to strengthen the discriminatory practices in South Africa through enacting various such legislative measures being introduced in the Natal Legislative assembly. Yet, Gandhi never had any resentment or hateful attitude towards the British rulers or the people. Hence, when the Boer war and the Zulu rebellion occurred in 1899 and 1906 respectively, Gandhi organised volunteer corps consisting of Indians to

help the injured soldiers fighting the war. This, he did to convince the British that the Indians were not cowards, but were capable of all adventures if the situation so demanded, and thus to elevate the social status of the Indians in the eyes of the Europeans.

Thus, after 21 years in South Africa, Gandhi decided to sail back to India in July 1914. On his arrival in Bombay on January 9, 1915, he was given a rousing reception. His struggle and triumph in South Africa had already been widely published in all the major newspapers, and by the time he reached home he had become a well-known figure as a nationalist and capable organiser. However, before joining the Congress-led anti-imperialistic struggle, Gandhi wanted to know the realities of his society and was, first of all, eager to establish grass-root contact with all sections of people. He was introduced in this field to the socio-political issues of the country and its people mainly by Gopal Krishna Gokhale, who was known for his restraint and moderation. Gokhale's liberal approach appealed to Gandhi whom he continued to regard as his guide and "guru" (mentor) in politics.

Gandhi took the leadership of the Congress in 1920, and he tried to bring about some radical changes in its characteristic features by turning it into a mass organisation of all sections and all classes of the people - the rich and the poor, industrialists, workers, Hindus, Muslims and Christians, students, teachers, those from upper castes as well as the untouchables, etc. Further, the goal that he set for the organisation was not simply to liberate the country from alien political masters, but also to liberate the people and society from their age-old superstitious and backward thinking. Thus, he sought to integrate political movements with socio-cultural movements that were aimed at transforming each and every individual of the state into a conscious social being, who would be worthy of being labelled as a 'modern man' in a true sense of the term.



*Gandhi Smriti*

In the political field, Gandhi's peaceful protest against injustice and non-cooperation as a technique proved to be successful both in the Champaran movement and Kheda agitations in 1918. Gandhi, thus acquainted himself with the local issues faced by the people and tried to secure popular base for his future political campaigns and programmes. The next two serious occurrences that attracted nation-wide protest against the British regime were the Khilafat movement and the Jallianwalla Bagh massacre of 1919. Gandhi supported the Muslims in the Khilafat movement, and won the hearts and minds of the Muslims as one of their prominent spokesman. Both these issues had their repercussions in the Congress session of 1920 in Calcutta, and the session adopted the policy of progressive non-violent non-cooperation movement and the establishment of Swaraj. The Congress also gave the call for boycott of foreign goods. The resolution met with an overwhelming response, with increasing excitement and participation from all strata of the Indian society. Thousands of students and teachers left schools and colleges; many lawyers gave up their practices and worked for the success of the new movement. While noting such enthusiastic support of the people for the boycott and non-cooperation movement, the government felt nervous and had to resort to a series of oppressive measures and a policy of extreme repression. However, the Chauri Chaura incident involving violence, in which several policemen were killed by the agitated crowd in February 1922, greatly saddened Gandhi and he was forced to suspend the movement fearing escalation of further violence. However, Gandhi was arrested on March 10, 1922, tried on charges of sedition and sentenced to six years of imprisonment. But, again, owing to his failing health and sudden illness, the government decided to release him in February 1924.

The government too imposed various taxes on the people to improve its financial position, and all this provided the Congress with many issues to take up for struggle. One of such taxes that served to be mostly irritant was the salt tax. Gandhi decided to oppose this draconian law and on March 12, 1930, he commenced his march towards the beach of Dandi, located at a distance of 385 km from Sabarmati Ashram, to defy the said rules and regulations. Gandhi picked up a small lump of natural salt and following him hundreds of thousands of people in different parts of the country similarly defied the laws. The campaign was marked with much success while upsetting the British calculation and the government responded by imprisoning over 60,000 people.

When World War II broke out, Gandhi and the Congress leadership favoured offering "non-violent



*Gandhi Samadhi*

moral support" to British war efforts, provided Britain recognised India's right of self-government without any reservation. But, the authorities, both in Britain and India were not in the mood to listen to the Congress' pleas and demands, and the Cripps Mission, as a result, inevitably failed to placate the Indian leadership. Gandhi felt completely dismayed and disappointed, and he sponsored the historic "Quit India" resolution in the All India Congress Committee on August 7, 1942. The Government panicked, and in the early hours of August 9, arrested all the leaders of the Congress and took them to different unknown destinations in a bid to crush the movement. But, when Gandhi's health further deteriorated from bad to worse and there occurred a nation-wide agitation demanding his release, the government was obliged to order his unconditional release on May 6, 1944.

Towards the last phase of the war, the British gave clear indications that they were ready to transfer power to the Indians. At this point, Gandhi called off the movement, and around 100,000 political prisoners were released. But, nothing less than full independence was going to pacify the Indian leadership and the people at this critical juncture, and the British government finally decided to leave India in August 1947. On August 15, Great Britain granted independence to India with the newly formed Muslim state of Pakistan.

But, the communal problem that had continued to plague the sub-continent for so many decades took a turn for the worse, with the demand of the Muslim League for a separate homeland of Pakistan exclusively for the Muslim population. Gandhi steadfastly rejected the idea. But, this only led to massive violence and unrest throughout the country, including mass slaughter and burning of many towns. Gandhi went on a fast, but he could not stop the violence and anarchy. Radical Hindu groups were outraged with the belief that Gandhi had unduly conceded to many unjust demands of the Muslim League. And on January 30, 1948, when



*A sculpture of Gandhi in New Delhi depicting his Dandi March*

Gandhi was walking to Birla House for his usual evening prayer meeting, a young Hindu assassin named Nathuram Godse, after kneeling before him, rushed forward and fired point-blank three shots at his chest. The Mahatma sank to the ground with the words in his lip 'He Ram'. Thus, with the tragic death of Mahatma Gandhi, the father of the nation, an era of Indian politics came to an end.

When Gandhi was in South Africa to fight for individual rights and dignities of Indians, he had, for the first time, come in contact with the Chinese people. In a letter to Jiang Jiehi written much earlier, he stated that during the period of his stay in Johannesburg from 1905 to 1913, many of the Chinese people were his clients and later on they had become comrades in their passive resistance movement. As he had mentioned, "Gradually I developed my interactions with the Chinese people and admired their frugality, diligence, wisdom and unity." Gandhi always cherished cordial and friendly sentiments for the Chinese and was eager to see the success of the Chinese revolution led by Dr Sun Yet-sen. Meanwhile, the Chinese intellectuals had also come to know about Gandhi, and all his activities and deeds. According to statistics, about 27 books on Gandhi and his ideas had been published in China during the period 1920-1948, with an average of one book per year. Among them, there were four versions of Romen Rolland's biography and four translations of his autobiography. Besides, many articles had been published in various magazines like the Guide, the New Construction, the Young China, the Vanguard and the Chinese Youth, etc., while introducing Gandhi's life and deeds, with different views and opinions on Gandhism and the strategy of his struggle. One of such articles introduced him as the centre of the Indian self-rule movement and the pioneer of the non-cooperation movement. He was an ardent believer in religion, advocated patriotism and despised wealth, honour and happiness for himself. He wholeheartedly supported charity and defied brute force in any form. All the above

publications in China about Gandhi clearly showed that all the revolutionaries and democratic leaders of China were very much concerned about Gandhi and his ideas, and also about the future of Indian independence struggle.

Talking about Japanese aggression and occupation of the three provinces of north-east China, Gandhi, in a letter to one of his friends written in 1932 had remarked, "our sympathies inevitably lie with the Chinese people in between the Japanese and the Chinese. Gandhi had further sent a congratulatory letter to Rabindranath Tagore on the occasion of the opening ceremony of Cheena Bhavan (中国学院), Visva-Bharati held on April 14, 1937 in which he stated that "he wished to see Cheena Bhavan as the symbol of unity between India-China." Further, in a letter to Professor Tan Yunshan, the Founder-Director of Cheena Bhavan, Gandhi mentioned, "Yes, we in reality, need to promote the cultural contact between our two people of India and China. Your endeavours in this direction are indeed admirable." In the same month, Gandhi, in a letter to a Chinese student Wei Fengjinag, studying in Cheena Bhavan, said, "How a big country China is! I love China, I love the Chinese people." When the news of the outbreak of the anti-Japanese resistance war reached India, Gandhi said, "The whole country of China is now engaged in fighting against the Japanese aggressors. Victory essentially belongs to the Chinese people as the truth lies on your side!" Gandhi condemned many times the activities of the fascist Japanese aggressors in China on various occasions.

When the nationalist party leader Generalissimo Jiang Jieshi visited India in 1942, he met Gandhi in Kolkata on February 10, and the former briefed the latter on the non-violent strategy of the Indian independence movement. Jiang Jieshi expressed full support for the freedom struggle of the Indian



*A sketch of Mahatma Gandhi done by Xu Beihong in 1940*

people. After the establishment of the People's Republic of China, many Chinese scholars worked on Gandhi and published many articles, especially a translated biography of Gandhi in the 1980s. Many even published some of their research works, while some like Professor Wang Zao of Ji Lin University have become famous while working on Gandhi.

As Krishna Kripalini comments, "What Gandhi achieved may be wrecked or may go awry or may dissolve into no more than a memory. But Gandhi will live, for the man was greater than his achievements. In him was the universal man in an eternal quest of truth and moral perfection. As he himself put it, "I am more concerned in preventing the brutalisation of human nature than in the prevention of the suffering of my own people... if we are all sons of the same God and partake of the same divine essence, we must partake of the sin of every person, whether he belongs to us or to another race."

(Artatrana Nayak & Xue Keqiao)

## **RAJA MAHENDRA PRATAP**

Raja Mahendra Pratap (December 1, 1886 – April 29, 1979) was a revolutionary Indian nationalist and political activist. He was the founder and president of the first Provisional Government of India formed outside India in Kabul in 1915. Exiled by the British for his nationalist activities, he was forced to spend many decades abroad. He travelled to and lived in many countries, including China, Japan, Afghanistan, Germany and the United States of America. He was an indefatigable campaigner for the cause of India's freedom from British rule, who sought and received support from a wide variety of people across the globe.

Pratap first entered China in 1925 when the tide of anti-imperialist sentiment in China was in the ascendant. Over the course of several visits to China in the 1920s and 1930s, he met and interacted with a wide variety of Chinese political figures, including Soong Ching-ling (Mme Sun Yat-sen), Sun Fo, Feng Yuxiang and others, many of whom he considered to be his friends. A fiery orator, he seems to have been in demand as a speaker in China and appears to have received a sympathetic hearing from his audiences. On two occasions, at least, he attempted to take a mission to Tibet from hinterland of China, as part of his campaign to get support from Tibet for his plan to march on India with an armed force to liberate the country from colonial rule. However, Pratap did not succeed in getting to Lhasa.

He was not only a nationalist, but also a pan-Asianist and a believer in the idea of a World Federation. While in Beijing he established the headquarters of his proposed World Federation and brought out a journal for that purpose. However, his continued espousal of pan-Asianism, even after Japan launched

its invasion of Manchuria and then the rest of China, lost him a good part of his support in China. He had to leave China, and remained in Japan for the duration of World War II, until he was finally allowed to return home to India on the eve of its independence in 1946. He continued to be politically active in independent India, and was elected to the lower house of the Indian Parliament. A prolific writer, his books, including *'My Life Story and Reflections of an Exile'*, contain many vivid descriptions of his interesting experiences in Republican China.

(Madhavi Thampi)

## **M N ROY**

M N Roy (March 21, 1887 – January 26, 1954) was a radical Indian political activist who was for a while in the 1920s a prominent figure in the Comintern. He became well known for his active intervention in the debate on Lenin's *Draft Theses on the National and Colonial Question* at the Second Congress of the Communist International held in Moscow in 1920. In his capacity as a representative of the Comintern, he was sent to China in 1927 to deal with problems that had appeared in the united front between the Guomindang and the Chinese Communist Party (CCP) in the course of the Northern Expedition jointly



M N Roy

launched by the two parties for national unification. He was in China from February to July 1927, during which the rift between the two parties came out in the open following Chiang Kai-shek's coup against the Communists in April.

According to M N Roy himself, he had been closely connected with the political situation in China since 1922. He claimed to have contributed towards the evolution of the policy of a united front between the GMD and CCP, but said that this policy later "degenerated into opportunist deviations". In November-December 1926, the Seventh Extraordinary Plenum of the Executive Committee of the Comintern met in Moscow to discuss the conditions in China, and adopted its theses on the Chinese situation which Roy apparently

helped in drafting. This document stressed the need to develop the agrarian revolution and not just rely on an alliance with bourgeois forces represented by the Guomindang. Roy reached Canton in February, and in the ensuing weeks he tried to convince those with whom he interacted about the need to adopt the line proposed in the Theses of the Comintern. He travelled to Wuhan, where he attended the Fifth Congress of the CCP, held between April 27 and May 9. This Congress, held in the immediate aftermath of



M N Roy's Memoirs

Chiang Kai-shek's offensive against the Communists, formally adopted the Comintern's theses, but was not able to steer the party away from catastrophe. As the anti-communist offensive in China unfolded, Roy and other Comintern representatives were recalled in July 1927, and Roy in particular came in for criticism for his role in the debacle. He was expelled from the Comintern in December 1929, and later on, abandoned his Marxist views to become an advocate of Radical Humanism. The best-known of his works concerning the situation in China and his views about it is *'Revolution and Counter-Revolution in China'*.

(Madhavi Thampi)

## BENOY KUMAR SARKAR

Benoy Kumar Sarkar (1887–1949) was an eminent Indian social scientist, educationist and nationalist. He was probably the first modern Indian academician to write scholarly works on China. This puts him among the pioneers of modern Indian scholarship on China. Born in the district of Malda in Bengal in 1887, he had a brilliant academic career commencing with attaining the topmost position in the entrance examination for Calcutta University at the young age of 13. He stood first in merit in BA 1905 examination of the Presidency College in Calcutta (now Kolkata) where he graduated with dual honours degree in English and history. He completed his Master's degree in 1906.

Apart from his solid academic credentials, Sarkar was a prominent public figure and well regarded in contemporary Bengali intellectual circle. He made his professional debut as a writer for *Amrita Bazar Patrika*,

Calcutta in 1906. Committed to nationalist, socialist and social service agenda, he participated actively in both the swadeshi (self-rule) and the national education movement. His outlook was modern and fundamentally Indian, which he endeavoured to connect with contemporary Asia and the world.

During 1914-1925, Sarkar travelled around the world, mostly visiting and lecturing at universities and research institutes in China, Japan, Korea, United States of America, Egypt, England, Scotland, Ireland, Germany, Austria and Italy. He spent a significant period of time in China, Germany and Italy and was able to acquire linguistics competence in several European languages such as French, German and Italian, in addition to already having mastered English, Bengali and Hindi. He was accompanied in his journey by Shivaprasad Gupta of Varanasi, another ardent nationalist, educationist, writer and publisher.

In 1925, Sarkar started his academic career as a lecturer at the Department of Economics of University of Calcutta. He was a prolific writer publishing a large volume of work in both Bengali and English on variety of topics providing powerful alternative ideas and vision. Among one of his more famous books was *Chinese Religion through Hindu Eyes: A Study in the Tendencies of Asiatic Mentality*. This was published in 1916 with an introduction by Wu Tingfang - the Chinese foreign minister and an acting premier during the early days of the Republic of China as well as the writer of *America, Through the Spectacles of an Oriental Diplomat (1914)*. Dedicated to the memory of Kumarajiva, Xuanzang and Kobo Daishi, Sarkar's book highlighted the essential cultural unity between India, China and Japan. It endorsed and developed pan-Asianism arising out of the Japanese concept of sangoku (three countries). In many sense, it also opened the field for Indian discourses on Sino-Indian studies. This was followed by a book in Bengali, *China Sabhyatar 'A', Aa, Ka, Kha, (The A, B, C, of Chinese Civilisation)* in 1923. Under the series entitled *Vartmana Jagat (Contemporary World)* he presented in Bengali detailed accounts of each country that he visited. This included a 450 pages book, *Varttaman Yuge Chin Samrajya, (The Chinese Empire in Modern Times)* which was published in 1928.

Sarkar also founded several institutes in Calcutta which included the Bengali Institute of Sociology, Bengali Asia Academy, Bengali Dante Society and Bengali Institute of American Culture. He was also nominated to several prestigious academic societies and institutes around the world. In 1947, he became a professor and head of the Department of Economics and Commerce, University of Calcutta. He died on a trip to the United States in Washington, DC, in November 1949.

(Kamal Sheel)

## JAWAHARLAL NEHRU

Jawaharlal Nehru (1889-1964) was the first Prime Minister of independent India. One of the leading freedom fighters in India's long struggle for independence, he was a visionary leader contributing immensely to the building of a sovereign, secular, socialist and democratic Indian republic, and its modernisation. As a maverick statesman, he earned world-wide fame for promoting the theory of Panchshila and developing a third front of non-aligned nations. His belief and faith in children building a modern nation earned him the nickname 'chacha' (uncle) Nehru.

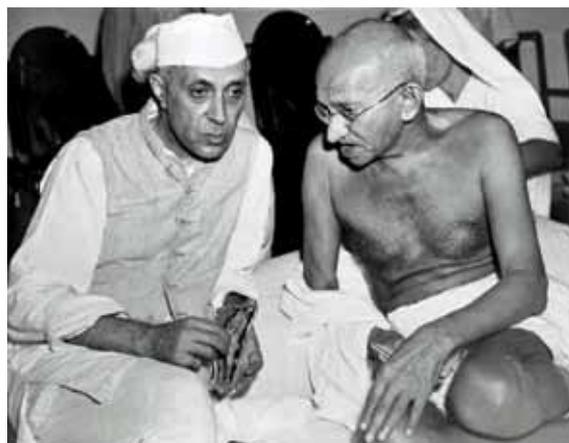
Born on November 14, 1889 in the present city of Allahabad in Uttar Pradesh, Jawaharlal belonged to a wealthy migrant Kashmiri Brahmin family. His father, Motilal Nehru was an eminent lawyer and nationalist of his time, participating actively in the newly emerging Indian National Congress. His mother was Swaroop Rani Kaul. After having his early education at home, he went to England in 1905 at the age of 16 to complete his formal education. He joined the prestigious Harrow School, then went



Jawaharlal Nehru

to Trinity College of the University of Cambridge to study science, and finally graduated with a law degree from the Inner Temple. Returning to India in 1912, he started practising law, married Kamala in 1916, and became a father with the birth of Indira in 1917. Influenced by the contemporary political currents developing in India against the foreign British rule, he however gradually plunged himself fully in politics.

In 1919, Jawaharlal officially joined the Indian National Congress and came into close contact with Mahatma Gandhi. A close bond soon developed between him and Gandhi, which remained strong throughout their lifetimes in spite of their divergent views on the question of modernity in India. As the closest lieutenant of Gandhi, Jawaharlal fully endorsed the path of non-violence and satyagraha [passive resistance] for the freedom of India. During the long freedom struggle, he was jailed several times due to his extended sentences between 1932 - 1935 and 1942-1945. Under the organisational leadership of the Indian National Congress, he along



Jawaharlal Nehru with Mahatma Gandhi

with Gandhi and other leaders spearheaded the mass political movement that led to the British acceptance of the Indian demand for freedom.

In 1946, when the interim government was formed in India, Nehru was Gandhi's automatic choice for the post of prime minister. Having garnered the trust of the masses, he adroitly dealt with the issue of transfer of power and other political matters. Finally on August 15, 1947, he became the first prime minister of independent India. Voted to power in subsequent general elections, he held this position until his death on May 27, 1964. He also simultaneously held the position of the Minister of Foreign Affairs. In both positions, his tenure is known for his steadfast commitment to ideals of a secular democratic society, promotion of high level of industrialisation as part of the mixed economy model, and creation of an effective third front of the non-aligned nations based on the theory of Panchshila at the international level.

Nehru was a creative writer too. His internment in jails was spent in writing. He produced some of his best known books there, such as *Letters from a Father to his Daughter* (1929), *Glimpses of World History*



Jawaharlal Nehru during his visit to China at the Xiangshan Temple of Azure Clouds paying his respects to Sun Yat-sen in Beijing on October 27, 1954,



Jawaharlal Nehru visits a Social Welfare Kindergarten in Shanghai on October 28, 1954

(1934), *Toward Freedom* (1936) and *The Discovery of India* (1946). These books not only established him as an excellent writer, but displayed his deeper understanding of the world and India's role in it. Both locally and globally, these generated self confidence in India's tryst with destiny and disseminated positive images of resurgent India.

Nehru admired China, which is evident from his detailed and eloquent description and praise for the country in his books on *Glimpses of World History* as well as in the *Discovery of India*. He wrote, "During the thousand years and more of intercourse between India and China, each country learnt something from the other, not only in the regions of thought and philosophy, but also in the arts and sciences of life. Probably China was more influenced by India than India by China, which is a pity, for India could well have received, with profit to herself, some of the sound common sense of the Chinese, and with aid checked her own extravagant fancies." He frequently referred to China as "the other great country of Asia", and as "India's old-time friend." Returning to India after his visit to China in 1939, he confessed that he had become a greater admirer of China. He was greatly impressed by the spontaneous nature of the massive mass welcome during his 1954 visit to the People's Republic of China. Yet, Nehru also had to witness the 1962 war between these two traditionally friendly countries, and that greatly jolted him. One set of critics blame him for his soft policy, while another for his obdurate stand on China. His long-held friendly view on China, however, still forms the basis for strengthening the relationship between India and China.

(Kamal Sheel)

## SUBHASH CHANDRA BOSE

Subhash Chandra Bose (January 23, 1897 – August 18, 1945) was an Indian nationalist and political

leader in the first half of the 20th century. A prominent member of the Indian National Congress (INC) for most of his political life, he is best known as the fiery leader of the short-lived Indian Independence League (IIL) and its military wing, the Indian National Army (INA), both of which were formed abroad during the last years of World War II to fight for Indian independence from British rule. One of his most controversial acts was to ally himself with Japan in this endeavour. The role of Bose and his INA formed an important aspect of the complicated relations between India, China, Japan and Britain during the World War II.

As his many speeches and writings show, Bose greatly respected the Chinese people and also sympathised with their predicament for much of his active political life. He was a great admirer of Sun Yat-sen, whom he considered a consistent anti-imperialist and supporter of the Indian struggle for independence. When Japan invaded first Manchuria and then the Chinese mainland, Bose openly expressed sympathy for the Chinese in the following words: "Our whole heart goes to China in her hour of trial. China must still live – for her own sake and for humanity. Out of this ashes of conflict she will once again rise phoenix-like as she has so often done in the past." As President of INC in 1938, he played a key role in organising the dispatch of the Indian Medical Mission to help war-torn China. He also tried to visit Chongqing in 1939 but was not given a passport by the British. Placed



Netaji Subhash Chandra Bose

under house arrest by the British, Bose escaped in 1940 and fled India, eventually reaching Singapore in 1943. The collapse of British power in East and Southeast Asia at the hands of the Japanese by 1942 had convinced him, along with several other exiled Indian nationalists, that British power in India was doomed, and that the moment had come to strike a blow for Indian independence. The weapon was to be an INA, formed with Japanese help from among Indian prisoners of war in Southeast Asia. Bose was chosen to lead the INA and its political organisation, IIL. Although Bose did not consciously subordinate himself or his mission to Japanese objectives, he changed his opinion of the Japanese whom he had

earlier denigrated as “the British of the East”. He now began to see them as the main force capable of defeating British power in Asia.

Bose’s movement found strong support among Indians resident in the cities of eastern China, a large proportion of whom were policemen or ex-soldiers. He visited China twice. In November 1943, he visited Nanjing, and in December 1944 he visited Shanghai. On both occasions, he met members of the Indian community and interacted with officials of the Wang Jingwei regime in occupied China. In his numerous speeches he took pains to emphasise his affection for the Chinese people and also to explain his stand on Japan. However his views, as expected, did not go down well with the majority of Chinese. In the aftermath of the War, Indians in China who took part in the movement led by Bose were denounced as collaborators, jailed and deported. Bose himself died in a plane crash shortly before the end of the War.

*(Madhavi Thampi)*

## **DR M RAMACHANDRA CHOLKAR**

Dr M Ramachandra Cholkar was selected as the deputy leader of the five member medical mission sent to China to aid the Chinese people during the Sino-Japanese war in 1938, at the initiative of Pandit Jawaharlal Nehru and the Indian National



*Dr M Ramachandra Cholkar*

Congress. He belonged to Nagpur and was given the Chinese name Zhuo Kehua. On his arrival to China in September, 1938, Dr Cholkar was first inducted into the No. 15 Curative Unit of the China Red Cross in Changsha; later, when he reached Wuhan along with the other four members of the medical mission, Dr Cholkar was sent to the No. 64 Rear Hospital along with Dr Basu. On reaching Yan’an, which was the mission’s destination and the seat of the Eighth Route Army, Dr Cholkar was assigned to the Medical School there. But at the end of May, 1939, due to health reasons he returned to India via Xi’an, and continued to teach at Nagpur Medical College till his death in 1960.

*(Sabaree Mitra)*

## **DR MADAN MOHANLAL ATAL**

Dr Madan Mohanlal Atal was head of the five member medical mission sent to China by the Indian National Congress in September, 1938. He was a veteran doctor from Allahabad and previously had similar experience serving in Spanish Civil War. Dr Atal was the leader of the Indian medical mission to China; he was given the Chinese name Ai Dehua. He was an



*Dr. Madan Mohan Atal*

extremely mature and responsible doctor, dedicated to the welfare of the Chinese people in the time of war. After reaching China, he made personal efforts to communicate with the government personnel so that they could reach the exact location of war and action and start their medical aid without any delay.

In the beginning, Dr Atal along with Dr Kotnis and Dr Basu were assigned to the Model Hospital of the Eighth Route Army, located in Guaimao, 17.5 km away from Yan’an. By November 1939, he along with Dr Kotnis and Dr Basu set forth for the front in the southeastern part of Shanxi. But life at the front was very hard and the doctors were faced with extreme climatic conditions. Dr Atal’s physical conditions worsened; he was suffering from measles and eczema and was in tremendous pain. All these unfavorable conditions finally compelled him to leave for India in February, 1940.

After his return, Dr Atal strived to implement their ideals and experience in China in independent India as well. He joined the World Peace Movement and was also one of the founders of the All India Peace Council. He wanted to write a book based on his rich experiences in China; he believed that this would contribute to the development of India-China relations. But due to his sudden death this work remained unfinished.

Dr Atal died of liver disease in Beijing in 1957, while on a friendly visit to China. Before he breathed his last, it was his desire that after his death, half of his ashes should be scattered around the ferry near Tongguan situated along the bank of the Huanghe river; Tongguan was the place he had passed on his journey to Yan’an, and to him it was a symbol of the Chinese nation. He wanted the other half of his ashes to be scattered on the soil of his motherland.

His tomb, along with those of his fellow doctors, Dr Kotnis and Dr Basu, still stands in Shijiazhuang Martyrs Cemetery in China.

(Sabaree Mitra)

## DR DWARKANATH SHANTARAM KOTNIS

Dr Dwarkanath Shantaram Kotnis was born on October 10, 1910, in Sholapur, a small town in the Bombay Presidency. Kotnis grew up in Sholapur; after schooling in Northcote High School. He completed his training in Medicine with an MBBS degree from the Grant Medical College in 1936. After Japan's invasion of China in 1937, the anti-Japanese war began in China. During this time, on the request of the Chinese Commander-in Chief of the Eighth Route Army-Zhu De, the Indian National Congress adopted a resolution to immediately send a medical team to China to help the Chinese people in need. Though Kotnis earnestly desired to be a part of the medical team to China and submitted his application, he did not have much chance of getting selected as he had very less experience as a medical surgeon. He was highly inspired by the life of the Belgian medical missionary-Father Damien who had sacrificed his life caring and looking after lepers in Molokai island, Hawaii. But he did not lose hope, and with the intervention of Dr Jivraj Mehta, Chairman of the China-Aid Committee in



Dr Dwarkanath Shantaram Kotnis

Bombay (Mumbai), his application got accepted. Kotnis was selected as one of the five doctors to be sent to China along with Dr Madan Mohanlal Atal from Allahabad, Dr M. Ramchandra Cholkar from Nagpur, and Dr Deben Mukherji and Dr Bejoy Kumar Basu from Calcutta (Kolkata).

On September 1, 1938, the mission set forth for China. On his journey to China in the steamer Rajputana, Kotnis met a few fellow passengers who were also very enthusiastic about their mission. Two of the fellow passengers were Chinese, an economist named Ji Chaoding and a young engineering student named Wang. Kotnis made friends with them and



Norman Bethune cum Indian medical team Memorial, located in Shijiazhuang, Hebei North China Military Martyrs Cemetery

while sailing to China, he spent his days learning the Chinese language from them. He also compiled a handbook of vocabulary in three languages-Hindi, English and Chinese for their reference while in China. All these earned him the nickname of "scholar" while on-board.

After the mission arrived in Guangzhou on September 17, 1938, they first went to Changsha, then to Wuhan, then to Chongqing and finally to Yan'an. In the meanwhile, Kotnis received the news of his father's death. He was devastated with the news but he decided to stay back and not leave the mission half way. Due to some unfortunate circumstances, Dr Cholkar, Dr Mukherji and later Dr Atal had to be sent back to India. After they left, Dr Kotnis and Dr Basu stayed with the Eighth Route Army; they moved to southeast of Shanxi province and then to southern Hebei. Later when Dr Basu was sent to Yan'an and Dr Kotnis was the only one to be left back in the border area.

The area was then known as the Shanxi-Chahaer-Hebei Base Area. It lay just behind the enemy lines and was in the process of being liberated from the Japanese by the Chinese people, the guerilla forces and the Eighth Route Army under the leadership of the Chinese Communist Party. Here, Kotnis was appointed as the president of the Bethune International Peace Hospital and the principal of the Bethune Medical School. But the hospital had no permanent building and shifted from place to place depending on the situation of the war. Kotnis cured several Chinese soldiers wounded in the war. Other than treating the Chinese soldiers, he also made a significant contribution on medical technology. He improved the surgical appliances and their usage. He also educated people on the principles of traditional medicine and trained them on the use of local herbs. This was a significant contribution to the medical science in China at that point of time as medical equipments there were grossly inadequate and medical science under-developed.

Kotnis worked extremely hard every day to cure maximum people and save them from the agony of pain and distress. He worked 18-20 hours a day, and also helped the hospital with the administrative

works and was in charge of the surgery wards of the hospital as well. On a daily basis, he performed the task of check-up, an average of two surgeries and also trained the students in medical science. In the entire year, he had performed over 450 operations including 45 amputations, 20 hernias, 35 lumbar vertebra operations, etc.

Since Kotnis was teaching at the Bethune Medical School, mastering of the Chinese language became extremely important for him to deliver lectures to the medical science students. Kotnis worked rigorously



*Dwarkanath statue, located in Shijiazhuang, Hebei North China Military Martyrs Cemetery*

with utmost efforts to master the Chinese language in entirety. After six months of Chinese language training, he acquired a fairly good command of the language. He was able to give lectures in Chinese and also make simple conversations without any difficulty. Kotnis also compiled his own books titled - 'General Introduction to Surgery' and 'Surgery in Detail' to help the students study medicine.

By 1941, Kotnis was deeply involved with the Chinese people in their struggle to fight the Japanese. He was determined to stay in China till the end of the anti-Japanese war. By that time he also fell in love with a young Chinese woman, named Guo Qinglan, who was a teacher in nursing. On November 25, 1941, Kotnis married her. After this, he was also referred to as "China's son-in-law". He was even eager to become a member of the Communist Party of China, but was not sure whether the Party would accept an Indian national as its member. But after thoroughly examining his entire experience and work in China, the Party felt that he met the requirements for a Party member. In July, 1942, Kotnis became a member of the Communist Party of China.

A son was born to Kotnis on August 23, 1942; named Yin Hua which meant India and China. By that time Kotnis's health had already deteriorated due to overwork and exhaustion and also because of epilepsy. He passed away on December 9, 1942, in

Tangxian County of Hebei Province; his son was just 109 days old then. Kotnis was buried in Tangxian County, China. Later, Kotnis's tomb was moved from Tangxian County to the Shijiazhuang Martyrs Cemetery of the North China Military Region. Here, he was cremated along with other martyrs who died for the cause of China's liberation.

The Communist Party of China spoke highly of Kotnis referring to him as the great son of the Indian people. On December 30, 1942, the people from various walks of life held a memorial ceremony in honour of Kotnis in Yan'an. Mao Zedong himself sent a message eulogising the contribution and sacrifice of Kotnis, which read: "The army has lost a helping hand, the nation has lost a friend. Let us always bear in mind his internationalist spirit." Zhu De also attended the memorial ceremony where he delivered a memorial speech and read the funeral oration. He also published an article entitled - 'In memory of Dr Kotnis'.

In India, the All-India Dr Kotnis Memorial Committee was established in Bombay. Dr Bejoy Kumar Basu served as the President of the Committee. In China, Dr Kotnis was referred to as the "Second Bethune" after the Canadian doctor, Dr Norman Bethune, who also served in China caring for the poor and the sick. Dr Kotnis was conferred the title of "Black Mother" by the



*Some comments written by Mao Zedong on Dr Kotnis*

local Chinese people. It was a symbolic expression that describes his affectionate, tender and selfless qualities like mother and black depicting his dark skin colour. In China, Kotnis stands as a symbol of India-China friendship. There are several statues built in his honour, the most prominent one being in Shijiazhuang in Hebei province. There are hospitals in his name and stamps have been issued in his honour. Since 1950, Chinese leaders have followed a tradition of paying a visit to Kotnis's family in Bombay whenever they visit India. Recently, in 2009, in an internet poll organised by the China Radio International, Kotnis was voted as



*Tomb of Dr Kotnis, located in Shijiazhuang, Hebei North China Military Martyrs Cemetery*

one of the “Top Ten Foreigners” in China.  
(*Sabaree Mitra*)

## DR BEJOY KUMAR BASU

Dr Bejoy Kumar Basu was a member of the Indian Medical Mission sent to China to aid the Chinese people in the War of Resistance against Japan in 1938. One of the young members of the medical mission team, he belonged to Calcutta (Kolkata); he was given the Chinese name Ba Suhua in Chinese. He was last among the five doctors to leave the Chinese soil after fulfilling the mission of providing medical



*Dr Benoy Kumar Basu*

treatment and aid to the Chinese soldiers during the War of Resistance against Japan. After the mission reached China in September, 1938, he, along with Dr Cholkar, was sent to the No. 64 Rear Hospital in Wuhan. Dr Basu worked there for a while and then went to the southeastern part of Shanxi province to work with the Eighth Route Army. Later, he was yet again shifted to Yan’an, which was the general headquarters of the Communist Party of China, to take charge of the medical facilities there.

After the death of his fellow doctor and dear friend Dr Kotnis in 1942, Dr Basu shouldered the entire responsibility of the Medical Mission alone. He was a man of high dedication and devotion towards his duty; his dedication and professional skill gained him enormous popularity among the Chinese people. He treated more than a hundred patients every day and was in charge of over 30 in-door patients. Due to his ability of curing patients, the local people gave him the nick-name of the “Magic Doctor”. During his stay in China, he maintained a detailed diary of his everyday events and his encounter with the Chinese patients and ordinary Chinese people. After

serving the Chinese people for five long years, he started on his return journey to India in April, 1943. He was the only doctor who had the opportunity to serve through and witness the entire duration of the Indian Medical Mission’s stay in China.

On his return to India, in October, 1943, Dr Basu established the All India Dr Kotnis Memorial Committee. The main motive of this organisation was to commemorate Dr Kotnis and to promote the good spirit of the Indian Medical Mission to China; he wished to reinforce the harmony between India and China. By 1978, he had established more than 30 acupuncture clinics with the goal to provide cheap medical treatment to the poor people of India. Moreover, he also played a very significant role in developing India-China relations; he always bore in mind the importance of developing the relationship between the people of the two countries. To that end, he paid several visits to China, which, in turn, made a significant contribution to the friendship between India and China.

Dr Basu passed away in Calcutta in October, 1986. Since he considered China his second home, as desired by him, half of his ashes was buried in Shijiazhuang Martyrs Cemetery in China. Later, Atal Behari Vajpayee, when he visited China as the Minister of External Affairs of India, lauded Dr Basu as a national hero and a bridge of India-China friendship.

(*Sabaree Mitra*)

## DR DEBEN MUKHERJI

Dr Deben Mukherji was a young member of the five-member doctors’ team that was sent to China on a medical mission in 1938 to aid the Chinese people during the war of resistance against Japan. He belonged to West Bengal and he was given the Chinese name Mu Kehua. After reaching China, Dr Mukherji first worked at the No. 15 Curative Unit of the China Red Cross in Changsha and then in an Army hospital in Wuhan. Later in Yan’an, he worked in the Health Department, but owing to deteriorating health conditions, he had to return to India for the treatment of kidney stones in the beginning of August,



*Photograph of the members of the Indian medical team in Mumbai. From left: Dr Deben Mukherji, Dr M. R. Cholkar, Dr Madan M. Atal, Dr Bejoy K. Basu and Dr Dwarkanath S. Kotnis, 1938*

1939. Dr Mukherji went on to become the Chairman of the West Bengal State Unit of the All India Dr Kotnis Memorial Committee and held the position until his death in 1981.

(Sabaree Mitra)

## K P S MENON

K P S Menon (October 18, 1898 – November 22, 1982) was a diplomat and writer, who was independent India's first ambassador to China. He joined the Indian Civil Service (ICS) in 1922, and served in a number of postings within the former British India and in Sri Lanka, before he was sent to China in 1943. At that time the Government of India, then still under the British, created its first two diplomatic posts abroad, one in Chongqing and the other in Washington, due to



K P S Menon (on the left)

the imperatives of War.

In the course of the five years he spent in China, Menon interacted with a wide variety of political leaders, intellectuals, cultural personalities and ordinary people across China. He had to observe and report back on the exceedingly complicated situation then prevailing in China. He presented his credentials to Chiang Kai-shek, who was then the undisputed wartime leader of China, but by the time he left, the Guomindang government was locked in a civil war with the Chinese Communist Party and was on the verge of defeat. He also had to arrange for the repatriation of hundreds of Indians resident in China back to India at the end of the War. These experiences are vividly described in a series of informal letters he wrote at that time which have been compiled into a book entitled *Twilight in China*. Like the rest of the diplomatic corps in China then, Menon was first based in Chongqing and then shifted to Nanjing after the end of World War II.

One of Menon's outstanding achievements while posted in China was a perilous overland journey he undertook in 1944 from Srinagar in Kashmir into Xinjiang. He travelled on foot and horseback over the high Karakoram mountain range, and then motored along the southern and northern rims of the Taklamakan Desert visiting the various oasis towns along the route. The entire journey took him approximately three months. The diary that he kept

during this journey was afterwards edited by him and published with the title *Delhi-Chungking*, with a foreword by the then interim Prime Minister of India, Jawaharlal Nehru.

Menon was summoned back to India in 1948 to become independent India's first Foreign Secretary. He was replaced in China by K.M. Panikkar. Afterwards, Menon served as India's ambassador to the Soviet Union from 1952 to 1961.

(Madhavi Thampi)

## K M PANIKKAR

K M Panikkar (1895-1963) was India's first ambassador to the People's Republic of China. A public servant and diplomat, as well as a scholar and writer, he arrived in China in 1947 and served as the ambassador until 1952. His term in China was particularly significant because he witnessed the end of the Nationalist Government of Chiang Kai-shek and the early years of the new government led by the Communist Party of China (CPC). He was the first Indian of official standing to meet and engage with the main leaders of the CPC. As such, the impressions and views of the new China that he conveyed back to his government in India would have played an important role in the formulation of early Indian policy towards the People's Republic of China.

Panikkar had no major experience as a diplomat when he was chosen by the Indian Prime Minister Jawaharlal Nehru to go to China to replace K P S Menon as ambassador. Although he maintained the cordial relations of the Indian government with Chiang Kai-shek and his government, it was rapidly clear to him that the days of the Nationalist Government were nearing an end. Unlike some other diplomatic missions at that time, he took the decision not to accede to Chiang Kai-shek's request to shift the Indian mission



The Chinese translated version of K M Panikkar's *Yindu he yinduyang (India and the Indian Ocean)*

from Nanjing when the PLA was approaching the city in April 1949. In his memoirs entitled *'In Two Chinas'* he vividly describes the scene he personally witnessed as the PLA entered the city of Nanjing.

After India recognised the People's Republic of China in 1950, Panikkar, who had been recalled to India for

a few months, was reassigned as the ambassador to China. He arrived in Beijing on May 14, 1950. Within three days, he was received by and had a long interview with Premier Zhou Enlai, the first of many such meetings he had with Zhou Enlai and other leaders of the PRC. He presented his credentials to Mao Zedong within a week of his arrival, on 20 May. He recalled in his memoirs that Mao opened his conversation with him after the ceremony by saying that “in China there was an old belief that if a man had lived a good life he would be reborn in India.” Mao also showed a special courtesy to India by attending the reception hosted by Panikkar on the first anniversary of the proclamation of the Republic of India on January 26, 1951 at the Peking Hotel. Panikkar recorded his impressions of all the main personalities he met in China in some detail.

As a historian, Panikkar was acutely aware of the momentous nature of the events which he witnessed and participated in. He was, in general, convinced that the new leadership of the People’s Republic of China wanted friendship with India. He was himself sympathetic to the aims of the new China. As he wrote: “I had a deep feeling of sympathy for the Chinese people, a desire to see them united, strong and powerful, able to stand up against the nations which had oppressed them for a hundred years...” However, he remarked, as he later wrote, that “apart from Chou En-lai and some of his close associates,... no one in China knew anything about India,” even though he also said that they were anxious to know about India. During his time in China, the main challenges he faced as India’s envoy was in connection with the Korean War and the question of Tibet. Nevertheless, it was his view that at the time of his departure from China, “there was no outstanding issue between us and the Chinese.” He admitted that his optimistic view of the future of India-China relations was not shared by some of India’s political leaders and foreign office personnel, but claimed that Nehru himself was largely in agreement with his views.

*(Madhavi Thampi)*

## **BISHAMBHAR NATH PANDE**

Bishambhar Nath Pande (December 23, 1906 - June 1, 1998) was born in Chhindwara, Madhya Pradesh. He was a senior member of the Indian Congress Party, a historian and Chairman of the India China Friendship Association.

He joined the Indian Congress Party in 1920 as an editor. Since joining the Non-violent and Non-cooperation Movement in 1921, he had been arrested eight times and spent over 10 years in prison. He had been elected as the member of the Rajya Sabha twice. He was awarded the Padma Shri by the Indian Government in 1976 for his outstanding achievements in social service. He was honoured with the Indira

Gandhi Award for National Integration by Pamulaparti Venkata Narasimha Rao, the then Premier of India in 1996 for his contributions in promoting the harmonious co-existence of Hindus and Muslims.

He participated in founding the Assisting China Committee of Andhra Pradesh and acted as the Chairman during the Anti-Japanese War. He led the compiling of ‘China Special’ in 1942 and positively promoted the recovering and development of the relations between the two countries after the 1962 India-China border clash. He changed his duty of Vice



*Bishambhar Nath Pande with a Chinese friend, 1992*

Chairman of the India China Friendship Association to the Executive Chairman in 1977, and founded the India-China Society and became its first chairman in August 1982. In October the same year, he led a delegation of India-China Society consisting of 20 members to China and was received by the then Premier Zhao Ziyang. In March 1983, he received the delegation led by Vice-chairman Chu Tunan of NPC organised by CPAFFC. He wrote an article titled ‘The Long-standing and Well-established Indian and Chinese Friendship’ at the 40th anniversary of the foundation of CPAFFC to express his wish of the long-term development of the friendly course of the two countries.

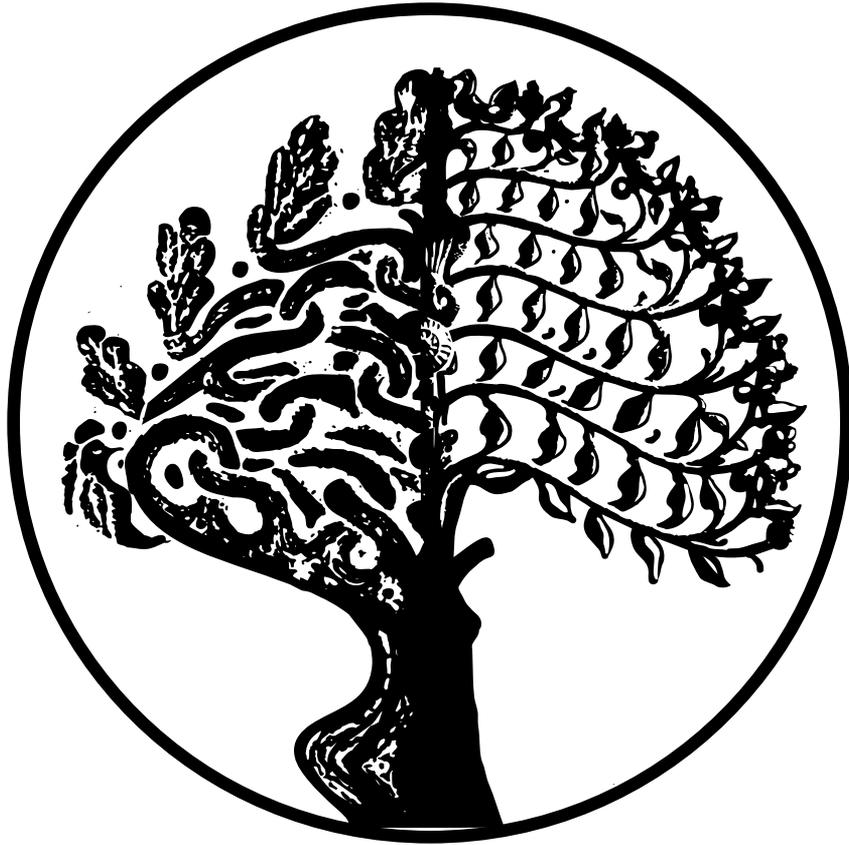
*(Jia Yan)*

## **BHAKTI BHUSHAN MANDAL**

Born in West Bengal, Bhakti Bhushan Mandal (1920-August 30, 2004) is a India-China friendly personage. He was the Chairman of the India China Friendship Association.

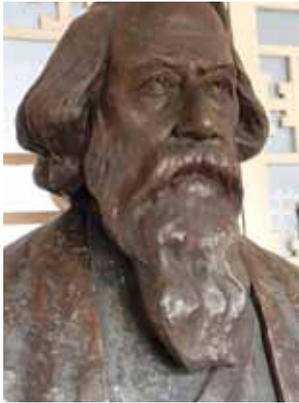
He was a Bachelor and Master of Arts. As a lawyer, he joined the West Bengal Democratic Lawyers’ Association and the Lawyers’ Association. He turned to the political circles as the Vice-Chairman of West Bengal of All India Forward Block. He was appointed as the Minister of the Ministry of Justice and Legislation Affairs of West Bengal during 1969-1970 CE, and the Minister of the Ministry of Cooperation of West Bengal in 1977 CE. He had been the Chairman of the India China Friendship Association since 1979, and led delegations to China for many times.

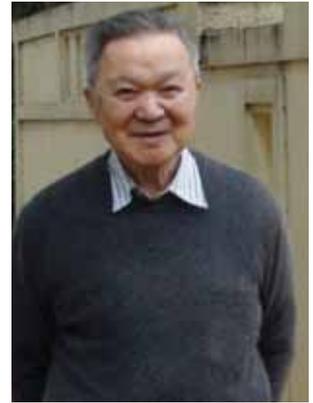
*(Li Baolong)*



## XII

# MODERN ACADEMIC EXCHANGES





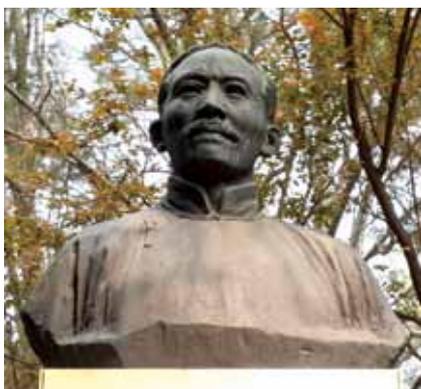
## MODERN ACADEMIC EXCHANGES



# MODERN ACADEMIC EXCHANGES

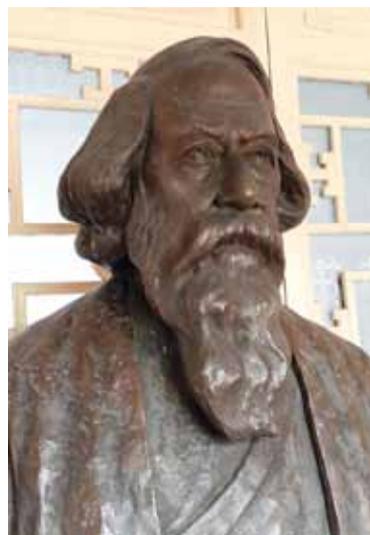
## OVERVIEW

In the early years of modern times, India-China academic exchange had continued with the cultural exchange tradition centered around Buddhism, and on the other hand, it had witnessed further development in the academic fields of language, literature, art, religion, philosophy, history, archaeology, etc. In the early 20th century CE, the Chinese intellectuals represented by Kang Youwei, Liang Qichao and others hoped to explore the



*A bronze statue of Cai Yuanpei*

contradictions and developments of the Oriental Civilisation in the modern environment by paying close attention to India. Peking University had become the center of Indology in China since 1917 when Liang Shuming was invited by Cai Yuanpei to teach the course of “Indian Philosophy”. Rabindranath Tagore, the famous Indian poet’s visit to China in 1924 had not only caught the attention of all the Chinese intellectuals but also pushed forward India-China modern academic exchanges to a new level. Thereafter, the upsurge of Chinese intellectuals visiting India on academic pilgrimage was carried on by successive visits of Tan Yunshan, Hsu Chih-mo, Xu Dishan and other Chinese scholars to India. Sino-Indian Cultural Society was established first in Nanjing in 1933, with Cai Yuanpei as the president, and the India chapter of Sino-Indian Cultural Society was established in Visva-Bharati University in 1934 with Tagore as the president. Since then, the Sino-India Cultural Society



*A bronze statue of Rabindranath Tagore*

had promoted the exchange of the scholars and international students between the two countries. At the initiative of the Sino-India Cultural Society, Cheena Bhavana of Visva-Bharati University was established in 1937 with Tan Yunshan as its Dean. Thereafter in a span of two decades a large number of Chinese scholars such as Xu Fancheng, Zhou Dafu and Ba Zhou had paid academic visits to India. The academic exchange was not interrupted even during the World War II. In 1940, Master Tai Xu paid a visit to India with his delegation and sent Fa Fang and some others to Visva-Bharati University to study. In



*West campus gate of Peking University*



*Cheena Bhavan, Visva-Bharati, India*

1942, the National Oriental Languages Vocational School was established in Chenggong, Yunnan Province, opening Hindi as a subject; Krishna Kinkar Simha, the Indian student of Visva-Bharati University was sent by Tan Yun-shan to China to teach Hindi. In 1943, Jin Kemu, who became an eminent indologist in China later, learned Sanskrit and Pali from Dharmananda Damodar Kosambi and some other Indian scholars in Sarnath. In 1947, Prabodh Chandra Bagchi, the Indian sinologist was sent by the Indian Government to Peking University to teach Indian philosophy and culture; he assisted Ji Xianlin and Jin Kemu to establish the subject of Indology in Peking University.

India proclaimed independence in 1947 and the People's Republic of China was established in 1949, symbolising a new stage of independent development of both the countries. In the 1950s, the scholars of two countries paid frequent exchange visits. Kosambi and some other Indian scholars had visited China several times. Moreover, during this period a batch of Chinese students such as Liu Anwu, Liu Guonan and others were sent to Delhi University and Banaras Hindu University to study. The academic exchange had almost stopped after border clash broke out in 1962 and started to develop again after the normalisation of India-China relation in the 1980s. At this time, Chinese Academy of Social Sciences signed a long-term exchange and cooperation agreement with the Indian Council of Social Science Research, with plans to hold regular academic conferences in both countries on a range of subjects. In May 1988, the two countries signed a cultural cooperation agreement to initiate the implementation of cultural exchange programme covering diverse academic fields such as art and archaeology.

Former Indian Prime Minister Rajiv Gandhi's historic visit in 1988 ushered in a new era in India-China academic exchange and at the turn of 21<sup>st</sup> century India-China academic cooperation flourished further. There were increasingly frequent academic conferences and visits of scholars between

the two countries that enriched and strengthened the research and study of each other bringing the process of continuous exploration to a new level. In June 2003, when the Prime Minister of India, Atal Bihari Vajpayee visited China, the two countries signed bilateral educational exchange programme agreement by reaching consensuses on the issues of exchange of scholars, mutual recognition of degrees, teachers training programme, exchange between institutions of higher learning and exchange of teachers of Hindi and Chinese. Indian Council for Cultural Relations had been sponsoring Chinese students to study in India and sending Indian experts to China to work on teaching and research activities for a long time and had initiated and implemented agreements of cooperation with Chinese Academy of Social Sciences, Peking University, Shenzhen University, Fudan University, Jinan University, Yunnan University, Guangdong University of Foreign Studies and many other institutions of higher learning in China. Many Indian central universities such as Jawaharlal Nehru University, University of Delhi, Jamia Millia Islamia and Visva-Bharati have signed Memorandum of Understanding with scores of Chinese universities such as Peking University, Jinan University, Fudan University, Yunnan University and Shenzhen University. Their objective is to exchange faculty members and students, conduct joint research activities, participate in seminars and academic meetings, exchange academic materials and other information, organise special-short term academic programmes, exchange administrative managers and coordinators and conduct joint cultural programmes.

In the recent years academic exchange has not been limited to the institutions of higher learning. On the initiative of the Central Board of Secondary Education (CBSE), India, to include Chinese in the CBSE curriculum, the Chinese government offered to train 300 Indian teachers through six months of training programme in the top Chinese universities. The Chinese government also sponsored to cover all the expenses of this training programme. According to the agreement signed with the CBSE, it was proposed to exchange academic staff, teachers and students. Several Chinese teachers were also sent to different states of India to assist and supervise in the Chinese language teaching and curriculum designing of Indian schools.

In May 2004, "Sino-India Economic, Trade and Cultural Exchange Forum" was held in Shanghai, where the academic institutions of the two countries held in-depth discussion on many themes of Indian and Chinese economy and culture and strengthened mutual understanding. With the aim to spread awareness and strengthen research in China studies in India, Institute of Chinese Studies, Delhi, has

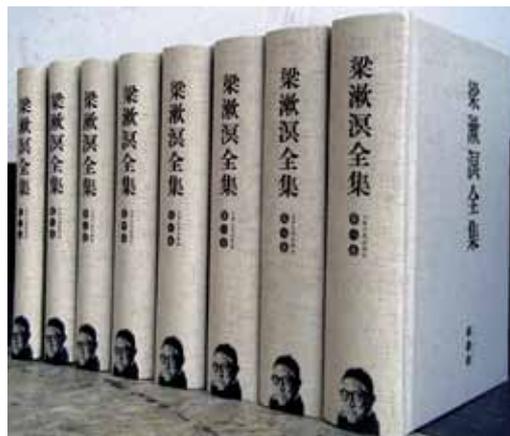
been organising All India Conference of China Studies every year since 2006. From 2008 onwards, the “China South Asia International Cultural Forum” has been held successively in Beijing, New Delhi, Chengdu and Shenzhen, facilitating the exchange and cooperation of the scholars of the two countries in the fields of culture, economy and trade, education and media. In 2012, the Center for South Asian Studies, Peking University founded and held the “Peking University South Asia Lecture Forum”, which has invited several Indian scholars to deliver academic lectures. In May 2013, during the visit of Chinese Prime Minister Li Keqiang to India, an agreement of cooperation was signed with the Indian Prime Minister Manmohan Singh; the objectives of the agreement included decision to enlarge educational exchange and cooperation, the decision to complete the *Encyclopaedia of India-China Cultural Contacts* in 2014 and a plan to launch the project of translation of each other’s classics.

## INDIA STUDIES IN CHINA

The contacts between China and India that were recorded could be traced to the 2nd century BCE. In the exchange history over 2,000 years, the understanding of Chinese people about India was deepened and the Indian research was continuously enriched. Before the 10th century, the Indian studies in China were Buddhism-centered. After the 10th century, the business and trade contacts between two countries became more prosperous while the cultural exchanges relatively decreased. At the end of 19th century, both the countries faced the invasion of western colonialism. Some Chinese intellectuals represented by Kang Youwei, Liang Qichao, Sun Yat-sen, Zhang Binglin began the studies of Indian politics, economy and society with original intention of learning from the experience and saving the country. Thus Indian studies in China germinated. At the beginning of 20th century, Chinese people's interest in Indian studies gradually expanded to the area of culture, history, politics, economy etc., and



Fifth All India Conference of China Studies, on the rostrum. Experts (from left): Sabaree Mitra, Alka Acharya, M Mohanti, Madhavi Thampi, S Duttgupta, Tan Chung and Arttatrana Nayak



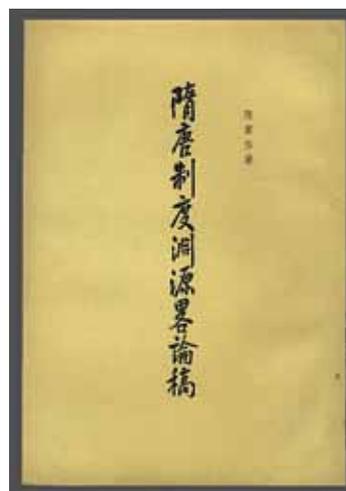
The Collected Works of Liang Shuming

the depth and width of the research was increased, forming a relatively complete discipline system. Development of Indian studies in China was divided into two periods: before the year of 1950 and after the year of 1950.

### Before 1950

In 1917, Liang Shuming, only 24-year-old, was appointed by Cai Yuanpei to teach Indian philosophy at Peking University. This was the earliest course related with India in modern China universities, marking the beginning of modern Indian studies in China. In 1920s and 1930s, for the people who opened the courses of Indian studies in China institutions of higher education there were also Russian scholar Alexander von Stael-Holstein, Buddhism and Indian philosophy scholar Tang Yongtong from Peking University, Chen Yinke who taught Buddhist scriptures translation literature at Tsinghua University as well as China and western traffic history scholar Xiang Da, etc.

As Buddhist studies in China was gradually modernised, some Buddhist scholar emerged, such



Cover page of Chen Yinke's 'Sui Tang Zhidu Yuanyuan Luelun Gao'



*The literary work of Tang Yongtong*

as Liang Qichao, Ouyang Jingwu, Master Taixu, Lü Cheng, etc., and plenty of Buddhism education institutes were founded like Buddhist Institute of China, Wuchang Buddhist Institute and Minnan Buddhist Institute, etc. In these Buddhist Institutes not only Buddhist knowledge was taught but also the courses of language, mathematics, history, geography, philosophy, art and sport, etc., marking the education modernisation of Chinese monks.

In 1924, Rabindranath Tagore visited China and it spread a wave of translating Indian literature, which was represented by Xu Dishan and Zheng Zhenduo. Tagore's visit promoted the establishment of Sino-Indian Cultural Society in 1930s and China Institute. Under the active operation by Tan Yunshan and strong support by Cai Yuanpei, Tai Chitao, Tagore, etc., Sino-Indian Cultural Society was founded in 1934 in India, while the Visva-Bharati and Tagore was appointed as the chairman. Sino-Indian Cultural Society was founded in Nanjing in 1935 and Cai Yuanpei as the chairman. Under the promotion of Sino-Indian Cultural Society, China Institute in Visva-Bharati was founded in the year 1937, becoming the major institution for India to undertake Chinese students, training numerous scholars of Indian studies such as Wu Baihui, Fafang, Bazhou, Yang Yunyuan, etc. In 1940s, the Chinese scholars going to India for lecture and research through other channels included Jin Kemu, Wu Xiaoling, Xu Fancheng, Chen Hansheng, Chang Renxia, Chen Hongjin, etc who all became the important academic scholars in China and India later. In the same period, Ji Xianlin studied abroad. From the year 1935 to 1941, he mainly studied Sanskrit, Pali and Tocharian at Georg-August-University of Goettingen (Georg-August-Universität Göttingen) in Germany, and engaged in teaching and research work from the year 1943 to 1945.

In 1942, China established the National Specialised College of Oriental Languages (referred as the NSCOL) in Yunnan Chenggong and Hindi Section was set. This was the first time that an Indian language was introduced in any Chinese University.

In the year 1946, Department of Oriental Languages (referred as Oriental Languages) was established at Peking University, teaching Indian languages and literature, Ji Xianlin acted as head of the department. In the year 1948, Jin Kemu, who taught the History of Indian philosophy at Wuhan University, was employed in the Department of Oriental languages at Peking University. In the year of 1949, the NSCOL was incorporated into the Department of Oriental languages of Peking University. Since then, Peking University became the important base for China modern Indian studies.

### After 1950

The establishment of People's Republic of China in 1949 provided a favourable environment for academic research of various fields. In the year 1950, the establishment of China and India diplomatic relation promoted the two countries into "honeymoon period". The objective demand and subjective interests of Chinese people for Indian research were significantly increased. China modern Indian studies had made unprecedented development. Peking University had added the



*A group photo with an Indian youth during Bingxin's visit to India in 1953*

Major of Urdu and Sanskrit Pali successively in the year 1954 and 1960 on the basis of Hindi and recruited students for the first time, teaching language and Indian history, literature and so on. In 1955, the Department of Philosophy and Social Sciences of CAS was established with the subsidiary institution engaging in Indian history and culture research. In the year 1959, Beijing Broadcasting Institute (present-day Communication University of China) was established, gradually opening a series of Indian languages majors like Tamil, Urdu, Bengali, Hindi, Assamese, etc., in 1960s. Besides, due to the need of diplomacy and cultural exchanges, in 1950s, the Chinese government selected and sent a group of students to India, Soviet Union and other countries to learn Indian languages, including

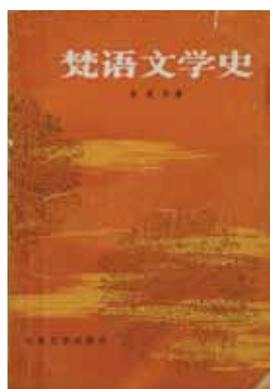
Hindi scholars Liu Anwu and Liu Guonan and so on who studied successively in Delhi University and Banaras Hindu University.

During this period, the students who studied and researched abroad in 1930s and 1940s were continuously coming back and began to play a strong role in the field of research, such as Indian languages, literature, philosophy, religion, history, art, politics and economy, etc. Ji Xianlin successively translated Sanskrit literature classics, such as the *Sakuntala* (1956), *Panchatantra* (1959), *Vikramorvasiya* (1962) and the Indian epic *Rāmāyaṇa* from the year 1973 to 1984, as well as some monographs and papers researching the original Buddhist language, Sanskrit classical literature and cultural exchanges between India and China. Jin Kemu translated the lyrics *Meghaduta* (1956) and conducted a detailed study to Sanskrit grammar classic *Panini. History of Sanskrit Literature* published in 1964 was the foundational masterpiece in this field of China. Besides, many scholars like Lü Cheng, Tang Yongtong, Zheng Zhenduo, Xiang Da, Zhu Jieqin, Wu Xiaoling, Chang Renxia, He Changqun also published a number of important writings during this period.

The South Asia Institute (referred as SA Institute) was established in 1978. It was jointly operated by Peking University and CASS with Ji Xianlin as the president, mainly engaging in the research work on religion, philosophy, politics, economy,

history, culture, language and literature of South Asia, among which India was the focus of the study. In the year 1979, China South Asia Institute was established and three periodicals were created, "South Asia Studies", "South Asia collection of Translations" and "Information of South Asia and Southeast Asia". The Graduate School of CASS established the Department of South Asia in the year 1978, to recruit graduate students for SA Institute together with Department of Oriental Languages of Peking University. Meanwhile, the former India Teaching and Research Office of Sichuan University was extended to South Asia Institute, founding "Quarterly of South Asia Studies" later. Liaoning University and Central China Normal University successively established the laboratory of India history. Yunnan Academy of Social Sciences also set up a laboratory for South Asia and Southeast Asia. In 1982, South Asia Institute set up the Association of Indian literature and seminar was held every two years. In the Middle of 1980s, SA Institute was divided into two parts. CASS independently established the Institute of South Asia and Southeast Asia, while the original staff of SA Institute in Peking University was incorporated into the Afro-Asian Institute and Department of Oriental Languages. In the year 1991, the SA Institute of CASS was renamed as the Institute of Asia -Pacific with Huang Xinchuan as the president.

During this period, Indian research teams in China significantly expanded and the research resources were effectively integrated. A large number of professionals emerged and there also were plenty of research results coming out. In aspect of language and literature, mainly there were *History of Indian Hindi Literature* (1987) and *Premchand Critical Biography* (1999) by Liu Anwu, *Ramcaritmanas* (1988) translated by Jin Dinghan, *History of Indian classical literature* (1991) edited by Ji Xianlin, *Indian classical poetry Study* (1993) by Huang Baosheng, *Hindi Grammar* (1993) by Yin Hongyuan, etc. Regarding the aspect of religion and philosophy, mainly there were *Brief Introduction of Indian Buddhist Origins* (1979) by Lü Cheng, *Mukhya Upanishad* (1984) translated by Xu Fancheng, *Manusmṛti* (1986) translated by Jiang Zhongxin, *History of Indian Philosophy* (1989) by Huang Xinchuan, *Comments on Nanhai Guinei Dhamma* (1995) by Wang Bangwei, *Buddha and the original Buddhist thoughts* (1997) by Guo Liangyun. In historical and cultural aspect, mainly there were Jin Kemu's *Indian Culture Essays* (1983), *Comments of Buddhist Records of the Western World* (1985) edited by Ji Xianlin, *From Buddha to Asoka* (1991) by Cui Lianzhong, *Modern History of India* (1995) by Lin Chengjie, etc. In political and economic aspect, there were mainly the *Comparative Study of*



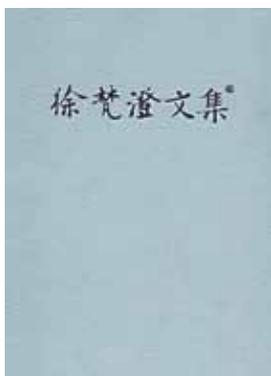
Jin Kemu's, 'Fanyu Wenxue Shi' (History of Sanskrit Literature)



Lu Cheng's, 'Yin Ming Ru Zheng Lilun Jiangjie'



Huang Baosheng's, 'Ao Yi shu'



Collected Works of Xu Fancheng

*China and India Economic Development* (1991) edited by Sun Peijun, *Himalaya Complex: Studies of Sino-India Relationship* (1998) by Wang Hongwei, *Politics, International Relations and Security in South Asia* (1998) edited by Sun Shihai, *National Conditions and Comprehensive Strength of India* (2001) edited by Sun Peijun and Hua Biyun. Dictionary aspect there was mainly *Dictionary of South Asia* by Huang Xinchuan as chief editor and Ge Weijun as deputy editor, etc.

In the 21st century, the Indian studies in China developed sustainably and rapidly. In language teaching, Peking University opened Bengali course in the year 2004. Beijing Foreign Studies University set up the major of Hindi and Urdu successively in the year 2006 and 2007. Xi'an International Studies University opened the Hindi major in 2006. Yunnan University of Nationalities, Guangdong University of Foreign Studies and Shanghai International Studies University opened Hindi major in the year 2011. In aspect of research institutions, Center for Indian Studies was established at Peking University in 2003, Department of South Asian Studies set in 2009 and Center for South Asian Studies founded in 2012, gathering a research team with multilingual and interdisciplinary capability. In January 2013, "The Peking University South and South-East Asian Studies" was created. Moreover, some South Asia Institutes founded earlier such as the Asia-Pacific Institute of CASS, Institute of Foreign Literature as well as the South Asia Institute of Sichuan University continued to play an important role, while newly-built Indian research institutions like Indian Research Center of Shenzhen University, Sanskrit Research Center of CASS, etc. had been established successively. Regional research institutions continued to inject fresh vitality, such as Institute of International Studies, China Institute

of Contemporary International Relations, South Asia Institute of Yunnan Academy of Social Sciences, Research Centre of Indian Ocean region in Yunnan University of Finance and Economics, South Asia Studies Center of Shanghai Institute for International Studies. A relatively complete system of teaching and research had been set for Indian studies in China, forming the discipline development situation which traditional Indian studies advanced side by side with modern Indian research.

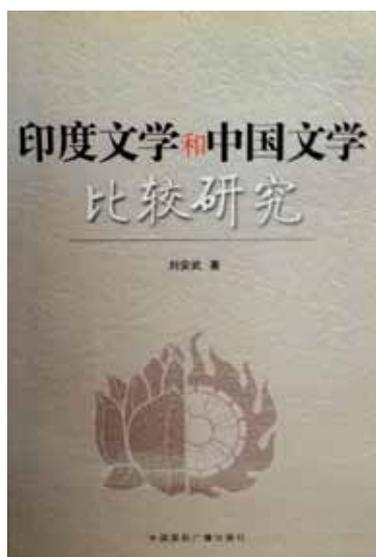
In the new century, a number of important research results were created in Indian studies field of China, such as *The Complete Works of Tagore* (2000) edited by Liu Anwu, Ni Peigeng and Bai Kaiyuan, *Introduction to Buddhism* (2002) by Yao Weiqun, *Indian civilisation* (2004) by Liu Jian, Zhu Mingzhong and Ge Weijun, *Indian Art* (2004) by Wang Yong, Indian epic *Mahabharata* (2005) hosted and translated by Huang Baosheng, *Indian Cultural History* (2007) by Shang Huipeng, *History of China-India Cultural Exchange* (2008) by Xue Keqiao, *Hinduism* (2013) by Zhu Mingzhong, etc. At the same time, new generation of scholars emerged one after another, not only publishing numerous writings in traditional field of research but also paying more attention to carry out diversified and multi-level comprehensive research from interdisciplinary and cross-cultural angle. Some breakthroughs had been made.

With the promotion of India international status and the development of India-China relationship, Chinese government has been increasingly aware of the importance of Indian research. In the year 2010, Wen Jiabao and Manmohan Singh jointly promoted the codification of *Encyclopedia of India-China Cultural Contacts*. In 2013, Li Keqiang and Manmohan Singh jointly launched the "India-China Translation Project of Classic and Contemporary Works," which all indicated the determination of China in deepening the cultural exchanges between China and India as well as India studies.

(Jiang Jingkui & Jia Yan)

## CHINA STUDIES IN INDIA

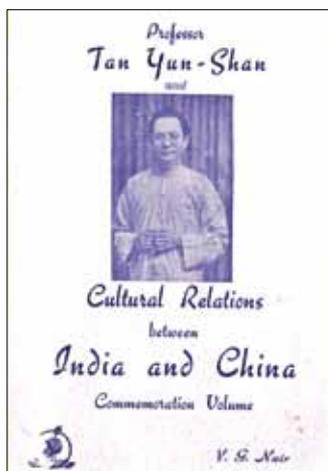
China Studies is a distinct multi-disciplinary field of scholarly inquiry and education that provides a broad humanistic understanding of China's past and present. China Studies is located in the broader field of Area Studies, and is also interdisciplinary in character, incorporating elements of the social sciences and humanities. The field encourages scholars from diverse disciplines to exchange ideas on scholarship as it relates to the Chinese experience and to experiences of China in the world. In India, although the concept of area studies is relatively recent, China Studies has been an area of interest even before India's independence. India's interest



Cover page of 'A comparative study of Indian literature and Chinese literature'

in China Studies is actually rooted in India-China cultural interactions in the ancient times. However, in the later part of the colonial period, the colonial powers imposed a perspective that suited their own interest; as a result, to a large extent the academic scholarship on China became dependent on Western sources. It was then that the great poet and thinker Rabindranath Tagore underscored the shared civilisational heritage of India and China.

The growth of China Studies in India received its initial impetus from the desire to explore India's cultural ties with its neighbours and such ties were seen to be non-colonialist. This provided an opportunity for forging new relations outside the colonial framework, critiquing western colonialism



*Professor Tan Yunshan and Cultural Relations between India and China: Commemoration Volume, front cover*

and offering an Indian alternative for an emerging post-colonial order. Academic concerns were framed within a larger context of knowledge of China that went back to the early historical ties established by the monks who spread Buddhism, as well as by trade.

The second layer was formed through the popular support for China's war against Japanese aggression and for the emerging Chinese communist movement. The ideological influence of China on the left movement in India carried through the post-1962 period and exercised a considerable influence in turning people to the study of China in the sixties and seventies. The third layer emerged out of the concern of the government to develop expertise on China after 1962. These layers overlap and have helped to create the context within which China Studies was established and is developing in the universities. The Ford Foundation, because of US interest in learning about China, helped to provide crucial funding through library grants and scholarships to send scholars to study in American universities. Direct contact either with China or

Taiwan was not possible on any meaningful basis in the academic sphere at that time.

This multi-layered history of the growth and development of China Studies in India explains its present shape, and the existing lacunae. The early history of contact with China through Buddhism and trade has been studied, but the links through India's northern borders or through the maritime routes through Southeast Asia is an area that still needs to be further explored. The colonial linkages through trading houses, soldiers, missionaries, etc., have also been partially explored, but there exist wide gaps that can provide an entry point for exploiting interest to promote China Studies within the university system.

The academic programmes in China Studies, as it is understood today, did not develop in a holistic fashion; some aspects of China Studies were integrated into academic programmes before other aspects. The first programme on Chinese language was introduced in Calcutta University in 1918; however, due to lack of students and resources, the programme shut down in the early 20th century. After Rabindranath Tagore's historic visit to China, due to his vision, wisdom and effort, Cheena Bhavana, Department of Chinese Language and Culture, was established in the university he founded, Visva-Bharati, in 1937. Subsequently, in the 1940s, a Chinese language teaching programme was started in the University of Calcutta and Banaras Hindu University, with the University of Delhi following suit in the 1950s. Jawaharlal Nehru University started a five-year integrated Masters Programme in Chinese language in 1970s.

The academic programmes, especially research programmes on Area Studies, started only after Independence in 1947, as a result of the new Indian leadership's desire to develop and nurture expertise on China. It was with this objective that



*Campus of the University of Delhi, Delhi, India*



Campus of Jawaharlal Nehru University, India

the Indian School of International Studies, later renamed Indian Council of World Affairs, was established in 1948. This research programme was eventually integrated with Jawaharlal Nehru University as the School of International Studies in the 1960s. In the University of Delhi, a research programme on Buddhist Studies was started in the Department of Buddhist Studies in 1958, and in the Centre for Chinese Studies in 1964. The Centre for Chinese Studies was later renamed the Department of Chinese & Japanese Studies in which an Area Studies model was adopted by combining disciplinary expertise with specialisation on China. In the last decade it has been renamed again as Department of East Asian Studies.

The 1962 border conflict with China was a watershed that laid the foundations for greater research on China and building up expertise in the government, mainly focusing on foreign policy and security issues. As travel between India and China was severely restricted in this period there was little academic or other exchange between the two countries. Academic exchanges resumed in 1978, but started to flourish only at the end of the 1980s. The focus of the academic exchanges was on Language, Culture, and some Social Science disciplines, especially History and Political Thought.

The visit of Indian Prime Minister Rajiv Gandhi to China in 1988 is considered a turning point in India-China relations; it enhanced and deepened state-to-state and people-to-people interaction in many aspects of the bilateral relations. There was a rapid growth of interest in China from the 1990s, particularly because of the expanding economic relations, and this manifested itself in a greater exchange of visits and academic interaction, and an increase in the number of students going to China. Many research institutes started to have a section devoted to China or are in the process of establishing one.

In 1991, the Institute of Chinese Studies (ICS) was established, formalising an informal discussion group of China scholars that had been functioning since the 1950s and that had been bringing out a journal called '*China Report*', the only journal

in India exclusively on China. The ICS brought together faculty and research scholars from both University of Delhi and Jawaharlal Nehru University as well as former diplomats and people from other fields and professions with a specialised interest in China. They had wide research interests, namely International Relations and Strategic Studies, Political & Economic Development of China, History and Historiography, Society and Culture and were committed to the study of China from an inter-disciplinary perspective. The ICS holds regular seminars and conferences, undertakes projects, and is involved in academic exchange as well as track exchanges with organisations in China, Russia and Japan. ICS has also been holding many outreach activities such as an annual All India Conference of China Studies, in order to spread interest and strengthen research in China Studies in the hinterland of India.

In the last decade and a half, China Studies in India has witnessed a steady development with more and more human and material resources being invested in it. While the majority of students graduating from language programmes have been finding jobs in Government Ministries & Departments, the tourism sector and in multinational companies, some are finding teaching jobs in universities and a few are continuing higher studies in Area Studies research programmes. Of the students graduating from International Relations and Social Sciences disciplines, some pursue higher studies in Area Studies research programmes, and others find jobs in research institutes and teaching institutions.

Along with old and established research institutes such as the Institute of Defense Studies & Analysis, Indian Council of World Affairs, Centre for Policy Research, Institute for Peace and Conflict Studies etc that have been devoting some resources to research on China, new centres of research in China Studies have also emerged since the turn of the century. On the one hand, more and more Central and State Universities are starting teaching programmes focussing on China, while on the other, the University Grants Commission has been establishing Special Centres for China Studies in reputed universities and institutions across the country. At the same time, many private Chinese language teaching centres have emerged in major cities of India; these centres, though not undertaking serious research on China, have managed to attract those keen on learning Chinese because of their professional necessity. Moreover, with the Central Board of Secondary Education introducing Chinese language as a subject at the middle school level, it is hoped that interest in China could be nurtured to an extent that students will carry their interest into high school and universities and will feed into

the increasing number of students taking up China Studies as a specialisation.

(Sabaree Mitra)

## ORGANISATIONS, INSTITUTIONS

### PEIPING LECTURE ASSOCIATION

Peiping Lecture Association, was a Chinese organisation for Sino-foreign culture exchanges, which was established in Beijing on September 5, 1920.

The idea of the Peiping Lecture Association was initiated by Cai Yuanpei, Zhang Yuanji and Wang Daxie, etc., and its purpose was to invite prominent scholars from across the world to give lectures in China, 'introducing the doctrine of modern noble essence to China so as to strengthen and carry forward its national ideology'. The association invited John Dewey, Bertrand Russell, Hans Driesch and Rabindranath Tagore and many other scholars to China, which enriched China's social thought at that time and promoted the cultural exchanges between China and India.

In 1924, the association invited Tagore to visit China and give lectures, which enabled him to meet Liang Qichao, Jiang Baili, Xu Zhimo, Zheng Zhenduo, Qi Baishi and many other Chinese people from the intellectual world, from the academic community and the literature and art circle. On May 8, 1924, the association held a grand meeting for celebrating the birthday of Tagore at Beijing Xiehe Great Hall. At the gathering, Liang Qichao gave Tagore a Chinese name Zhu Zhendan to represent the long standing India-China cultural relations. Xu Zhimo, Lin Huiyin, Zhang Xinhai, et al performed the poetic drama *Chitra* in English. According to the information provided by Lv Jieyu in *The Morning Glory in the Spring of May Fourth Movement—On the Contribution of Peiping Lecture Association to Sino-Foreign Cultural Exchanges*, Peiping Lecture Association was dissolved soon after the visit of Tagore due to the organisational slackness and the lack of funds.

(Wang Lingnan)

### SINO-INDIAN CULTURAL SOCIETY

Sino-Indian Cultural Society is an organisation for cultural exchanges jointly launched by India and China in 1930s. After Rabindranath Tagore paid a visit to China in 1924, Chinese and Indian scholars saw increasingly frequent communication, and the two countries witnessed rapid development of cultural exchanges. In 1931, Tan Yun-shan and Tagore put forward the vision of establishing the



Chiang Kai-shek's meeting with Jawaharlal Nehru on his visit to India in 1942

Sino-Indian Cultural Society that immediately attracted the attention of Chinese officials, cultural circles and academic community. In 1933, the preparatory meeting for the Sino-Indian Cultural Society was opened under the support of Cai Yuanpei, the then President of Academia Sinica and Dai Jitao, the then President of the Examination Yuan of the Republic of China (ROC). The meeting was initiated by 43 people, including Tan Yunshan, Zhou Gucheng, Master Tai Xu, Liang Shuming and Xu Beihong, and was sponsored by 24 others, including Yu Youren, Cai Yuanpei, Lin Sen and Dai Jitao. In June 1933, *The Sino-Indian Cultural Society: Plan, General Chapter, Origin* was published in volumes, putting forward the society's purpose of studying Sino-Indian academics, exchanging Sino-Indian culture and integrating Sino-Indian friendship, uniting Chinese and Indian people to create human peace and promote world commonwealth and planning to establish a cultural centre in China and India, respectively and branches and communication offices in other places of both countries. In May 1934, Sino-Indian Cultural Society was founded first in Visva-Bharati University, Santiniketan, where Tagore served as the President. In May, 1935, Sino-Indian Cultural Society was founded in Nanjing and Cai Yuanpei was elected as the Council President, while Dai Jitao became the President of the Board of Supervisors.

One of the contributions of Sino-Indian Cultural Society was that it facilitated the establishment of the Cheena Bhavan, Visva-Bharati University. In September 1934, Tan Yun-shan rolled out the plan on Sino-Indian cultural exchanges with the building of Cheena Bhavan at the core. The details of the plan include the establishment of foundation, scholarship and library in Cheena Bhavan that were highly endorsed by Tagore. Thanks to Tan Yunshan's active contact and positive efforts, Sino-Indian Cultural Society raised substantial funds for the establishment of the Cheena Bhavan and



A group photograph of Tan Yunshan, J. Nehru and R. Tagore

donated more than 1,00,000 books in succession. On April 14, 1937, Cheena Bhavan was finally founded and was highly valued by leaders of Indian National Congress, Mohandas Karamchand Gandhi and Jawaharlal Nehru. Besides, Sino-Indian Cultural Society also called on friends from the educational circles and the academic community to assist with the opening of lectures related to Sinology and Chinese Buddhism in Visva-Bharati University and the opening of lectures on Indian Buddhism and history of civilisation in Chinese universities and recommend more scholars and students to take up advanced studies in the other country. The Sino-Indian Cultural Society in both China and India also took part in receiving visiting scholars and social activists from the other side. On top of that, the Sino-Indian Cultural Society in China took an active part in the reception of Indian National Congress Medical Mission to China.

In 1942, the Sino-Indian Cultural Society in both countries were reshuffled respectively in Chongqing and Shantiniketan, including the modification of the constitution, expanding in size and the election of new leaders. Zhu Jiahua took the post of the Council President of Sino-Indian Cultural Society in China, while Dai Jitao served as the supervisor of the society. Rathindranath Tagore, son of Tagore, Secretary-General of Visva-Bharati University served as the President of Sino-Indian Cultural Society in India. By 1943, Sino-Indian Cultural Society had seven Honorary Presidents and they were Gandhi, Chiang Kai-shek, Aurobindo Ghose, Dai Jitao, Nehru, Soong May-ling and Sarojini Naidu. Its intellectuals members were well-known people including 18 then or former university presidents. After the founding of the Republic of India, the members of Sino-Indian Cultural Society also included many officials such as the former three presidents of the Republic of India: Rajendra Prasad, Sarvepalli Radhakrishnan, Zakir Husain and the first governor of the Republic of India, Chakravarti Rajagopalachari.

After 1949, Sino-Indian Cultural Society's activities in China came to a halt and the position of

Sino-Indian Cultural Society in India was gradually replaced by Cheena Bhavan. Sino-Indian Cultural Society as the first-ever civil organisation with promoting Sino-Indian cultural exchanges as the mission was much told in the history of Sino-Indian friendship, and contributed a lot to the development of modern Sino-Indian relations.

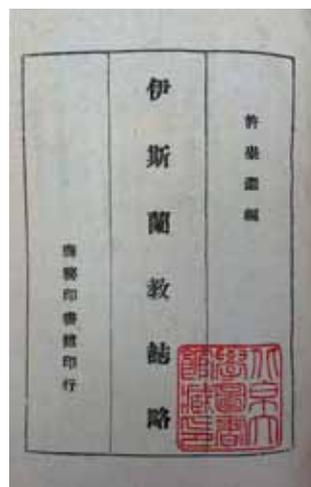
(Jiang Jingkui & Jia Yan)

## PERSONALITIES

### XU CHONGHAO

Xu Chonghao (June 3, 1882 - 1959 CE) Born in Fanyu (now Guangzhou), Guangdong, Xu is a Chinese military general and politician, who styled himself as Qingjiang and Gongwu.

He graduated from Jiangnan Army School, joined Tung Meng Hui in 1910 and took the post as the temporary guarding commander of Nanjing and the commander of the No. 1 mixed brigade in 1911, when he was a member of Hubei Science Tutoring Society during the Revolution of 1911. In 1913, he was appointed as the Chief of Staff of the Army of Anti-Yuan Shikai and escaped to Shanghai when the army was defeated. And then he finally arrived in Guangzhou to accompany Sun Yat-sen after overcoming many difficulties. He was appointed successively as the secretary and secretary-general of the examination authority of Nanjing and Chongqing national governments during 1928-1946. In May, 1938, he attended the China Buddhism Conference held in Chongqing as the director of Chongqing. He was appointed as the committee and consultant of Nanjing and Chongqing national governments during 1943-1946. He resigned from the political circle to work on literature in 1946. He was hired as the member of Shanghai Research Institute of Culture and History, the counselor of the municipal office



Xu Chonghao's, 'Yisilanjiao zhilue'  
(A Brief Outline of Islam)

of the counselors, member of the municipal CPPCC and member of the Revolutionary Committee of the Chinese Kuomintang since 1949. He has written *Reference for Tactics Applications* (1929), *Records of Islam* (1944) and *Summary of Chinese Political Systems* (1946) and compiled several books such as *Training Demonstration of Young People* (1929) and *Records of Xinjiang* (1945). He also involved the study of India and wrote the book of *Brief History of Sino-Indian Relation* (1942), describing the history of India-China relations from the Dynasty of Zhou and Qin to the period of the Anti-Japanese War, attached with several newspapers, magazines and articles covering India-China relation.

(Li Baolong)

## FENG CHENGJUN

Feng Chengjun (June 1887-February 4, 1946) was a Chinese, was an expert in translation, scholar in Chinese and foreign traffic history. He was styled Zi Heng and born in Xiakou County (now Hankou, Wuhan City), Hubei Province.

He received old-style education in China. In 1903, he went to study in a secondary school in Belgium. Between 1905 and 1906, he studied in Université de Liège, Belgium. Between 1906 and 1910, he went to France and studied the science of law in Université



Feng Cheng Jun's, 'Xiyu Diming'  
 (Place names of the Western Regions)

de Paris. In 1910, he obtained the Bachelor Degree in Law and then started his research works in Collège de France. After the outbreak of the Revolution of 1911, he returned to China and successively served as Hubei Governor's Secretary, First Secretary of the House of Representatives, Secretary of the Education Ministry and head of the third division of the Special Education Department. In 1920s, he successively served as a professor of the History Department of Peking University, professor of the History Department of Beijing Normal University,

and also engaged in translating European works on Orientalism. He stopped working after he had a stroke in 1929 and committed himself to translation till he died of illness in Peiping (present-day Beijing) on February 4, 1946.

His translation works include *Chinese Travelers* (by Chavannes, 1926), *Les seize Arhat's protecteurs de la loi* (by Sylvain Lévi, 1930), *Buddhist Studies* (by Jean Przyluski, 1930), *Le catalogue géographique des yaksa dans la Mahamayuri* (by Sylvain Lévi, 1931), *Investigations on two sea routes starting from Cochin and Canton* (by Paul Pelliot, 1933) and *Asvaghosa, le Sutralamkara et ses sources* (by Sylvain Lévi, 1934). On top of that, he also compiled and published *Collected Translations of Textual Researches on the History and Geography of Western Regions and South China Sea*, ninth volumes, many of which were translated and introduced from European works, mainly the research results of France in Orientalism. His monograph *China Nanyang Traffic History* (1937) gives a detailed account of the historical interaction process between China and countries in Southeast Asia and South Asia from the Han Dynasty to the Tang Dynasty. He also compiled *Place Names of the Western Regions* (1930.3+) and *Collection of Papers on the Historical Geography of the Western Regions* (1931). His studies were not limited to chronological historical data in Chinese. He integrated the experiences of the academic community of the west and adopted information source like Buddhist documents, which have laid a foundation for studying Chinese and foreign traffic history and broadened the vision of studies.

(Zhang Minyu)

## TAIXU

Taixu (January 8, 1890 - March 17, 1947) was a Chinese Buddhist monk and philosopher. He was named Gan Sen as an infant and commonly named Lv Peilin. He was born in Haining, Zhejiang Province, and his family origin was Chongde (present-day Tongxiang), Zhejiang Province.

In May 1904, Taixu was tonsured and he became a monk of Xiaojiuhua Temple in Pingwang, Wujiang City. He was given the religious name 'Wei Xin' and Master Zang Nian gave him the Chinese style name 'Taixu'. He was initiated into monkhood with Master Zang Nian in Ningbo Tiantong Temple in December 1904, during which he showed his extraordinary memory by remembering all kinds of vinaya fluently within a short time. In 1907, he went to Xifang Temple in Cixi City to read Tripitaka and was inspired somewhat after reading the *Mahaprajna Paramita Sutra*. He went to Nanjing in 1909 and studied in the Jetavana, founded by Yang Renshan Lay Buddhist. In 1911, he went to Guangzhou to promote Buddhist doctrines and



*Taixu*

was elected to be the Abbot of Baiyun Mountain Shuangxi Temple. In 1912, Tai Xu together with Yang Renshan Lay Buddhist founded the Association for the Advancement of Buddhism that was later integrated with the General Buddhist Association of China headed by Ji Chan. He was chosen to be the Chief Editor of The Buddhist Monthly, and he put forward the Buddhist Revolution with the slogan of "Doctrine Revolution, System Revolution, Property Revolution" that was opposed by 'the conservatives'. In 1914, he went to Xiling Zen Temple on Mount Putuo, Zhejiang Province for practising in a closed room of meditation. In 1917, he walked out of the room and went to Taiwan and Japan for giving lectures and researching on local Buddhism. In 1980, he returned to China and founded the Jue Society together with Chen Yuanbai and Zhang Taiyan et al. Jue Society Series, later named Sound of the Tides, was published and never suspended in 30 years. In 1922, he founded Wuchang Buddhist Institute. In 1924, he made preparations for the establishment of the World Buddhist Federation and appointed himself as the President. In 1925, he led a Buddhist delegation to attend the East Asian Buddhist Conference held in Tokyo, Japan and studied Japanese Buddhism once again. In February 1927, he founded the Buddha Dharma Sangha Garden - Jue Yuan and became the abbot of Nanputuo Temple, and the concurrent President of Minnan Buddhist College. In 1928, he founded the Chinese Buddhist Association. In the same year, he went abroad for researches and gave lectures on Buddhism respectively in Britain, Germany, France, the Netherlands, Belgium and the United States of America. He also prepared to set up the World Buddhist Center as suggested by French scholars. In 1931, he went to Sichuan and established the Han-Tibetan Buddhist Teaching College in Xuyun Temple, Beian, Chongqing City for the communication of Han and Tibetan cultures

and harmonising national sentiments. He was also involved in initiating the establishment of Sino-Indian Cultural Society in Nanjing in May 1935. In 1939, he organised a Chinese Buddhist visiting mission, and they set out from Yunnan to Myanmar, Ceylon (present-day Sri Lanka), India, Thailand and the South Sea Islands. In 1945, he became a member of the Standing Committee of the Buddhist Organization Committee of China. On New Year's Day of 1946, he was awarded with the Religious Leader Victory Order. On March 17, 1947, he died in Yufo Temple, Shanghai.

He made great contributions to patriotic apologetics, and spared no effort to cultivate Buddhist talents and consolidate the Buddhist system. The Buddhist education schools founded



*Complete works of the Master Taixu*

by him include Wuchang Buddhist Institute, Minnan Buddhist College, World Buddhist Center, Chongqing Han-Tibetan Buddhist Teaching College, Xi'an Pali Tripitika Institute and Beijing Buddhist Research Institute. He also founded a number of Buddhist journals, including the monthly magazine - Sound of the Tides and Awakening the Multitude Weekly News. His works include The Reorganization of the Sangha System (1929), Interpretation of New Monks, New Cittamatra, Fa Xiang Wei Shi Xue and True Reality Theory (1940).

In 1940, he arrived in Calcutta, India and was welcomed by Maha Bodhi Society and the Visva-Bharati University. During his visit, he met Mohandas Karamchand Gandhi, Rabindranath Tagore, Jawaharlal Nehru and Tan Yunshan, etc. He also visited Buddha-gaya, Varanasi, among other Buddhist holy lands. He used to send Fa Hang to Ceylon and India to spread Mahayana and study Pali and Sanskrit, as he sought further cultural cooperation between India and China. In order to establish life Buddhism and spur the universalisation

of Buddhism, he also dispatched monk students to China's Tibet, India, Ceylon and other places to study, and thus to engage in researches on Pali, Sanskrit and Tibetan. He knew *Vinaya*, *Sutras* and *Abhidhamma Tripitaka*, religious doctrines and theories of different schools. He also delved into studies in ancient philosophers and even science and philosophy. His disciple, Yin Shun sorted out his works and compiled them into Complete Works of Master Tai Xu, that was published by Religious Culture Press. The book has altogether seven million words, and is divided into four parts and 20 sections, and 60 volumes.

(Zhang Ran)

## HUANG CHANHUA

Huang Chanhua (1890-August 28, 1977) was a modern Chinese Buddhist scholar. His style name was Can Hua and his assumed name was Feng Xi. He was born in Shunde, Guangdong Province (now Foshan City, Guangdong Province).

He studied in Japan in his early years. After returning to China, he studied Vijñāna-vāda under Chinese lay Buddhist Ouyang Jian (Jingwu). He also learned Tibetan language, Sanskrit and cursorily read Indian philosophy, Tibetan Buddhism and Western Philosophy. In 1926, he met Master Taixu and later followed the master and helped him establish Chinese Buddhist Association, and he served as the director. During the Anti-Japanese War, he taught at Fudan University and Xiamen University, engaged in Buddhist studies and created a large number of books of Buddhist theory. In 1961, he was appointed as a librarian of Zhejiang Research Institute of Culture and History, and took part in the compilation of *China Buddhist Encyclopedia* and part of *Ocean of Words* related to Buddhism.

His major works include *History of Western Philosophy* (1923), *General Outline of Buddhist*



Huang Chanhua's, 'Fojiao mingzong dayi'

*Schools* (1934), *Introduction to Buddhism* (1935), *Outline of the History of Indian Philosophy* (1936), *History of Chinese Buddhism* (1940) and *An Outline of Consciousness-only. History of Chinese Buddhism* is the first book about the general history of Buddhism in China (Han) written by the Chinese. It includes the introduction of Chinese Buddhist thoughts at different stages and has been selected by many Buddhist colleges as teaching material. The *Outline of the History of Indian Philosophy* mainly introduces the philosophy of ancient Brahman, philosophy of different schools and Buddhist philosophy. It has detailed and accurate information and rich contents.

(Li Baolong)

## TAO XINGZHI

Tao Xingzhi (October 18, 1891 - July 25, 1946) was a Chinese educator. Originally, his name was Tao Wenrui and later he changed it as Tao Zhixing and eventually to Tao Xingzhi. He was a native of Shexian, Anhui. He visited India during the Anti-Japanese War and there he met Rabindranath Tagore and Mahatma Gandhi.

**Lifetime** Tao Xingzhi was a descendant of Tao Yuanming, the great poet of the Jin Dynasty. His father was a Christian, and his mother once was a maidservant at Chongyi School under the church. So, poor as his family was that he could study at this church school free of charge. During this time, he cultivated a spirit of sacrifice and service as advocated by Christianity and an aspiration to liberty, equality and fraternity and also acquired a solid knowledge of English. He became a Christian in 1913, and graduated from University of Nanking in 1914, with a proficiency in English. Since University of Nanking was the only 'Class A' university founded in China by American Christian Church, its graduates were entitled to direct admission into a graduate school in the United States of America. So, Tao Xingzhi went to the United States to study municipal administration. In 1915, he received a Master's degree in Politics from University of Illinois, and in the autumn of the same year, he went to University of Columbia to study educational administration, and obtained a certificate of Urban Education Director from Normal School in 1917. He returned to China in August 1917, and served as an Education Professor at Nanking Teachers' College and the Dean of Department of Education of Southeast University. In 1922, he worked with Huang Yanpei and others to establish China Mass Education Promotion Society. In 1927, he founded Xiaozhuang Normal College in Nanjing, which was opened to the public. He followed and developed ideas of the American educator John Dewey and proposed life education theory such as 'life is education', 'society is a school', and 'teach, learn and



Tao Xingzhi

act unite' and explored new alternatives for Chinese education in that time. From 1931, he turned to mass education movements. From 1936 to 1938, he visited 28 countries in Europe, Asia and Africa to investigate their education and culture, to publicise Anti-Japanese efforts and to call for the overseas Chinese and students to support Anti-Japanese War. He dedicated his life to the people and mass education. He died of cerebral hemorrhage in Shanghai at the age of 56. The 10-volume *Complete Works of Tao Xingzhi* was published in 1992.

**Acquaintance with Indian Friends and Gandhi**  
His contact with India began in Europe. In July 1936, Tao Xingzhi arrived in Britain by sea to attend the 7<sup>th</sup> assembly of the World New Education Federation, and delivered a report on *National Salvation Movement, Little Teacher Model and Mass Education Movement in China*. Mohan Lari, a representative from India, was interested in the Little Teacher Model as a solution of the shortfall of teaching staff and invited Tao Xingzhi to visit India and offer guidance to the mass education work. Tao Xingzhi agreed and fulfilled his promise two years later.

While in the United States of America, Tao Xingzhi paid several visits to his mentor Dewey in early December of 1937. He requested him to contact and persuade some of the world's leading figures, such as Romain Rolland, Albert Einstein and Bertrand Russell, to co-sign a declaration to denounce Japan, and call people across the world to boycott Japanese goods and impose an embargo upon Japan and to stop all cooperation with the nation so as to provide an utmost support to China. On December 6, he drafted and sent a telegraph and a declaration to Wardha in Central Province of India (roughly equivalent to present Madhya Pradesh), requesting Gandhi to give a reply within five days. Anxious though, Tao Xingzhi knew that this request was a bit too far. Gandhi was busy and unsettled, and this telegraph might not have been timely delivered.

Naturally, Gandhi gave his passionate support to Chinese, and wired back his consent on December 22. But, the declaration, titled 'Our Attitude toward Japan's Invasion of China' was published on December 13, just signed by Dewey, Rolland, Einstein and Russell. The day before, the Japanese army seized Nanjing and started a massacre. The meaning of this declaration is self-evident.

His efforts to obtain the support of Gandhi indicates that he then was fully aware of Gandhi's fame and influence in the world, and he was good at diplomacy and organisation. A man ignorant of English could not do this. This declaration alone is a great credit to the Anti-Japanese War.

**Visit to Tagore and Gandhi** Tao Xingzhi returned to China after staying in Europe and the United States for more than two years. He arrived in Cairo in late July of 1938 and visited Egyptian Museum of Ancient History and Pyramids. He arrived in Colombo, stayed at Victoria Hotel and travelled to India the next day. On the third morning, he came to Madras (present-day Chennai) and stayed at Clarence Hotel, with a spacious room and full board at Rupees 5 per day. He reached Calcutta (present-day Kolkata) two days later and planned to visit Tagore the following day. Mohan Lari had arranged everything for him. On July 27, while he was still in Egypt, as suggested by Mohan Lari, he separately wrote to Gandhi, Tagore and Bose to inform them of his schedule and added that with Gandhi's 'guidance and self-sacrifice always encourage Chinese', Tagore's 'glorious speeches in China are lasting treasure and memory for Chinese people', and he felt excited about the upcoming visit to India and meeting these two great men.

On August 11, 1938, Tao Xingzhi arrived at Bolpur by train and instantly went to Visva-Bharati University to pay a visit to Tagore. He had earlier met Tagore once when the poet was in Beijing in 1924. Over a cup of tea, they listened to Bengali music and talked for an hour. Though his ideas about education differed much from those of Tagore, they still had many common points. Both wanted to rejuvenate the nation through education, establish an unconventional school, put forth their own ideas about education, carry out educational experiments, deign to raise education funds, devote their life to the cause of education and education was their life. But for Tagore's old age and poor health, they should have had much more to talk about. Besides, Tao Xingzhi had a tight schedule. Tagore had a high opinion of Tao Xingzhi, saying that he was not only a creative educator, but was also a brave and excellent anti-fascism fighter.

The next day, Tao Xingzhi travelled by train for a distance of 700 km to Wardha in Central Province of India, and from there went to Shegaon

to visit Gandhi. In the afternoon of August 14, Gandhi received him in his three-room cottage. At that time, India was the third largest importer of Japanese products, and Tao Xingzhi put great hope on its resistance of Japanese goods. He believed, "If India can act like the United States, Japan will be hard to sustain its economy." During the meet, he asked Gandhi to organise a special committee to lead the boycott. Days ago, he had made the same request to Tagore. Gandhi asked about education in China, Tao Xingzhi thus talked about the mass education movement in China, and Gandhi was attracted, and asked Tao Xingzhi to write an article in English to introduce this movement. Tao Xingzhi agreed, and he also inquired about education in India. Gandhi impressed him deeply as thin, somber, dignified and frugal.

On August 15, Tao Xingzhi returned to Madras and visited Madras Museum the following day. He was back in Colombo on August 18. He boarded a French cruise on August 20 and wrote *An Outline of Overseas Journeys*. He arrived in Saigon on August 27. On September 26, he mailed 'The People's Education Movement' to Gandhi, which was divided into three parts and was successively published on October 29, November 5 and November 19 in *Harijan*, an influential English magazine, which played an important role in India's struggle for independence and enhancement of pariahs' position. Gandhi was the chief editor.

In his commentary, Gandhi said, "This pamphlet is very useful for us." This article, about 12,000 Chinese characters, systematically introduces the author's ideas about education, and is a valuable historical document witnessing India-China exchange on education thoughts. Gandhi is a great writer in English, and his publishing this article at least indicates that he appreciated Tao's ideas about mass education and approved of his writing in English. Nearly 37 years after the death of Tao Xingzhi and nearly half a century after its publication in India, this English article was recovered and translated into Chinese. Its Chinese translation was published in Beijing in *Education Study* (Issue 4, 1983).

(Liu Jian)

## HU SHI

Popularly known as the Father of Chinese Literary Revolution, Hu Shi was a leading philosopher, writer, educationist, and diplomat of modern China. He was a key leader of the New Culture Movement (1916-1919) contributing to the establishment of vernacular Chinese (*Baihua*) as an accepted writing style, and to the beginning of an impassioned intellectual debate on modernity and liberalism.

He was born on December 17, 1891 in Shanghai. His father was a minor official of the Qing dynasty who died when he was only four years old. He was raised by his mother at his ancestral home in Jixi in Anhui province. A devout Buddhist, she exposed him to prevalent ideas of popular Buddhism as well as arranged for his formal training in Confucian Four Books and Five Classics to become a scholar-bureaucrat at the village school. At the age of 13, Hu Shi was sent to Shanghai to study in modern schools. After completing his high school, he could not study further due to financial constraints. He spent two years, from 1908 to 1910, working as Chinese and English tutor to support his family. In 1910, he successfully cleared the examination for the Boxer Indemnity Fund Scholarship to study in the USA. Starting his undergraduate studies in agriculture at Cornell University in 1910, he later shifted to Columbia to pursue higher studies in



Hu Shi

literature and philosophy. He completed his PhD there under the supervision of Professor John Dewey in 1917. His doctoral dissertation was on the topic - 'The Development of the Logical Method in Ancient China'.

Under the influence of pragmatism and Dewey's ideas, Hu Shi had become a strong proponent of radical ideological change and modernity. He found traditional ways of thinking and the classical Chinese-based writing as strong impediments to China's march towards modernisation. This brought him at the forefront of contemporary intellectual debates raging in probably the most influential journal of the time, *New Youth*, founded by another radical Chinese thinker, Chen Duxiu. His article 'Tentative Proposals for the Improvement of Chinese Literature', which was published in this journal in January 1917, became a rallying point for the New Culture Movement.

Hu returned to China in 1917 and was appointed as professor at Peking University. Already famous for his radical views, he passionately pursued his

modernist agenda and played a leadership role in the May Fourth Movement of 1919. For his promotion and establishment of vernacular Chinese as the written script, he was widely recognised as the Father of Literary Revolution. A liberal democrat, he emphasised on the reorganisation of Chinese society and polity on the twin plank of what he called - "Mr Science" and "Mr Democracy." His strong faith in individualism in the form of freedom of will, and the regenerative spirit of Chinese culture on one hand and abhorrence for the abstract discussion of 'isms' on the other, separated him from the Communists. His critical article on 'The Indianisation of Chinese culture' was written in the same spirit and in the search of anti-modernist strains that inhibited modernisation of China.

In 1938, after the outbreak of Sino-Japanese War, Hu Shi left Beijing to accept the position of Ambassador of China to the USA. Even after leaving this position in 1942, he remained in USA teaching and lecturing in various universities. In 1946, he returned to China as the Chancellor of Peking University, but left for USA again in 1948 due to outbreak of civil war in China. In 1957, the Guomindang Government in Taiwan invited him to Taipei to accept the position of Director of Academia Sinica. He died here on February 24, 1962. Initially criticised for his conservatism, his scholarship and contribution received due recognition in the People's Republic of China after 1986. Internationally, he received more than 35 honorary degrees and awards from various universities and institutions, including one from Banaras Hindu University, India on recommendation of its philosopher Vice-Chancellor and later President of India, Dr Sarvapalli Radhakrishnan.

(Kamal Sheel)

## TANG YONGTONG

Tang Yongtong (August 2, 1893 - May 1, 1964) was a Chinese modern philosophical historian and Buddhist historian. His style name was Xi Yu. His family origin was Huang Mei, Hubei Province, and he was born in Weiyuan County, Gansu Province.

Tang Yongtong was keenly interested in history since he was a child. He was admitted to Beijing Shuntian School before the Revolution of 1911 and moved on to Tsinghua University in 1912. In 1917, he graduated from the university and passed an entrance examination for being a state-financed student to study in the United States of America. But, he failed to go to because he fell ill and stayed at Tsinghua University to teach Chinese. At the same time, he also served as the Editor-in-Chief of Tsinghua Weekly. In 1918, he went to Hamline University for further studies. In 1920, he studied philosophy, Sanskrit and

Pali at Harvard University. In 1922, he obtained the Masters of Philosophy Degree from Harvard University and returned to China. He successively worked as a Professor at the National Southeast University (Nanjing University today), Nankai University, Peking University and Southwest Associated University. The curriculums he taught include history of Chinese Buddhism, Wei Jin metaphysics, history of Indian philosophy and general philosophy. During his tenure as the President of the School of Literature, Peking University, he actively facilitated the establishment of the Department of Oriental Languages and Literature. In 1947, he went to the University of California to give lectures. After returning home, he was selected as Academician and Councilor of Academia Sinica and Concurrent Director of the former Institute of History and Language of Academia Sinica Peiping Office. After the founding of the People's Republic of China, he successively served as the Chairman of the School Administration Committee of Peking University and Vice Principle of the university. He also held a concurrent post of academic member for Historical Archaeology, committee member of the Philosophy and Sociology Division of Chinese Academy of Sciences and editorial board member of Philosophical Researches and A Study of History.

He knew many foreign languages, including



Tang Yongtong

Sanskrit and Pali, and was familiar with Chinese philosophy, Indian philosophy and western philosophy. He mainly devoted himself to researches on history of Chinese Buddhism, Wei Jin metaphysics and ancient Indian philosophical history. His works include *Buddhism History in Ancient Chinese Dynasties of Han, Wei, Eastern and Western Jin, and the Northern and Southern Dynasties* (1938), *A Brief History of Indian Philosophy* (1945), *History Manuscript of Buddhism in Sui and Tang Dynasties* (1982) and *Collected Academic Papers of*

Tang Yongtong (1983). *A Brief History of Indian Philosophy* draws the outline of Indian philosophy and introduces the development and theories of the schools of philosophy. *Buddhism History in Ancient Chinese Dynasties of Han, Wei, Eastern and Western Jin, and the Northern and Southern Dynasties and History Manuscript of Buddhism in Sui and Tang Dynasties* give a systematic elaboration of the historical developing process and characteristics of Buddhism from India to China of the Tang Dynasty, the mutual relations



A Collection of Tang Yongtong's academic papers

between Buddhist thought and Chinese traditional thought, and make a detailed observation of rising and falling process, and all the details of all schools and sects of Chinese Buddhism. They also have verifications and explanations of the time Buddhism from India was introduced to the regions inhabited by Han nationality, major Buddhism historical events, interpretation of sutras, important works, lifetime of famous monks, relations between sects and schools, relations between Buddhism and politics in historical records of Chinese Buddhism

(Qiao Anquan)

## LIANG SHUMING

Often hailed as the 'last Confucian' among the early 20th century Chinese intellectuals or as the 'Chinese Tagore' in the compendium of contemporary Asian intellectuals, Liang Shuming was a philosopher, teacher, and political activist. He was committed to Confucianism and advocated native cultural-spiritual rejuvenation for modernity of Chinese society.

Born on October 18, 1893, Liang Shuming was based in Beijing and belonged to the family

of a Qing patriot and metropolitan scholar-official, Liang Ji. Unlike many of his illustrious contemporaries, he had his early education starting not with Confucian classics, but with children's primer for world history and geography. Trained in Beijing's newly emerging foreign style schools, he graduated from Xuntian Middle School in 1911, with a deeper involvement in underground political organisation like Tongmeng Hui (Revolutionary Alliance). Yet, several emotional breakdowns in 1912-13 paradoxically shifted him to the study of Yogacara Buddhism and spiritualism. His 1916 article in *Eastern Miscellany* (*Dongfang Zazhi*) on comparative studies of Buddhism with western philosophies of Henri Bergeson and Arthur Schopenhauer, greatly impressed Cai Yuanpei, the Chancellor of Peking University. He appointed him in 1917 as the first Professor of Buddhism/Indian philosophy without any consideration for his lack of formal university degree and education in philosophy. After his father Liang Ji's suicide in despair over the cultural and political downfall of



Liang Shuming

China in 1918, Liang Shuming's commitment to Confucian civilisational discourses on modernity strengthened.

His most influential work, *The Cultures of East and West and their Philosophies* (*Dongxiwenhua jiqu zhaxue*) was published in 1921. He divided the world into three distinguished sections - culture, Western, Chinese and Indian - with each section being governed by its separate philosophical roots and logic. The western culture characterised materialism that sought to conquer environment, nature and other people in order to fulfill material needs. The Chinese culture strove not to conquer, but to harmonise itself with the environment and nature to draw mental satisfaction. The Indian culture stressed that the tension between humans and their

environment is ultimately illusory and the road to human happiness lies in spiritual enlightenment, through which this tension is overcome by being completely ignorant. In so far, as each of these three cultures directed itself to satisfy human needs, they served legitimate purpose in different epochs. In the May Fourth era of iconoclasm and the intense debate over nationalism and modernity, Liang Shuming thus sought to establish relevance of the Chinese Confucian culture.

Convinced that the epoch of western materialism is over, Liang Shuming between 1931 and 1937 actively strove to revive the Confucian culture through the reconstruction of the Chinese countryside – the repository of Confucian values. His Rural Reconstruction Research Institute in Zouping County of Shandong province functioned well and proved to be a role model for the Guomindang Government until the outbreak of Sino Japanese War in 1937. During this period, he devoted his energy to make the Communists and Nationalists forge an alliance for a common cause. He also united small liberal parties to form the Democratic League as the third political force in China. The failure to bring about unity or alliance between the Communists and Nationalists however dejected him to abandon politics in 1946. After the Communist's victory in 1949, he remained in China. Both a friend and critique of Mao Zedong, he was persecuted for his political views by the Red Guards during the Cultural Revolution. In 1979, he was restored to the mainstream by Deng Xiaoping. In 1980, he was appointed to the national committees for revision of the Chinese Constitution as well to Presidium of the Chinese's Political Consultative Conference. He however, devoted most of his time in writing and published two books before his death in 1993 at the age of 96. The essence of his ideology, as captured by Guy Alitto, remained till last 'an eclectic blend of Neo-Confucian idealism and Yogacara Buddhism with elements of European vitalism'.

*(Kamal Sheel)*

## LÜ CHENG

Lü Cheng (February 22, 1896 - July 8, 1989) was a Chinese Buddhist scholar and Lay Buddhist. His former name was Lv Wei, and his style name was Qiu Yi (fourth tone) and Qiu Yi (first tone). He was born in Danyang County, Jiangsu Province. He was one of the founders of the Chinese Inner Studies Institute (later called China Inner Studies Institute).

He was educated in a family school since childhood and became interested in Buddhism and theory of fine arts under the influence of his eldest brother Lv Fengzi. In 1909, he studied in Zhenjiang County Middle School and was admitted

to Changzhou Higher Industrial School to study agricultural science after graduation. Later, he was admitted to the Department of Economy of Nanjing University, the Republic of China but dropped out in 1913 when the university closed. In 1914, he joined the research division of Jinling Scriptural Press. In 1915, he studied aesthetics abroad in Japan, but returned to China because of his fight against Japanese invasion into



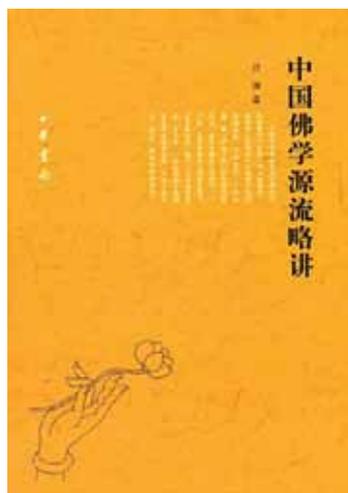
*Lü Cheng*

China. He was invited to serve as the academic dean of Shanghai Fine Arts School in 1916 after he came back to China. In 1918, he went to Nanjing Jinling Scriptural Press to assist the establishment of Chinese Inner Studies Institute at the invitation of Ouyang Jingwu. In 1922, the Chinese Inner Studies Institute was founded, and Lü Cheng took the post of Academic Director. In 1925, he assisted Ouyang Jingwu to establish the 'Faxiang undergraduate programme' in the institute and taught courses including history of Indian Buddhism. In 1937, due to the outbreak of the Sino-Japanese War, he escorted mass data to Sichuan and established the Chinese Inner Studies Institute Sichuan Branch in Jiangjin (under the jurisdiction of Chongqing today). He took the post of President after Ouyang Jingwu died in 1943 till the institute closed in 1952. According to Ouyang Jingwu's Institute Annotation-Buddhism, the programmes of the institute were composed of five subjects namely Abhidharma, Prajna, Yoga, Nirvana and commandments that are known as 'the five Buddhist subjects'. As such, the programmes established by the institute had included all contents of Indian Buddhism which represents an innovation in the teaching history of Chinese modern Buddhism. In 1953, the Buddhist Association of China was founded in Beijing and he was elected as an executive member. In 1956, he became a member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences and also a concurrent researcher of the Institute of Philosophy Studies. In 1961, he

opened a 5-year Buddhist class in Nanjing as entrusted by the Department of Philosophy and Social Sciences, Chinese Academy of Sciences to teach Chinese Buddhism and Indian Buddhism courses there.

Lü Cheng left numerous works. Apart from aesthetic monographs like *History of Western Fine Arts* (1922), *Introduction to Aesthetics* (1923), *Ideological Trend of Modern Aesthetics* (1931) and *Chromatology Outline* (1933), he also had many writings on Buddhism, including *Summary of Declaration* (1923), *Outline of Hetuvidya* (1926), *Original Theory of Tibetan Buddhism* (1933), *Summary of the Origin and Development of Chinese Buddhism* (1979), *Summary of the Origin and Development of Indian Buddhism* (1979) and *Explanation of Nyayapravewa* (1983). He also took part in revising *A New Catalogue of the Chinese Language Tripitaka* and the revised edition was published in 1980. In 1991, Qi Lu Press published the *Selected Works on Buddhism by Lü Cheng* (five volumes altogether). These works have introduced and discussed Indian Buddhism, Chinese Buddhism and the exchanges and relations between the two. Taking *Summary of the Origin and Development of Indian Buddhism* as an example, it only has more than 200 pages, but it draws the outline of the emergence, development and fall of Indian Buddhism.

He knew many languages including English, Japanese, Sanskrit, Pali and Tibetan. He pursued his studies in Indian Buddhism, Southern Buddhism, Chinese Buddhism and Tibetan Buddhism, and also in the collation of Sanskrit and Tibetan Buddhist *sutras* and the philology-like edition and catalogue. In terms of the argumentation of Buddhism, one of his greatest findings was that he fully demonstrated the fundamental differences between Indian Buddhism and Chinese Buddhism



Lü Cheng's, 'Zhong guo foxue  
yuanliu lie jiang'

from the perspective of nature of mind, the core issue of Buddhism. He believed that the former stands for the quiet nature of mind that is the inner nirvana of our self nature, while the latter stands for awareness of nature of mind that is Buddhi of self nature. He argued that by only using 'quiet nature' to explain the quiet nature of mind is Indian Buddhism. This finding has provided a basis for determining the authenticity of some sutras. On the basis of textual research, he created the 'criticism method based on evidences' for studying Buddhist thoughts and authenticity and applied it to studying the origin of The Awakening of Faith in the Mahayana Doctrine, which achieved important results. In terms of the collation of Buddhism *sutras*, he devoted himself to the edition of Zang Yao between 1928 and 1937, and the book includes over 400 volumes. During his editing, he found that the 85-98 volumes of *Yogacara-Bhumi Sastra* was the order of arrangement and interpretation of *Samyuktagama Sutra* and so he wrote *Modification for Samyuktagama Sutra* that provided a strong evidence for studying the origin of *Yogacara* and the relations of the three vehicles of Buddhism, namely Sravakayana, Prateka-Buddhayana and Bodhisattvayana.

(Zhang Ran)

## CHEN HANSHENG

Chen Hansheng (February 5, 1897 - March 13, 2004) was a Chinese economist, historian, socialist and social activist. His old name was Chen Shu, and he was from Wuxi, Jiangsu Province.

He studied in the United States of America in 1915 and obtained a Masters Degree from University of Chicago in 1922. He began his studies in Harvard University in 1922, and then he went to Germany and studied in the Institute for Historical and Geographical Research on East Europe, University of Berlin and obtained his Doctoral Degree in 1924. In the same year, he returned to China to teach in Peking University and became the youngest professor there. In 1929, he took up the post of Deputy Director of the Institute of Social Science Research of the Central Research Academy at the invitation of Cai Yuanpei, and established the Rural Economic Survey Group in spring of the same year. He initiated the establishment of 'Chinese Rural Economy Research Association' in 1933. In 1936, he went to New York via Europe to serve as an editor of the quarterly magazine, *Pacific Affairs* at the invitation of Owen Lattimore. In 1939, he went back to Hong Kong and assisted Soong Ching-ling to launch the industrial cooperation movement. In February 1942 after Hong Kong was occupied, he fled in disguise to Guilin, province and took the post of Director of the Western Language



Chen Hansheng

Department of Guangxi Guilin Normal College. In 1944, he managed to avoid getting arrest by Chongqing National Government and fled to India via Kunming with the help of his British friend. He then became a senior Reader of Delhi University and held a concurrent post of translator of the Far Eastern Liaison Office of Britain. After the Second World War in 1945, he left the Far Eastern Liaison Office and started to work in Indian History Congress during which he went to different areas of India for investigation and data collection. In April 1946, Chen Hansheng went to the United States of America and became a specially-appointed Professor of Washington State University and taught Indian history. Later, he was invited to teach and carry out researches by Johns Hopkins University and University of Pennsylvania. He returned to China at the invitation of Zhou Enlai in 1950 and to Beijing in January 1951, and was appointed as a consultant of the Ministry of Foreign Affairs and Vice President of Chinese People's Institute of Foreign Affairs. Between September and December 1951, he along with the Chinese cultural delegation visited India and Myanmar. In 1953, he was elected as a member of China Council for the Promotion of International Trade and also served as the Deputy Director of China-India Friendship Association. He attended the meeting of Asian countries in India in April 1955, and was elected as a member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences in June. He accompanied Soong Ching-ling to visit India, Pakistan and Myanmar from December 1955 to February 1956. In 1958, he took the post of Deputy Director of the Institute for International Relations, Ministry of Foreign Affairs, and founded the Institute of World History Studies, Chinese Academy of Social Sciences and became the Director of the institute. Started from 1973, he served as a consultant of Chinese Academy of Social Sciences and the Institute for International Relations, Ministry of Foreign Affairs. In 1978, he was appointed as a part-time Professor of the

Department of International Politics of Peking University and also served at the same time as an academic committee member of four research institutes of Chinese Academy of Social Sciences, namely the Institute of Rural Economy Studies, Institute of Social Science Information Studies, Institute of South Asian Studies and Institute of World History Studies. In 1979, he became the first Honorary Chairman of Chinese Association for South Asia Studies. He passed away in Beijing on March 13, 2004.

Chen Hansheng focussed on South Asia research work in colleges and universities and research institutes in China, India and the United States of America. He published his *Development of China-India Friendly Relations* (World Affairs, Edition 19, 1952), *Indian National Economic Development Plan* (World Affairs, Edition 5, 1956), *Discovery of India of Nehru* (Readers' Monthly, Edition 9, 1956), *Land Policy of Indian National Congress* (Journal of International Studies, Edition S2, 1959), *Indian Rural Class* (Economic Studies, Edition 11, 1961), *Development Process and Prospect of Indian Consortiums* (written in collaboration with Sun Peijun, South Asian Studies, Edition 04, 1983), among other articles. He also wrote the book *Indian Mogul Empire* (1964). Between 1948 and 1950, he completed the English manuscript of *Ecological and Agrarian Regions of South Asia: Circa 1930* in the United States of America based on his field visits in India during his studies and works in Indian Historical Society in 1940s and the 14-volume *Evidences Taken by the Royal Commission on Agriculture in India* published in Britain between 1927 and 1928. The book divides South Asia region into 21 economic zones based on topography, water conservancy, cultivation practice, land system and local general economic development situation and has important academic value. Its Chinese version on Indian and Pakistan Economic Regions (translated by Huang Jifang, Cao Wanru) was published by the Commercial Press in 1959, and its English version was published by Oxford University Press, Karachi in 1996.

(Zhang Shujian)

## SU XUELIN

Su Xuelin was a Chinese writer and scholar. She was originally known as Su Xiaomei, but in 1919 changed her name to Su Mei with a style name of Xuelin and became known with this name. Her ancestral home was in Taiping, Anhui (now Huangshan District, Huangshan City). She was born in Rui'an, Zhejiang and was known for her bold academic ideas, and believed that India-China communications began in the Warring States Period, and 'Chuci' and the ancient philosophers at that time were all under the influence of India.

Life Su Xuelin was a descendent of Su Zhe, a renowned writer of the Northern Song Dynasty. When she was a little girl, she attended a private school and was never seen without a book in hand. In 1915, she went to Anqing to study at the Provincial Primary Normal School for Women. She was good at poetry and painting, and read all kinds of books, both ancient and modern, both Chinese and foreign. In 1919, she left Anqing for Beijing to study at Department of Chinese of the Beijing Advance Normal College for Women and under the supervision of great masters such as Hu Shi, Lu Yin, Feng Yuanjun and Shi Pingmei were her classmates. She published articles on 'Xuedeng' (a supplement of *Shishi Xinbao*), Xuehui (a supplement of *Guofeng Ribao*) and Fujuan (a supplement of *Chenbao*) which debated on social



*Chu Sao Xin Gu*

issues. She went to France in 1921 to study at Lyon Sino-French College, then at Lyon National Art College, and became a Catholic during her stay in France. She returned to China in 1925, taught Chinese literature at Soochow University, University of Shanghai and Wuhan University, as well as wrote books. She moved to Hong Kong in 1949 for work, and became a professor at National Taiwan Normal University in 1952, and a professor at National Cheng Kung University in 1957. Her more than a dozen writings can be divided into two groups, literary and academic. She was famous for the collection of essays *Green Skies* and the autobiographical novel *Thorny Heart*. *Kunala's Eyes* is a three-act drama inspired by Indian stories. It was published on the monthly *Wenxue* (Issue 5, volume V) on November 1, 1935, and praised the great power of love by describing various conflicts between the young prince Kunala and his parents who are bound by traditions. Her *Wentan Huajiu* (1969) is a commentary on Chinese writers prior to and after the May Fourth Movement using wickedly sharp and obviously clear language. On

the academic front she wrote *Literature during Liao, Jin and Yuan* (1933), *An Introduction of Tang Poetry* (1933), *A History of Chinese Literature* (1980), etc. From 1943 onwards, she whole heartedly turned to study Qu Yuan and from 1971 to 1980, successively published four treatises with a total of 1.6 million words, including *Qu Yuan and Nine Songs*, *Tianwen Zhengjian*, *Chusao Xingu* and *Qufu Luncong*. She was buried in Huangshan beside the tomb of her mother after passed away. In the past decade, she has become famous again in China. Anhui Literature and Arts Publishing House has published *Collected Works of Su Xuelin* (four volumes) in 1996, Wuhan University Press has published a number of her treatises, and the essay *Xishui* (*Stream Water*) was included into Chinese textbooks for middle school.

**Main Opinions** In 1944, Su Xuelin published *Three Myths in Tian Wen* on the monthly *Shuowen*, suggesting that it contains stories of Samudra manthan. Of course, in her opinion, concepts, such as colossal turtle carrying a mountain, a viper devouring an elephant, and immortal herbs (called as Amrita in India and as Ganlu in China), were all derived from India. From myths in *Tian Wen* and gods in *Jiu Ge* (*Nine Songs*), she concluded that Qu Yuan's works all had been under the influence of the culture in the Western Regions and so all appeared exotic. His works were grand, imaginative and with form and contents all different from those before and after him. So without foreign culture, there would be no such works. Why? She explained, Qu Yuan had gone to the kingdom of Qi on diplomatic mission a number of times, and had the chance to meet foreigners and got to know about foreign culture. He thus acquired a good knowledge of foreign astronomy, geography and mythology, and poetically incorporated many novelties from them into 'Tian Wen'.

Besides, Su Xuelin thought 'Liezhi' was not an untrue book, and ideas in it had been influenced by India as well. The huge hawk mentioned in *Zhuang Zi* was derived from India's *garuda* (Sanskrit), the redpoll in Buddhist *sutras*. In the Warring States, animal fables were very popular. Some animal tales in *Zhan Guo Ce* were adapted from Indian ones. She also suggested, though there are no records of India-China communications in the Warring States Period, this did not mean there was no such traffic, since Chinese historians seldom cared and wrote about civil activities, and merchants were afraid that the government might impose heavy taxes if their smuggling activities were exposed. Prior to Zhang Qian's visit to the Western Regions, goods produced in Sichuan had been brought to Bactriane via India, but Chinese authorities knew nothing about these activities. This serves as a typical proof in this respect. She alleged, in the course of such

traffic, merchants were also transmitted the culture between India and China. As a result, she assumed, in the Warring States, China already had cultural exchange with India and was under the influence of Indian literature.

Through approaches of comparative mythology and literature, Su Xuelin conducted a macro and cross-cultural study, with a conclusion that connection existed between foreign culture (including Indian culture) and Chinese culture in the Warring states and that West-Asian culture was twice introduced into China prior to the Qin Dynasty. She was of the opinion that, cultural prosperity in the Warring States Period was mainly due to the fact that foreign scholars, in order to stay away from wars and conflicts, came to China and brought with them different ideas. After been stimulated, China thus had the most vigorous, lively and unprecedented golden era for culture. She thought, ancient Chinese civilisation was connected to that of the Western Regions, and agreed that the world's culture had the same origin.

(Liu Jian)

## WEN YIDUO

Wen Yiduo (闻一多) was a well-known poet, scholar, artist and social activist of utmost integrity of the early 20<sup>th</sup> century China, who, through his fiery speech focussing on democracy and nationalism, hit hard the repressive Guomindang regime of Jiang Jieshi, and consequently fell to the bullet of an assassin in 1946.

Born in Huang Gang city of Xi-shui county of Hubei province in 1899, Wen Yiduo joined the Qing Hua school of Beijing in 1912. At a very early age, he proved his mettle as a scholar and poet of inborn ingenuity through the contribution of short literary sketches to Qing Hua Weekly (Qing-hua Zhou-kan 清华周刊) in 1916. Further, Wen Yiduo was not simply an arm-chair scholar and poet, but was above all a patriotic personage of the first order. When the May Fourth Movement occurred in 1919, he joined the All China students' federation, an offshoot of the May Fourth Movement of 1919, as a representative of Qing Hua University and actively took part in all its activities and programmes launched in the course of the nation-wide anti-imperialist agitation. In April 1920, he published his first colloquial literary piece, *A Roaming Student* (Luke shi de xuesheng 旅客式的学生) and in September of the same year, another poem titled *West Bank* (xi-an 西岸) in a new style in contrast to the poems of the traditional style. In November 1921, he had taken a pioneering role in establishing the "Qing Hua Literary Society" (qinghua wenxu-she 清华文学社) in collaboration with Liang Shiqiu and some other eminent literary figures of his time.



Wen Yiduo

In 1922, Wen Yiduo travelled to the United States of America for higher studies like many other young Chinese students of his generation, and joined the Fine Arts Department (mei-shu xue-yuan 美术学院) of Chicago University. In 1923, he brought out the first masterpiece of his poems, *Red Candle* (hong-zhu 红烛). In 1925, he returned to China and successively took up several teaching assignments in Wu Han University, National Shandong university, Qing Hua University and Beijing University, while assuming many administrative responsibilities like Heads of Art and Literature Departments and deans and directors of various faculties of different universities. In 1928, he published the second collection of his poems, *Dead Water* (si-shui 死水) in which the intense patriotic enthusiasm of the poet has been profoundly depicted. In the same year, he joined the *Crescent Moon Society* (Xin-yue-she 新月社), while continuing to write essays on poetry. The literary philosophy that he followed in all his writings was that "art must be made independent of politics," and thereby, he championed the cause of full freedom for writers and intellectuals to pursue their own ideas and goals in their artistic and literary creative works.

After 1928, Wen Yiduo wrote very few poems and devoted most of his time to teaching and research on Chinese classics like *Classic of Change* (Yi Jing 易经 or Zhou Yi 周易), *Anthology of Poems* (Shi Jing 诗经), *Zhuang Zi* (庄子), and *Songs of the South* (Chu-ci 楚辞), etc. for the last 18 years of his life and published a new research work titled *A New Interpretation of the Classical Works* (gudian xin-yi 古典新义) that reflected his originality in exploring new ideas and thoughts on the study of classical Chinese literature. All those who are interested in

the study of classical Chinese literature, Wen Yiduo's works are highly worthy of careful observation.

When the anti-Japanese resistance war broke out in 1937, and all the major universities of northern China shifted to Kunming, the capital of Yun-nan province with a new name of the National Southwest Associated University (Xi-nan lian-he daxue 西南联合大学), Wen Yiduo too had to migrate to Kunming along with many other colleagues of Qing Hua University. But, even though he was away from Beijing, the political and cultural centre of China, as a true patriotic national he still continued to keep himself in close touch with all the major political developments of the country. What he then most eagerly and sincerely wanted to see was the formation of a strong united front resistance army between the Nationalist and the Communist party to fight the Japanese aggressors. But, such close cooperation between the two parties could never be forged due to the divisive politics and corruption of the Nationalist Party. Wen Yiduo felt quite disenchanted over such partisan politics of the KMT and joined the "China Democratic League" (zhongguo minzhu tongmeng 中国民主同盟) in 1944 to voice his grievances. The "Democratic Weekly" (minzhu zhoukan 民主周刊) which he published as its Editor, focussed on burning issues of national interest and brought to the limelight the economic corruption and social maladies of the days to create public awareness and consciousness.

Wen Yiduo had full sympathy for the masses of the Indian people subjected to colonial oppression and supported the Indian independence movement. He held the view that, "Though India was then under colonial oppression and repression, ultimately one day this land will be the land of the Indian people, and it would not be the world of the British people." Further, in his own research work on comparative aspects of India-China culture, he was of the opinion that Chinese culture has been greatly influenced by the Indian culture and civilisation. When he was pursuing his studies in the United States of America as a student, he had penned an essay, *Indian poetess-Sarojini Naidu*, in which he highly praised Naidu's spirit of nationalism. Further in 1923, he had also written another article titled *An Assessment of Rabindranath Tagore* focussing on the artistic and poetic talent of the Indian poet.

It may be noted that the general socio-political atmosphere of Chinese society then had turned out to be quite vicious, despicable and oppressive due to the autocratic regime of the Guo-min-dang. The most disappointing moment in his life came when his close friend Li Gongfu, one of the executive members of the China Democratic League, was assassinated in Kun-ming on July 11.

1946. As a crusader of democracy and freedom, Wen Yiduo gave an impassioned speech in the condolence meeting of Li Gonfu on July 15 while openly and stridently denouncing the reactionary government in the strongest possible vitriolic terms, and consequently, it was in the same evening of that fateful day when the poet was returning home after the meeting, that assassins struck him and he was instantly killed, while his son was grievously injured.

A real and objective assessment of the veteran poet and scholar got inordinately delayed, as alleged, due to the ban imposed on his writings by the Guo-min-dang Government. However, from the viewpoint of an impartial observer, it may be said that such a true and committed intellectual personality like Wen Yiduo to fight for the cause of the people and nation is to be rarely found in 20<sup>th</sup> century China, who, despite much admonition and threat to the safety and security of his personal life, continued to be vocal in freely giving vent to his most critical views against the authorities. This further clearly demonstrated that he was out-and-out a patriotic, selfless, tough-graded independent minded scholar and revolutionary democratic fighter, with an impeccable character and integrity of the highest standard. All of his creative works are now to found in four volumes, *Collected works of Wen Yiduo* (Wen Yiduo Quan-ji 闻一多全集).

(Arttrana Nayak)

## ZHOU SHUJIA

Zhou Shujia (1899-1970) was a Chinese Buddhist expert. He was originally named Ming Kui, styled Zhi He and assumed Yun Yin, Yan Ji or Cang Yan. He was born in Zhide County (now Dongzhi County), Anhui Province.

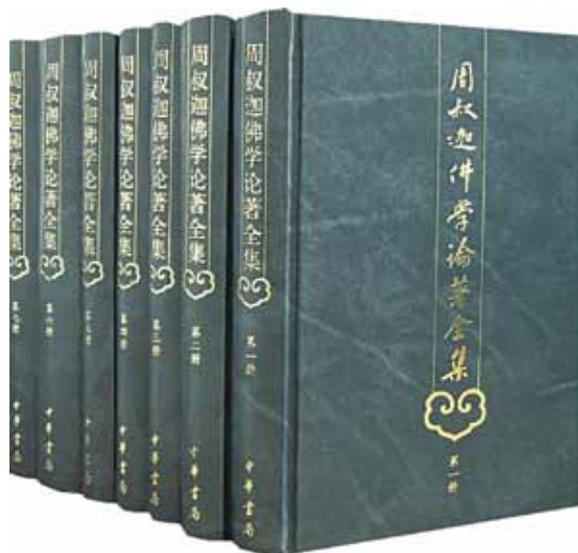
He was born into a family of courtiers. His grandfather Zhou Fu used to be Governor of the Jiangnan Province (Jiangsu and Anhui today) and Jiangxi Province in the Qing Dynasty. His father Zhou Xuexi used to serve as the Financial Chief of Beiyang Government. In 1918, he began to study at Tongji Medical School (Tongji University today) and later, studied the Buddhism. In 1930, he arrived in Peiping (now Beijing) and successively taught Buddhism in Peking University, Tsinghua University, China University, Zhongfa University, Fu Jen University and Minguo University. In 1932, he took part in sorting out the transcribing Buddhism scriptures of Dunhuang reserved in Peiping Library and examined and corrected the name of volumes. In 1933, he took charge of the scripture engraving department to collate and engrave *Collection of Biographies of Eminent Monks* and *Xingxiang Jingyao*. In 1936, the Bodhi Society of Beijing was founded and he became an Executive Director. In the same



Zhou Shujia

year, he, together with other figures from the Buddhist community, edited and published the monthly magazine *Weimiao sheng*. Also in 1936, he began to serve as the Director General of North China Buddhist Lodge. In 1940, he founded the Lodge Library and Chinese Buddhist College in Ruiying Temple. In 1941, he founded the Buddhist Painting Research Institute and gave lectures in person in a bid to cultivate research talents in Buddhist art. In the same year, he also founded the Buddhist Institute and compiled numerous manuscripts. In 1953, he founded the Buddhist Association of China and served as the Deputy Director, during which he led the compilation of the *Encyclopedia of Buddhism*, the rubbing of Fangshan Buddhist classics and the investigation of grotto across the nation. After the Buddhist Association of China established the Buddhist Academy of China in Fayuan Temple in 1956, he became the President and concurrent academic dean of the Buddhist Academy of China. In the same year, he was accepted as a life member of Maha Bodhi Society.

His works include *Fragments of Writings by Mouzi* (1930), *Fa Hua Jing An Le Xing Yi Ji* (1931),



Zhou Shujia's, 'Foxue lunzhu quanji'

*Commentaries on Image of Abhisheka Sutra* (1931), *Commentaries on the Vaiduryaprabharaj Sutra* (1933), *Studies on Vijnaptimatrata* (1934), *Collection of Bodhisattva Precepts* (1935) and *New Examples of Hetuvidya* (1936). Thanks to the textual research of *Fragments of Writings by Mouzi*, *Lihuolun by Mouzi* was confirmed to be written by Mou Rong, hermit in the Han Dynasty under the rule of Emperor Xian and reflected the situation when Buddhism was introduced into China in late Eastern Han Dynasty, which is of great significance to studying the development history of Buddhism in early stages. He also had other 50-plus treatises that were included in *Weimiao sheng*, *The Buddhism*, *Modern Buddhism*, among other publications. He made great contributions to China's Buddhist studies, Buddhist education and the inheritance and development of Buddhist culture. In 2006, Zhonghua Book Company published his *Complete Buddhism Works of Zhou Shujia*.

(Zhang Ran)

## XIANG DA

Xiang Da (February 19, 1900 - November 24, 1966) was Chinese historian and expert in Dunhuang studies. He was born in Xupu, Hu'nan Province, Tujia Nationality. His style name was Jue Ming, and his pen name was Fang Hui or Buddhayasas.

In 1924, Xiang Da graduated from Nanjing Higher Normal School (now Southeast University) and worked as an editor of the editing and translation section of the Commercial Press of Shanghai. In 1930, he was appointed as a Board Member of Peiping (Beijing) Library Editorial Board, and mainly committed himself to studies in the manuscripts of Dunhuang Popular Literature and cultural communication between China and the West. Between 1935 and 1938, he lived in Europe and visited the Oxford University Library, British Museum, Prussian Academy of Sciences in Germany and French National Library to collect, copy and sort out Chinese and foreign traffic history, Dunhuang examination papers, Chinese classic works, manuscripts of popular literature, among other important materials. In 1938, he returned to China and taught at the Department of History and Geography of Zhejiang University. Before long, he was transferred to Southwest Associated University in Kunming and became a Professor of the Department of History, and held a concurrent post of Supervisor of Peking University Institute of Arts. Between 1942 and 1944, he joined and led the Historical Archaeology Team of Northwest History and Geography Exploration Mission of Academia Sinica, and went to Hexi and Dunhuang areas to study Mogao Grottoes and Ten-Thousand-Buddha Valley. In the meantime,

he wrote many essays about archaeology in Dunhuang and the West Regions, and had them published successively. After 1949, he worked as a Professor of the Department of History of Peking University, Curator of Peking University Library, Deputy Director and concurrently Academic Member of the Second Division of the Institute of History Studies, Chinese Academy of Sciences, and Editorial Board Member of *Historical Research* and *Acta Archaeologica Sinica*.

He did many researches in Chinese, foreign traffic history and Dunhuang studies, and made great contributions to the studies in the Western Regions and the history of India-China cultural exchanges. His major works include *Concise History*



Xiang Da

of *Chinese Communication with Foreign Countries* (1934), *History of Communication between Chinese and the West* (1934), *Dunhuang* (1951) and *Chang'an of Tang Dynasty and the Civilization of the Western Regions* (1956). He also translated many works such as *Modern History of India* (1929), *Historical Science* (1930), *Gandhi Autobiography* (1934), *History of the Huns* (1934) and *Stein's Serindia* (1936). *Chang'an of Tang Dynasty and the Civilization of the Western Regions* is an academic dissertation, that includes 23 essays involving the cultural communication between China and the West, Dunhuang studies, Buddhist grottoes statues, among other areas. It also examined all kinds of figures from the Western Regions in Chang'an, such as messengers, merchants and Hu Jis (Hu Ji was a waitress in taverns from the Northern barbarian tribes in ancient China), and revealed the influence of the culture of Western Regions on Chang'an between 713 and 741. The book is regarded as an important material for studying the culture exchanges between China and the West in the Tang Dynasty. The essays about Dunhuang studies contained in the book have had unique and in-depth discussions of the history, geography, art and archaeology of Dunhuang, through the studying method of integrating

traditional documents, Dunhuang Document and on-the-spot investigations. He used to participate in sorting out *The Great Tang Dynasty Record of the Western Regions*. In 1981, Zhonghua Book Company



Xiang Da's, 'Tang dai Chang'an yu xiyu wenming'

published *Three Ancient Texts of The Great Tang Dynasty Record of the Western Regions* that includes photographic reproductions of the extant sections of the Dunhuang transcripts, Fuzhou transcripts of Northern Song Dynasty and Zhaocheng transcripts of Jin Dynasty, that has provided valuable materials for scholars to conduct research in this field.

(Wang Lingnan)

## SHANTI TSENG

Shanti Tseng (1901 - December 1, 1982), was a writer and a journalist, and a student of Mohandas Karamchand Gandhi. He was originally named Zeng Chuqiao, or called Wei Shi or Zeng Manni, with a style name of Da Ji or M.

Shanti Tseng was born in Fenghuang, Raoping (present-day Chaoan County, Guangdong Province). In 1918, he began to study at Xiamen Jimei Middle School. In 1922, he went to Singapore to teach in Tao Nan School and returned to China six months later. In 1924, he began to read the works of Rabindranath Tagore under the influence of his visit to China. In 1925, he went to India and studied in Visva-Bharati University founded by Tagore. Afterwards, he became a Chinese student of Gandhi and performed clerical jobs in Sabarmati Ashram. Gandhi gave him the name Shanti, the transliteration of the Sanskrit *shānti*, meaning 'peace'. He returned to China in 1926 and worked with the Southeast Asia Chinese Newspaper between 1927 and 1937. He used to be the Chief Editor of 'Nanyang Siang Pau' and involved in the founding of many literary publications to promote the development of Malaysian and Chinese culture. During this period, he went to India for the

second time in 1932 and visited Gandhi who was on a hunger strike. In 1937 after the Anti-Japanese War broke out, he organised 'Overseas Chinese War Correspondents Communication Group' to return to China to report on the war. After the war, he settled down in Tianjin. In December 1979, he was invited by Gandhi Peace Foundation to go to India to conduct research on Gandhi. He planned to complete a book of about 500,000 words called *A Non-Violent War*



Shanti Tseng

in India that had stories about Gandhi. He died of illness in New Delhi on December 1, 1982.

Shanti Tseng wrote a translated Chinese introduction to Tagore's novel *Noukadubi* to China. In March 1943, he wrote a book about his second trip to India called - *By the Side of Mr. Gandhi* that was published in Shanghai in 1948. The book gives a detailed record of the author's experiences of following Gandhi. It also introduces Gandhi's non-violent ideology and Indian customs and culture, and represents an important piece of work introducing Gandhi's thoughts and culture. In 1982, the English version of the book, *By the Side of Babu* was published in India that was financed by Gandhi Peace Foundation

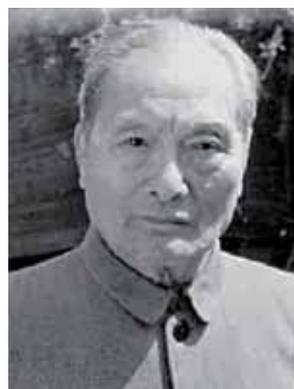
(Zhang Shujian)

## **CHANG RENXIA** (Chang Jen-hsieh)

Chang Renxia or Jen-hsieh (January 31, 1904 - October 25, 1996) was a Chinese art archaeologist, oriental art historian and poet. He was also called Ji Qing or Mu Yuan. He was born in Xinmiao Village, Huangqiao Town, Yingshang County, Fuyang City, Anhui Province.

He lost his parents at a very young age and lived in abject poverty since childhood. He studied and recited poems of the Tang dynasty in an old-style privately-un school. He entered Nanjing Fine Arts College in 1922. In 1928, he began to study classical literature at the Literature School of Nanjing Central University, and became a teacher of the school after he graduated in 1931. In the spring of 1935, he

went to Japan and focussed on studying oriental art history in the College of Letters, Tokyo Imperial University. In 1936, he returned to China and continued to teach in Nanjing Central University. From 1939 to 1942, he worked as a researcher at the Art Archeological Research Institute of the Board of Directors of the Sino-British Boxer Rebellion Indemnity Fund, during which he organised the Chinese Art History Society and composed the *Analects of Folk Art Archaeology* (1943). In 1943, he served as a professor and academic Dean of Kunming National College of Eastern Language. In the winter of 1945, he accepted the appointment of Visva-Bharati University to teach Chinese cultural archaeology. In early 1949, he returned to China via Hong Kong and took up the post as a Professor of National School of Fine Arts of Peiping. After the establishment of People's Republic of China (PRC), he served as a Professor and Chief Librarian of China Central Academy of Fine Arts. At the end of 1956, he was assigned by the State Council of the PRC to New Delhi, India to serve as a Chinese Adviser of the International Buddhist Art Exhibition. During the 'Cultural Revolution', he was persecuted



Chang Renxia (Chang Jen-hsieh)

and was delegated to work at a farm of Ci County, Hebei Province. After the 'Cultural Revolution', he returned to China Central Academy of Fine Arts and continued the study of oriental art history. His works that have been published include - '*History of Fine Arts Development in India and Southeast Asia*' (1980), '*The Silk Road and Western Culture and Art*' (1981), '*Essays about Oriental Art*' (revised in 1984), '*Selected Papers on Art Archaeology of Chang Jen-hsieh*' (1984), '*The Maritime Silk Road and Cultural Exchange*' (1985) and '*Study on the History of Chinese Costume*' (1988). His collection of poems '*Red Lilies*' (a) (1994) is also published. He died in Beijing on October 25, 1996.

During his teaching in Visva-Bharati University, he attended a meeting organised for Mahatama Gandhi's visit and participated in the discussions on India-China art relations with Indian scholars.

He followed the path which Xuanzang took in his journey to India to study Indian culture and art to visit Nalanda, Rajagrih, Bodhgaya, Sarnath, Pataliputra, Ajanta, among other historical sites and art relics, and gathered abundant materials and data for his studies on Indian art. On the basis of his travels, he also wrote a series of research papers on Indian history and culture, Indian art and India-China cultural exchanges, including *Sino-Indian Art Exchanges*, *Record of Indian Ajanta Grotto Art*, *Record of Ajanta Cave Temple Art*, *Pilgrimage to Indian Ancient Buddhist Trace* and *Development and Education Characteristics of Indian Institute of World Art* and composed *Sino-Indian Art Contact* (1955) and *History of Fine Arts Development in India and Southeast Asia* (1980). In *Sino-Indian Art Contact*, he collected 11 research papers on the art and cultural exchanges between India, China and Indonesia, and made empirical investigations into Chinese and Indian grotto art, recreation, music and so on. *The History of Fine Arts Development in India and Southeast Asia* is divided into six chapters and introduces the development of Indian prehistoric art, Buddhism art, Hinduism art and Islamic art in line with the evolution of the times. In his paper *Sino-Indian Cultural Exchanges* (*New Construction*, edition 5, 1952), he made a detailed investigation into the art exchanges between India and China from four aspects, namely, music, sculpture, dance and painting, and also studied Indian and Chinese musical instruments, such as Pipa and Konghou, putting forward that the two nations had begun cultural exchanges through Yunnan, Burma and the Western Regions from ancient times. The above-mentioned studies of his have opened up the researches fields of India-China art exchanges and contributed to India-China cultural exchanges.

(Li Yuejin)

## FA-FANG

Fa-fang (1904 - October 3, 1951) was a modern Chinese Buddhist and Buddhist scholar. Born in Jingxing, Hebei Province, his secular family name was Wang. He was ordained and admitted by Beijing Fayuan Temple in 1921. He received full ordination from Master Daojie. He became one of the first phase students of Wuchang Buddhist College in 1922 and graduated in June 1924. He taught in Beijing Bolin Buddhist Academy and held the post of the secretary of the preparation office of the world Buddhism in 1930. He was engaged in the propaganda of Buddhism reforming with Master Taixu since 1931. He was appointed as the Director of World Buddhist Center Library in 1932. During 1935-1940, he led the compiling of *Sound of Sea Tide* for three times. He was admitted to Sichuan



Entire Collection of Fa-fang

Sino-Tibetan Buddhist Institute in 1937, and hosted the Buddhist affairs there for three years.

With the coordination of Master Taixu and the support of the Department of Education, he set out to India to study in September 1940. He hadn't arrived in India until February 1942 due to the war. During his stay here, he studied Pali, Sanskrit and English while teaching in Cheena Bhavan, Visva-Bharti and Mahabodhi Society. Meanwhile, he visited Buddhists and personages of other religions everywhere to popularise Chinese Buddhism and promote Chinese culture. He left India for Ceylon (present day Sri Lanka) in 1943, where he was admitted to Vidyalandara to further study Pali as well as the Southern Buddhism classics such as *Abhidhammattha-sangaha* and *Visuddhimagga*. Invited by Tan Yunshan, the Dean of Cheena Bhavan of Visva-Bharati University, he returned to India to teach Buddhism in June 1946, where he finished the translation of *Abhidhammattha-sangaha*. He returned home from India in the spring of 1947. Invited by University of Ceylon, he returned to Ceylon to teach Chinese Buddhism History in 1951, during which he participated in the compiling work of *The Complete Book of Master Taixu*. He attended the 1st World Fellowship of Buddhists in Ceylon as a representative of Chinese Buddhists in May 1951.

His major writings include *Chittamatra and Philosophy* (1950), *The Buddhist View on Life* (1980), *Speeches on Prajna Paramita Diamond Sutra* (1981), *A Procedure to Learn Buddha Dharma* (1994) and *Indian Intellectuals*, etc. His major translation works include *Abhidhammattha-sangaha* and *Mangala Sutta*. In 2011, the six volumes of *Collected Works of Fa-fang* were published by Jincheng Press with nearly 2 million characters in total, collecting the major works of Master Fa-fang.

(Jiang Jingkui)

## CHEN HONGJIN

Chen Hongjin (June 23, 1906 - January 27, 2001) was a Chinese historian of Indian studies, economist, researcher of the Institute of World History, Chinese Academy of Social Sciences. He was born in Wuxi, Jiangsu Province.

In 1930s, Chen Hongjin engaged himself in Chinese rural economic studies and then in South Asia studies. In 1945, he went to India for a visit, studying communications under the organisation of Sino-Indian Cultural Society. In 1956, he acted as the head of the South Asian study group of the Institute of International Relations (today's China Institute of International Studies), Ministry of Foreign Affairs. He led his group members to collect abundant books and reference materials about South Asian countries and made in-depth studies and analysis of these countries' political and economic situation, especially issues about Indian political parties, classes and land. In 1963, he began to work with the Institute of World History, Chinese Academy of Social Sciences. In 1978, Chen Hongjin, together with Ji Xianlin, Chen Hansheng, Lin Huaxuan and Huang Xinchuan et al., took charge of the preparations for establishing the Institute of South Asia Studies, Chinese Academy of Social Sciences and Peking University, and jointly initiated and convened the symposium on South Asia studies in Beijing. He was once the Associate Editor of the Asian History Branch of *Encyclopedia of China-Foreign History* and was involved in writing the items related to Indian history.

He wrote many academic papers that have in-depth discussions of Indian historical, economic and social problems and introduction to the studies of Indian and Western scholars in above-mentioned areas, mainly including *Kashmir Problems and the People's Anti-Imperialist Struggles*, *Typical Analysis of South Indian Rural Society—Thanjavur*, *Contributions of Daniel Thorner to Indian Studies*, *Historical Thought of Romila Thapar*, *On Kusum Nair's In Defence of the Irrational Peasant-Indian Agriculture after the Green Revolution* and *Steven G. Darian: The Ganges in Myth and History*. He also translated *The Economic History of India under Early British Rule* (1965) by Indian economic historian Romesh Chunder Dutt.

(Wang Lingnan)

## DONGCHU

Dongchu was a modern Chinese Buddhist and Buddhist scholar. Before he became a monk, he was surnamed Fan and styled Deng Lang. He was named Dongchu as a monk. People usually called him Presbyter Dongchu (Dongchu Zhang Lao in Chinese). He was born in Tai County, Jiangsu Province (now Jiangyan District, Taizhou City, Jiangsu Province).

Dongchu became a monk of the Jiangsu Guanyin'an in 1920 and Monk Jingchan helped him to wear cassock and shave his hair according to ritual. He took complete precepts in Changlong Temple, Baohua Mountain in 1927. In 1931, he went to Zhenjiang Zulin Temple Buddhist College and acknowledged Ai Ting and Nan Ting as Masters. In 1934, he graduated from Xiamen Minnan Buddhist Seminary founded by Master Taixu. He used to serve as the Monastic Manger of Zhejiang Jiaoshan Dinghui Temple, head of Jiaoshan Buddhist College, publisher of '*Zhong Liu*' monthly magazine, and was entrusted by Master Taixu to launch training classes for event personnel of the Buddhist Association of China. In 1949, he went to Taiwan for discipline in Shandao Temple and created the monthly magazine '*Humanity*'. In 1950, he shut himself in Beijing Facang Temple and devoted himself to reading. In 1956, he founded the Centre for Chinese Buddhist Culture and appointed himself as the



Dongchu

Director of the centre. He compiled and published the '*Tibetan Tripitaka*' and committed himself to revitalise Chinese Buddhism from the perspective of academic culture. He founded the '*Buddhist Culture*' magazine in 1965 and started to serve as a consultant of the Chung-Hwa Institute of Buddhist Studies since 1967. He went to the United States to promote Buddhism at the invitation of Buddhist Association of the United States in 1975. In 1977, he established the Scholarship for Buddhist Culture in order to encourage young Buddhist monks and nuns to study further.

He published the monograph '*History of India-China Buddhist Communication*' (1968) that has showed the communication channel for India and China Buddhism since the Han and Tang Dynasties and the process of strengthening the communication and integration of Indian and Chinese cultures in transmission of sutras and doctrines. In 1971, he went to India in order to enrich the contents of the book and to accomplish his long-cherished wish of investigation in India. He had a deeper understanding of Indian human customs and the source of Buddhist system

through worshiping holy land, visiting scenic spot and visiting prominent personages. He found in Sarnath the tablet inscription Dai Jitao wrote during his visit in India in 1940 and took it back. After visiting India, the book was republished with added data: (1) Visit of Dai Jitao in India, (2) Rejuvenation of Indian Buddhism, (3) Buddhism of Indonesia and (4) Visit of Rabindranath Tagore in China.

His other works *Prajnaparamitahridaya Sutra History of Thought* (1972), *History of Buddhism in Modern China* (1974) and *The True Meaning of Zen* (1975) were compiled into *Collected Works of Master Dongchu* (1987).

(Qiao Anquan)

## XU FANCHENG

Xu Fancheng (or Hu Hsu, or Fan-Cheng Hsu, October 26, 1909 - March 6, 2000), also named as "Hu" or "Shiquan", was a philosopher, translator, one of the most well-known Indologists in China and a researcher at the Research Institute of World Religions of Chinese Academy of Social Sciences.

He was born into a wealthy family in Changsha, Hunan Province, on October 26, 1909 and was the youngest son of the family. He received strict traditional education as a child, and later received modern education at Yali High School, a US church school in Changsha. His father had wished him to go to the well-known Xiangya School of Medicine, but in 1926, the Northern Expedition was under way, he had to give up medicine and went to study history at Wuchang National Sun Yat-sen University. In the following summer, he left Wuhan for Shanghai to study at the Department of Western Literature of Fudan University, meanwhile, he also took literature and medicine courses at Nanking University, and studied German on his own. In May 1928, he met Lu Xun in a lecture at Fudan University and maintained contact with the latter from then on. In August 1929, Xu went to Germany to study at the Department of Philosophy of Heidelberg University, and he also took courses on literature and history of western arts at University of Berlin.



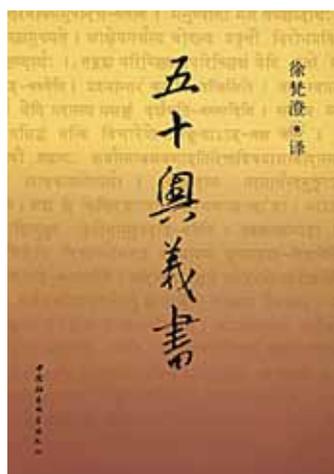
Xu Fancheng

During this period, at the library of Heidelberg University, he studied Sanskrit and began to read *Tripitaka* and developed an interest in Buddhism. In August 1932, his father was seriously ill, and he returned and settled in Shanghai. Recommended by Lu Xun, he began to write essays for *Ziyoutan* (Talks on Liberty, a supplement of *Shenbao*, and published *Nisha Zashi*). In 1934, he translated and published Nietzsche's *Also sprach Zarathustra*, *Daybreak*, *Happy Knowledge*, *Autobiography*, *Goethe's Comments on his Faust* and the like, and became the first one in China to translate and study Nietzsche's works. After the Anti-Japanese War broke out in 1937, he taught at Central College of Arts and moved to Yunnan, Chongqing and other places. In 1940, he went to Chongqing as an editor of the *Book Monthly* at Central Library and a professor at Central University. In early 1945, through a cultural exchange program between China and India, he went to Visva-Bharati University to teach the philosophy of Ouyang Jingwu at Cheena Bhavana, he stayed in India for 33 years and turned to study Buddhism and Indian religions. In 1947, he translated a Sanskrit version of *Anhui Sanshi Weishi Shushi* on the basis of translations in the Wei, Chen and Tang Dynasty as well as a collated version of the French scholar Levy. In 1950, he went to Benares (now Varanasi in Uttar Pradesh) to continue with Sanskrit study, and there he translated *Bhagavad Gita* - a Hindu scripture, and Kalidasa's *Meghadūta*. In 1951, he went to Sri Aurobindo Ashram in Pondicherry in the south of India and became the Dean of the Department of Chinese of International Center of Education. There, for more than 20 years, he had devoted to studying spiritual philosophy and yogacara, writing and translating. At the end of 1978, he returned to China by way of Hong Kong, and from 1979, he worked as a researcher at the Research Institute of World Religions of Chinese Academy of Social Sciences. On March 6, 2000, he died of pneumonia at Peking Union Medical College Hospital at the age of 91.

Xu Fancheng was well versed in English, German, French, Sanskrit, Latin and Greek. He was a good painter, a versatile scholar, and had an in-depth study of Chinese civilisation as well as Indian and Western ones. With a mastery of languages, he was concerned with inherent connection between languages and national and regional cultures, and attempted to interpret linguistic and cultural exchange from a semantic perspective. He had a broad academic horizon, combined academic traditions in China and India with Orientalism study in Germany, and proposed many unique opinions, which are of important value and meaning for sociological, anthropological and folklore study. He compared Sanskrit to Changsha dialect from

phonological point to demonstrate the profound influence of Buddhism on native languages in China and cultural exchange and assimilation between China and India, providing new approaches and aspirations for India studies in China.

As for China-India cultural exchange, Xu Fancheng was reputed for his translations of works of Indian religions and philosophies, he was the first Chinese scholar who systematically introduced the *Upanishads* into China. While teaching at Sri Aurobindo Ashram, he made use of its rich collection of books to select 50 out of more than 100 texts of the *Upanishads*, which he thought to be the most influential and typical, and successively translated them into classical Chinese so as to preserve the original language's simplicity and elegance, and a poetic style was used to reflect the lyric and rhythmic characteristics of the original texts. He also adopted



Xu Fancheng's translated version of  
 'Wushi Aoyi shu'

the style of Lisao and ancient Chinese poetry in his translations of *Bhagavad Gita* and *Meghadūta*, and exhibited a superb mastery of language. In 1984, China Social Sciences Press published his translation under the title "Fifty Texts of the *Upanishads*", and in the "Preface" there was a detailed account of the historical origin of the *Upanishads*, its rich and varying thoughts, its important position in the history of Indian philosophy and religion and its impact on the world. By translating *the Upanishads*, he filled an important blank in China with respect to the history of ancient Indian philosophies and religions. His another important contribution is the study and translation of Sri Aurobindo Ghose, a renowned philosophy in modern India. He published *A Biographical Sketch of Sri Aurobindo Ghose* in 1954; translated and published in Hong Kong the *Essays on the Gita* in 1957; translated the first three volumes of *The Integral Yoga* in 1959, and the fourth volume in 1987, which was published by the Commercial Press

under the title "Yujia Lun"; translated Aurobindo's *Heraclitus* and published it under the title "Xuanli Cantong", which is easier to understand for Chinese readers. During his 28 years stay at Sri Aurobindo Ashram, he translated into modern vernacular Chinese an English handbook that contained what Aurobindo had said, and titled it "Zhoutian Ji", the language of which is fluent, easy to understand, full of philosophical, and vividly reproduces the charm of Aurobindo's verses. Back to China, he translated and published *The Life Divine* in 1984. He also collected answers and interpretations on yoga given by Mirra Richard, whom Aurobindo called "The Mother", and compiled them into six volumes under the title "The Mother". His translations of Sri Aurobindo Ghose's works are widely circulated in Southeast Asia, Europe and the United States, and attached great importance by academic circles at home and abroad, and they also play an important role in disseminating the thoughts in *The Integral Yoga*, and he had an indelible contribution to India-China cultural exchange.

As an important figure in the history of cultural exchange between China and India, his thoughts and works are receiving more and more attention from academic circles in China and India. In 2006, the "Year of India-China Friendship", the Chinese Academy of Social Sciences collected his writings and published, through East China Normal University Press, *The Collection of Works of Xu Fancheng*, which consists of four volumes of his works, 12 volumes of his translations and about 6.5 million Chinese characters. In October 2010, Sri Aurobindo Ashram in Pondicherry celebrated the 101<sup>st</sup> anniversary of his birth, and exhibited a number of paintings that he drew while in India.

(Jiang Jingkui)

## MI WENKAI

Mi Wenkai (1909-1983) was an expert Chinese translator and commentator of Indian literature. He was born in Wuxi, Jiangsu Province.

In 1923, Mi Wenkai was admitted to Jiangsu Third Normal School. He began to study Indian literature since his young days, and worked in the Chinese embassy in Myanmar and India. During the Japanese aggression, he was a researcher of the Philosophy Research Institute of Visva-Bharati University and a Professor of Hong Kong New Asia College. In 1949, he went to Taiwan to become a politician and a "diplomat." During this period, he taught Indian literature in Taiwan University and National Taiwan Normal University, and later was sent to Taiwan's 'embassy' in the Philippines and Thailand. After he returned to Taiwan, he taught as a Professor of Soochow University and the Indian Culture Research Institute of Taiwan



Mi Wenkai

Chinese Culture University. He took charge of the operation of the Overseas Group of 'Taiwan Literature Association'.

His works include 'A Brief Introduction on Indian Literature', 'Historical Tales of India' (1948), 'Appreciation of Indian Literature' (1975), 'Works on Indian Culture 18 Volumes' (1977) and 'Mahatma Gandhi Biography' (co-author) (1981). He also translated many works including 'All Poetry of Sarojini Naidu' (co-author) (1949), 'Collection of Poems of Rabindranath Tagore' (1963), 'Two Great Indian Epics' (1978) and 'Three Great Canons of India' (1980). All these works have introduced Indian literature and culture to China, and promoted the spread of Indian culture in China.

(Li Baolong)

## YU YU

Yu Yu (1909-July 28, 1989) was a Chinese scholar of Indian philosophy. He was originally named De Yuan, styled Zhu Yuan, and assumed Bei Shan. His family origin was Shanyin, Zhejiang Province, but he was born in Xiamen, Fujian Province. He used to be a researcher of the Institute of Philosophy, Chinese Academy of Social Sciences, part-time professor of the Graduate School of Chinese Academy of Social Sciences, part-time professor of the Department of Philosophy and



Yu Yu

the Department of History of Xiamen University. Yu Yu graduated from Dunpin Primary School and Tongwen Middle School, Xiamen. In 1928, he was admitted to the Chinese Inner Studies Institute, Nanjing and studied Vijnaptimatrata Hetu-vidya under Ouyang Jingwu. In 1930, he graduated from the college preparatory department of the Great China University, Shanghai. In 1934, he graduated from the Department of Psychology of the School of Education, the Great China University and later stayed at the school as a teaching assistant of logics. In the next year, he went to Nanjing and worked as a professor of editorship of the Nanjing Education Promotion Office. In 1938, when the Japanese army invaded China and Xiamen was occupied, he went to Chongqing and continued to work with Nanjing Supervisory Institute. Since 1941, he started to teach logics as an associate professor in Guizhou University. As of 1943, he served as an Associated Professor, and Professor successively of the Department of Philosophy of Xiamen University. In 1956, he was transferred to Beijing to write entries related to ancient Chinese treatises in 'Encyclopedia of Buddhism in Sri Lanka' and held a concurrent post as professor of the Buddhist Academy of China. In 1976, he worked as an Editor of the editorial committee of the 'Chinese Buddhism'. In 1979, he was appointed as a part-time researcher of the Institute of Literature of CASS. In 1982, he was transferred to the Institute of Philosophy of CASS. He died of illness in Xiamen on July 28, 1989.

He devoted his entire life to studying tsema. His major works include *Tsema* (1936), *Indian Logics* (1939), *Chinese Logic* (1947) and *Contribution of Xuanzang to Hetu-vidya* (1981). His treatises *Dharmakirti's Contribution to the History of Indian Logic (Philosophical Researches, Edition 2, 1989)* gives a detailed discussion on the theory of tsema and has been strongly echoed by the academic community.

(Qiao Anquan)

## FANG HAO

Fang Hao (September 24, 1910 - December 20, 1980) Born in Hangxian County (present day Hangzhou), Zhejiang Province, Fang was a Chinese historian. He styled himself as Jieren with pen names of Maolu, Juechen, Shenglao.

Born in an Anglican family, he was admitted by the Catholic pre-monastery of Jiaxing in 1921 and by St. Paul Theology & Philosophy Institute of Ningbo in 1929. He was promoted to be a priest (godfather) in 1935, hired as a professor by the Department of History and Geography of Zhejiang University in 1941 and the Department of History of National Taiwan University in 1949. In 1969,

he was appointed as the Dean of the School of Arts and Sciences of National Chengchi University. He was elected to be an academician of 'Academia Sinica', with major research directions of Chinese and Western communication history, history of the Song Dynasty and history of religions in 1974. His major works include *Symposium of Chinese and*



Fang Hao

*Western Cultural Communication History*, volume I (1944), *History of the Song Dynasty* (1954), *Chinese and Western Communication History* (1954), *Biographies of Chinese Catholic History* (1967) and *The Collected Works of Fang Hao Revised and Edited by the Author on 60th Birthday* (1969), wherein *Chinese and Western Communication History* describes in details the development trace of prehistoric and modern communication history between China and foreign countries and analyses the relations in the aspects of nation, religion, culture, traffic, politics and trade. The chapters of 'The Communication between China and India during Han Dynasty', 'The Visit to India Leading by Faxian and the Contribution', 'The Three Routes to the West Recorded by Jia Dan', 'The Buddhist Relations between China and Central Asia during Sui and Tang Dynasties', 'The Introduced Indian Academics during Sui and Tang Dynasties' and 'The Political Relations between India and China, Persia and Arab during Tang and Song Dynasties' textually researched the communication between China and India from the periods of Qin and Han to those of Tang and Song, with detailed data and precise analysis, contributing to the research of the communication history of the two countries.

(Zhang Ran)

## JI XIANLIN

Ji Xianlin (August 6, 1911-July 11, 2009), was a Chinese Indologist, linguist, writer, translator and social activist. His style names were Xi Bu and Qi

Zang. He was born in in Guanzhuang, Qingping County (now Linqing City, Shandong Province). He was a member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences and Professor of Peking University.

Ji Xianlin was born into a peasant family and was given the name of "Ji Baoshan" and his infant name was "Shuang Xi". In 1917, he began to study in a home school with a private tutor and was renamed "Ji Xianlin". In 1923, he was admitted to Jinan Zhengyi Middle School. In 1926, he graduated from the middle school and studied in the high school. After half a year, he was transferred to the high school attached to Shandong University and began to learn German. He stopped schooling for one year between 1928 and 1929 when Japanese troops occupied Ji'nan. In February 1929, he was transferred to Shandong Jinan No.1 High School. In 1930, he was admitted to Tsinghua University where he majored in German in the Western Literature Department. During his studies here, he also took optional courses in the literature of Buddhist scriptures translated by Chen Yinque's, Zhu Guangqian's psychology of literature and art,



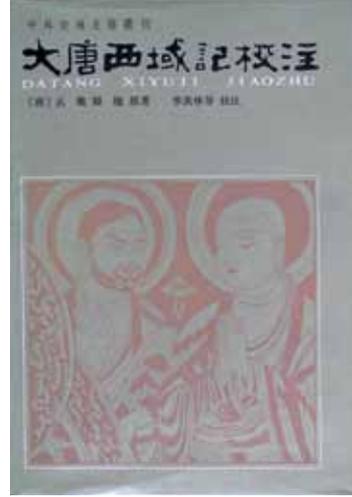
Ji Xianlin

and learned English and Sanskrit. After graduation in 1934, he went back to his Alma Mater Shandong Jinan No.1 High School to teach Chinese language. In 1935, he became a graduate exchange student of Tsinghua University and went to study at the Georg-August-Universität Göttingen majoring in Indology. He studied Sanskrit, Pali, Tocharian, Russian, Yugoslavia, Arabic, etc., under the guidance of Ernst Waldschmidt and Emil Sieg. In 1937, he also lectured at the Institute of Sinology, University of Goettingen. In September 1941, he received his PhD. In 1946, he returned to China and was appointed as a Professor of Peking University and the Director of the Department of Oriental Languages and Literature. In 1956, he was elected as a member of the Department of Philosophy and Social Sciences in the Chinese Academy of Sciences.

After 1978, he served as the Vice President of Peking University, holding the post of Director of many societies, such as Chinese Association for South Asia Studies, Chinese Language Society, China English Language Education Association, Chinese Dunhuang Turpan Society and Chinese Asia and Pacific Society. He died of illness on July 11, 2009 in Beijing. He won many overseas honours: the highest honorary award “Samman Patra” given by the Indian Varanasi Sanskrit University in 1992; the title of honorary academician given by Sahitya Akademi in 1999; the gold certificate of doctoral degree issued by Georg-August Universität Göttingen in 2000; World Laureate elected at the 19<sup>th</sup> World Congress of Poets in 2005; the Padma Bhushan awarded by the Government of India in 2008.

Ji Xianlin began to write, translate and review literature from a very young age. Between 1928 and 1929, he created the short stories *The Rationale of a So Called Civilized Man*, *Bachelor of Medicine* and *Watching Opera* that are published on *Tianjin Yishi Daily* with “Xi Bu” as the pen name. In 1930, he translated essays of Иван Сергеевич Тургенев including *The Old Woman*, *The End of The World*, *The Old Man* and *How Beautiful, How Fresh Were the Roses* and had them published on *Shandong National News-Baotu Weekly* and *Tianjin Yishi Daily*, successively. Between 1933 and 1934, he made comments on *Sons*, novel of Pearl Sydenstricker Buck, Ba Jin’s novel *The Family* and Lao She’s *The Divorce* and published the comments on *Tianjin Ta-Kung-Pao Literary Supplement*. In 1955, he translated German works *Anna Seghers Collection of Short Stories*. In 1980, he published successively *Impression of India* (1980), *Collection of Essays Written in the Lang Run Garden* (1981), *Random Thoughts on Life* (1996), *Dreaming by the Weiming Lake* (1998), *Spring Returns to Yanyuan* (2000), *New Writings of a Nonagenarian* (2002), *Miscellaneous Essays on Sickbed* (2007), and many essays, memoirs and essay collections. Over the decades, he never stopped working and created works that have reached more than one million words.

Ji Xianlin had a good command of English, German, Sanskrit, Pali, Tocharian, and could read French and Russian books. Initially, he was mainly engaged in the research of ancient Indian languages which he continued for nearly for five decades. In 1941, he obtained doctorate with his dissertation *Die Konjugation des finite Verbums in den Gāthās des Mahāvasthu* that comprehensively and systematically summarised various morphological changes of verbs in hybrid Sanskrit used in the Hinayana Lokottaravadin Vinaya Mahāvasthu. His work broadened the research field of hybrid



Annotated and collated version of 'Da Tang Xiyou ji' (Record of the Travels to the western region during the great Tang dynasty)

Sanskrit morphology and promoted the studies on hybrid Sanskrit. In 1944 and 1949, he respectively published two essays namely *Die Umwandlung der Endung – am in – o und – u im Mittelindischen* and *Die Verwendung des Aorists als Kriterium für Alter und Ursprung buddhistischer Texte*, comparing and analysing existing ancient Buddhist scriptures by employing the method of compare comparative linguistics, determining the general location and time of these scriptures and their circulation situation in India and Central Asia based on various morphological changes of Buddhist language. This opened a new channel for studying Indian Buddhism history. Since then, he wrote *The Language Problem of Primitive Buddhism* (1956), *More Exposition on the Language Problem of Primitive Buddhism* (1958), *Two Questions of Medieval Indo-Aryan Language* (1984), *Third Exposition on the Language of Primitive Buddhism* (1984), among other academic dissertations in which he demonstrated the existence of primitive Buddhism and that its language was the ancient Ardhamagadhi, a dialect of east India. This was a breakthrough in the research of the language of primitive Buddhism. On the basis of study in literature and language, he carried out further researches on the *History of Indian Buddhism*. He wrote more than 20 dissertations including *Stupa and Buddha* (1947), *The Historical Origin of the Primitive Buddhism* (1965), *Problems on Mahayana Sthaviravāda* (1981), *Distorted and Forgotten “Route Struggle” in Creation Period of Buddhism - Devadatta Problem* (1987) and *Backflow of Buddhism* (1991).

Since 1982, he began to interpret *Maitreyasamiti-Nāṭaka*, a Tocharian A scripture unearthed in Yanqi, Xinjiang in 1975 and had written a dozen of articles on this topic. He published them in major periodicals in both China and abroad which caught

the attention of the world of linguistic. In 1993, Taiwan Xinwenfeng Publishing Company published his monograph titled *Introduction to Researches on Tocharian language* that has become a detailed and reliable guide to both Chinese and foreign scholars related to the subject. In 1998, he completed the translation of Tocharian A *Maitrisimit*. In the same year, he collaborated with a German Tocharian expert Werner Winter and a French Tocharian expert G J (Georges-Jean Pinault) to publish *Fragments of the Tocharian A Maitreyasamiti-Nāṭaka of the Xinjiang Museum, China*.

Since 1950s, he began to translate and study Indian classical documents. He translated many Sanskrit works, such as the playwright Kālidāsa's *Abhijñānaśākuntalam* (1956), Ancient Indian fable *Pañcatantra* (1959) and Kālidāsa's playwright *Vikramōrvaśyam* (1962). China Youth Theatre



Ji Xianlin's 'Zhe tang shi'

successfully performed the *Abhijñānaśākuntalam* based on his translated version in 1950s and after the Cultural Revolution. Between 1973 and 1977, he translated '*Rāmayaṇa*' (1980-1984), one of the two great Indian epics. At the same time, he also wrote '*Primary Investigation into Rāmayaṇa*' (1979) that put forward incisive opinions of some important questions about ancient history of India, such as the characteristics, stages, and land possession forms of Indian feudal society apart from discussing literary contents of the epic. He also translated an Indian writer Maitreyi Devi's English version of '*Tagore by Fireside*' (1986). The Chinese translations of all these classical documents and related writings have had a great influence on China.

When it comes to India-China cultural exchanges, since 1957, he had written '*The History of China-India Cultural Relations*' (1957), '*The History of China-India Cultural Relations*' (1982), '*Buddhism and Sino-Indian Cultural Exchanges*' (1990), '*History of Sino-Indian*

*Cultural Exchanges*' (1993), and other works. In 1985, the '*Commentary on Great Tang Records on the Western Regions*', which he was responsible for was published. The book has altogether 6,30,000 words including the original text, preface, amending excursus and notes and represents a significant result of China in studying geography and history of Western Regions including ancient India and in collation of ancient books. He also personally organised the translation and correction in person of '*Modern Translation of Great Tang Records on the Western Regions*', which was published in the same year. In 1987, his '*Commentary on Great Tang Records on the Western Regions*' and '*Modern Translation of Great Tang Records on the Western Regions*' were given Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award. In 1991, '*History of Ancient Indian Literature*' edited by him was published. In 1998, his monograph on the History of Sugar was published which has more than 8,00,000 words and involves more than a dozen of Chinese and foreign languages. It has mastered the method of historical linguistics of German academism and the textual research method of China's Qian-Jia School and showcased the complex yet vivid history of Sino-foreign cultural exchanges. India-China cultural exchanges took up a large space of the book.

Ji Xianlin guided and taught academic talent in the study of Indology and Sinology. In 1946, he established the Department of Oriental Languages and Literature in Peking University. In 1960, he gave lessons to the first batch of students majoring in Sanskrit and Pali. After the Cultural Revolution, he was reappointed as the Dean of the Department of Oriental Languages and Literature, Peking University and taught a large number of researchers in Indology.

He was always actively engaged in India-China cultural exchange activities. In 1951, he visited India along with Chinese cultural delegation and was warmly welcomed there. In 1955, he went to New Delhi as a member of the Chinese delegation to attend "Asian Countries Conference". In 1978, he visited India as a member of the delegation of the Chinese People's Association for Friendship with Foreign Countries (CPAFFC). During his visit, he was invited to meet the faculty and students of University of Delhi and Jawaharlal Nehru University. He also went to Japan to attend the "Conference on Indian Buddhism" in 1980. In 1985, he attended the "International Symposium on India & World Literature" and the "Valmiki International Poetry Festival" held in New Delhi and was designated as the Chair of Indian and Asian Literature (China and Japan) Session. In 1986, he participated in the "15<sup>th</sup> World Fellowship of Buddhists" held in Kathmandu.

'Complete Works of Ji Xianlin' (30 volumes altogether, more than two million words) was published by Foreign Language Teaching and Research Press (FLTRP) in September 2010.

(Ren Xiaoke)

## JIN KEMU

Jin Kemu (August 14, 1912-August 5, 2000), was a Chinese Indologist, poet, essayist and expert in translation. His style name was Zhi Mo and his pen names were Xin Zhu, Wei Gu, Yan Hui and An Qi. His family origin was Shou County, Anhui Province. He was born in Wanzai County, Jiangxi Province. Jin Kemu, Ji Xianlin, Zhang Zhongxing and Deng Guangming were collectively known as "Yanyuan Four Old Person".



Jin Kemu

Jin Kemu dropped out of middle school for a few reasons. He used to teach at an elementary school when he was 16-18 years old for supporting his family. In 1930, he went to Peiping (now Beijing) for study and learned several languages including English, French, German and Esperanto. In the winter of 1932, he went to De County, Shandong Province and taught Chinese at the Normal Junior High School. He started to work at the library of Peking University in 1935, but he left Peiping to the south after the July 7 Incident of 1937. In 1938, he was an international News Editor of 'Li Bao' (《立报》, *State Newspaper*). In 1939, he became an English teacher in Hu'nan Taoyuan Girl's Middle School and held a concurrent post of French teacher of Hu'nan University, during which he was in contact with Shi Zhecun, Dai Wangshu and Xu Chi and created poetries. In 1941, he went to Calcutta, India via the Burma Road and became an Editor of 'India Daily'. In 1943, he went to Sarnath, Banaras to learn Sanskrit and Pali from Dharmananda Damodar Kosambi, father of

a famous Indian historian Damodar Dharmananda Kosambi. After that, he learned 'Upaniṣad' from Master Jagadish Narayana Kashyap, visited Professor Prabodh Chandra Bagchi and assisted Professor Vasudev Gokhale to collate the Chinese and Tibetan translation of the Sanskrit version of 'Mahāyānābhidharma-samuccaya'. Since then, he began his studies of Sanskrit. In 1946, he returned to China and became a professor of the Department of Philosophy of Wuhan University. He taught Sanskrit and the history of Indian philosophy at the university and published at the same time many academic writings and literary works like poetries, novels and essays. In 1948, he became a professor of the Department of Oriental Languages and Literature of Peking University. In 1951, he joined Jiusan Society and successively served as the Publicising Minister and member of the 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> sessions of the Standing Committee, and member of the 3<sup>rd</sup> to the 7<sup>th</sup> Session of the National Committee of CPPCC. He died of illness in Beijing on August 5, 2000.

He started to translate and create literary works since he was young and began to publish poetries and translation works on newspaper supplement after he went to Peiping in 1930. 'Beach House and Cemetery' (1934) is translated by him from Esperanto. He was an important member of China's new poetic circles in 1930s. In 1936, his first collection of poems 'Bat Collection' was published. He had other poem collections published like 'Rain and Snow' (1986), (《少年行》 'Shao Nian Xing') 'Junior Line' (1998), the collection of autobiographical novels 'Trace of the Old Nest' (1985), and the memoirs 'Past Events in India' (1986). He wrote a number of collections of essays such as 'Swallows in Spring' (1987) and 'Collection of Old Learning and New Knowledge' (1991) with rich contents. In 1956, he joined the Chinese Writers' Association and attended the 3rd and 4th Congress of the Chinese Literature and Art Workers. Apart from translating and creating literary works, he also engaged in studying aesthetics, semiology, anthropology, folklore, semantics, astronomy and science. His representative works include the translation work 'Popular Astronomy' (1938) and the collected papers 'Discussion on Arts and Sciences' (1986).

He knew many languages including Sanskrit, Pali, Hindi, Urdu, Esperanto, English and French and had a good command of German and Latin. He began to study Sanskrit when he was in India. In 1945, he accomplished the compilation of 'Summary of Panini's Aphorisms on Sanskrit Grammar' and gave a detailed discussion of the author, written time, style, grammar system and many other aspects of 'Pāṇinisūtra' with the deciphering of some chapters and sections.

In the same year, he wrote 'A Preliminary Probe into the Concept of "Being" in Sanskrit'. In 1947, he published his article 'Fundamental Problems of Sanskrit Grammatical Theories' on 'Shun Pao Literature and History Weekly'. Since then, he began to focus on translating and studying ancient Indian literature. 'Meghadūta' (1956) was translated from Sanskrit by him who has introduced the greatest achievement of classical Sanskrit lyric poetry to Chinese readers. In 1982, his translation work 'Bhartrhari Śatakātaya' was published. It is the most popular Sanskrit collection of minor poems in India and shows the life and emotion of an ordinary man of letters and thus gives a glimpse of the life and thoughts of Indian common people. He also translated the 'Collection of Ancient Indian Poems' (1984) from Sanskrit and Pali, including vedic poems, epics, aphorism poems and lyric



Literary works of Jin Kemu

poems. After that, he launched and organised the translation of one of the two great Indian epics - 'Mahābhārata'. He led the translation of 'Selected Annotations on Mahabharata' that was published in 1987. In 1993, the China Social Sciences Press published the 'Adi Parva' of the epic, and he wrote the preface and translated first four chapters of the 'Adi Parva' that provided references for future translation and laid a foundation for the publishing of all the six volumes of 'Mahabharata' in 2005. Apart from the ancient Indian literature, he also translated related theories of literature and art. His translation work 'Selected Works of Ancient Indian Aesthetics' was published in 1980, including five translation works that were selected

from theoretical works namely 'Natyasastra, Kavya Darpan, Dhvani Aloka, Kavya Prakash' and 'Sahitya Darpan'. These works and the forewords he wrote enabled the Chinese academic community to get an initial understanding of the theories of ancient Indian art and literature.

In 1960s, he also taught "the history of Sanskrit literature" apart from teaching Sanskrit and his lecture notes have been incorporated in the liberal art teaching material plan and were published under the name of 'History of Sanskrit Literature' in 1964. This book mainly discusses Indian literary works and theoretical works of literature and art from the Vedic Age to the 12<sup>th</sup> century and represents a foundation work of Chinese studies on Sanskrit literature. He wrote a large number of research papers related to Indian literature, including epic studies, comparative literature studies and 'Rigveda' studies that are included in 'The Analects of Indian Culture' (1983) and 'The Analects of Comparative Culture' (1984), respectively. During the post Cultural Revolution period, he wrote a series of articles related to Buddhist study and the general topic is "On the Origin of Buddhism", pointing out that China should strengthen studies on the original works of Buddhist scriptures in Sanskrit and only by pursuing the original works could the understanding of Chinese Buddhist scriptures be strengthened. He made a demonstrated analysis by taking the translated scripture style of Kumarajiva and the Chinese translation of another two Buddhist sutras 'Lankavatara Sutra' and 'Heart Sutra' as examples. He also translated the 'Trisvabhāvanirdēśha' from Sanskrit in 1984. All these translations and relevant research works have introduced Indian ancient languages and documents to China, which has exerted greater influence.

When it comes to the Indian culture, he studied Indian philosophy and Mahatma Gandhi. In 1947, he published the article 'Comments on Vedantasara' that introduced the general situation of the Indian philosophy and clarified the ideology of the ancients of Indian in "emphasising nazaritism and proof" in three aspects. During his teaching period in the Department of Oriental Languages and Literature, Jin Kemu wrote the article titled 'Conception in the History of Indian Philosophical Thoughts' that explained by concentrating on the main points of philosophy history including the stages, contents and the questions that need to be probed into. Afterwards, his study interest shifted to Indian philosophical thoughts and he wrote successively 'Analysis of the Mysticism of Mandukya Upanishad' ('Philosophical Researches', Edition 7, 1980), 'Views on Ancient Indian Materialistic Philosophy - Simultaneous Discussions on "Brahman" "Sramana" and Secular Culture'

(*Jianghuai Tribune*, Edition 4, 1981), and other articles. He analysed the social status quo of modern India and made an objective comment on Gandhi in his monograph '*Gandhism*' (1943) and the two articles published in 1983, namely, '*Brief Discussion about the Political Thoughts of Gandhi in South Africa in Early Stage*' and '*Brief Discussion about Death of Gandhi*'.

From the perspective of India-China cultural exchange studies, Jin Kemu wrote '*Historical Narrative of the Friendship between Chinese and Indian Peoples*' in 1956. It was published by China Youth Publishing House in 1957 and has been translated into English, Hindi and Bengali. The book gives an account of the friendship between China and India from 100 years before Christ to 1950s and the history of exchanges between Chinese and Indian



Collection of Jin Kemu's literary works

peoples from the perspectives of the influence of Indian science, language, literature and art on China, diplomatic exchanges, the spreading and development of Buddhism in China.

After the formation of the People's Republic of China, Jin Kemu and Ji Xianlin cultivated the first batch of Sanskrit and Pali scholars of the New China. Jin Kemu used to teach Sanskrit orally as with the Indian mode and often sang Sanskrit eulogistic poems like what Indians did, which strengthened students' languages sense and appreciation ability to Sanskrit. His lectures explained profound theories in simple language and enabled students to have a thorough mastery and thus enjoyed tremendous popularity.

Jin Kemu also leaned Eastern and Western cultures and made great contributions in many fields like Indian language, culture and India-China exchanges. He also contributed a lot to China's studies in Sanskrit, Pali and even in Indian literature. In May 2011, the Joint Publishing Company published the '*Complete Works of Jin Kemu*' (eight volumes, over four million characters).  
(Jiang Jingkui, Ren Xiaoke)

## WEI FENGJIANG

Wei Fengjiang (October 14, 1912 - March 5, 2004) was a Chinese student of Rabindranath Tagore, born in Xiaoshan (now Hangzhou City), Zhejiang Province.

Born in 1911, he was recommended by Tan Yun-shan to study in Visva-Bharati University and became a Chinese student of Rabindranath Tagore in 1933. He happened to be Indira Gandhi's classmate when he studied in Visva-Bharati University. He obtained the Master of Arts degree of the university in 1937, and was appointed by Tagore as an Associate Professor of Cheena Bhavana, Visva-Bharati University in April. In the same year, he went to Sabarmati Ashram and began to study with Mohandas Karamchand Gandhi. He returned to China in 1939, and taught in schools of Zhejiang and Shanghai. Wei Fengjiang also worked as the



Rajiv Gandhi meets Wei Fengjiang in  
1987 in New Delhi

President of Yuexiu Foreign Language School, Shaoxing, Zhejiang Province in his later years. In 1987, he was invited by the Government of India to visit the country, and returned to his Alma Mater Visva-Bharati University and Sabarmati Ashram. In 1988, he was received by the visiting Indian Prime Minister Rajiv Gandhi in Beijing. The then Indian President Ramaswamy Venkataraman visited Wei Fengjiang twice in Hangzhou in 1990 and 1992, respectively. In 1997, he was again invited to visit India. He died on March 5, 2004. Both the then Indian Prime Minister Atal Bihari Vajpayee and Indian National Congress President Sonia Gandhi sent messages of condolence to praise his contributions to the friendship and cultural exchanges between China and India.

Wei Fengjiang, as the sole Chinese student of Tagore and follower of Mahatma Gandhi, had many of his works published, including '*In Mr. Gandhi's Home* (*South Asian Studies*, Edition 1, 1985), '*Ruminations on Present and Past Homes of Tagore* (*South Asian Studies*, Edition 1, 1986), '*Past Leaders of the Indian National Congress Leaders I Knew* (*South Asian Studies*, Edition 3, 1986), '*India Revisited* (*South Asian Studies*, Edition 1, 1988) and also '*My Teacher Tagore*' (1986). In his '*My Teacher Tagore*',

he recalled the thoughts, creativity and life of Tagore and his teachers and friends in Visva-Bharati University based on his own experiences.

(Zhang Shujian)

## ZHU JIEQIN

Zhu Jieqin (1913-1990) was a Chinese scholar who studied the history of Sino-foreign relations. He was born in Guangzhou and his birthplace was Shunde, Guangdong Province.

Zhu Jieqin graduated from the Institute of Literature and History of Zhongshan University, and used to teach at Guangzhou Fine Arts School and Zhongshan University. Between 1940 and 1945, he taught Indian history successively at Nanyang Research Institute, Chongqing and Oriental Chinese Language and Literature School, Yunnan. In 1945, he went to Yunnan to teaching at Yunnan University. In 1952, he was transferred back to Guangzhou and worked as a Professor of the Department of History of Zhongshan University. As of 1958, he worked as Professor of the History Department, and Department Dean of Ji'nan University. In 1970, Ji'nan University closed, so he went to the History Department of South China Normal University and the History Department of Zhongshan University in succession. Till 1978, he returned to teach at Ji'nan University. In 1981, he founded the Overseas Chinese Institute, Ji'nan University and served as the director of the institute. In 1984, Ji'nan University opened the doctoral programme for Specialised History (history of Sino-Foreign Relations), Zhu Jieqin became a doctoral supervisor. He used to be a researcher of the Institute of South Asian Studies, Chinese Academy of Social Sciences, Vice President of the first and second sessions of Chinese Association for South Asian Studies, Executive Director of China Society of History, President of



Zhu Jieqin

the Institute of China Overseas Traffic History and President of the Council of China Society for Southeast Asian Studies.

He made great contributions to the studies in the history of Sino-Foreign relations, history of overseas Chinese and history of South Asia. His treatises and translation works totaled over

20 pieces. *'The Translation of History of Cultural Exchange between China and the West'* (1940) included seven of his translation works and two of his treatises, including *'The Commerce between the Roman Empire and India'* (by M. P. Charlesworth) and *'The Mohammedans of China: When, and How, They First Came'* (by Isaac Mason). Since 1978, he began to participate in annotating the Indian part of *'Commentary on Great Tang Records on the Western Regions'* (1985). He proofed and edited 11 types of books and journals, including *'A Translation Series of the History of Sino-Foreign Relations'* (1984) and *'Maritime History Studies'* (start publication in 1978). He published over 120 essays, including *'Maritime Traffic Route between China and Southeast Asia and South Asia in the Han Dynasty (Maritime History Studies', Edition 3, 1981), 'The Gupta Period of India (History Teaching', Edition 12, 1956), 'Origin of British East India Company and Review on Its Trade with China (Sin Chew Daily', supplement of the history and geography of South Sea, May 1940), 'Indo-China in Cultural Exchanges (Journal of South Sea Society', Edition 1 of Volume 5, June 1948).*

(Liu Lei)

## YANG YUNYUAN

Yang Yunyuan (1914 - January 2007), an Indologist of Chinese origin, born in Xiangyin, Hu'nan Province.

Yang Yunyuan was born into an intellectual family and his elder cousin, Chen Naiwei was Tan Yunshan's wife. He was acquainted with Tan Yunshan since he was young, and thus he was deeply influenced by him. He studied at the Changsha Changjun Middle School, Hu'nan First Normal School and the Central Political University in Nanjing. After graduation, he worked as a teacher in Guiyang and resumed his contacts with Tan Yunshan that was interrupted due to the chaos caused by war. With the help of Tan Yunshan, he was able to get the invitation of Visva-Bharati University and the grants from the Ministry of Education, Republic Of China (ROC) to go to India. In early 1946, he became a visiting scholar of the Cheena Bhavan, Visva-Bharati University. During this period, he studied Indian culture, religion and language under the guidance of Prabodh Chandra Bagchi, Purushottam Vishvanath Bapat, among other Indian scholars, and also became interested in Buddhism. In late 1940s, he became the secretary of Luo Jialun, the first ROC ambassador to India. Since the 1950s, he taught Chinese at the School of Foreign Languages, Ministry of Defense, New Delhi. Afterwards, he went to the United States of America via Mexico, and became a teacher of University of California, Berkeley. His

son, Anand Yang, President of Jackson School of International Studies, University of Washington is an influential scholar in East Asian studies and expert in Indian history in the United States.

His major works include *'Tagore Who Loved China with his Life'* (Taiwan, *'Biographic Literature'*, Edition 6 of Volume 7, 1965), *'The Affair of Xu Zhimo and Tagore's Visit to China'* (Taiwan, *'Biographic Literature'*, Edition 2 of Volume 9, 1966), *'Interpreted Examples of Indian Words in Chinese Language'* (Taiwan, *'Eastern Miscellany'*, Edition 7 of Volume 13, 1980), *'Instruction of Chinese and Indian Sages on Languages'* (Taiwan, *'Chinese Culture Monthly'*, Edition 16, 1981), *'Generalissimo and Madam Chiang Kai-shek's Visit to India and India's Independence'* (Hong Kong, *'Chu Hai Journal'*, Edition 16, 1988), among other treatises on India-China cultural exchanges.

(Jia Yan)

## WEI GUI SUN

Wei Guisun (1915-1995), originally a Chinese national of Fujian province, China, had come to India on government scholarship in 1943 to study Indian history and culture. Initially he spent a few months in Cheena Bhavan, Santiniketan, and then went to Aligarh and enrolled himself there as a student of Aligarh Muslim University. After completing post-graduate studies, he also carried out his research work there on Mongol history of China from Chinese sources and completed his Ph.D. thesis there. He joined Cheena Bhavan, Visva-Bharati, Santiniketan as Lecturer in Chinese language and History in July, 1951 and retired as Professor and Head of the same Department in the year 1980. But, even after his retirement Prof. Wei did not go back to his native land, China and continued to stay in Santiniketan while remaining busy in his research and publication work. He is well-known for his book "The Secret History of the Mongol Dynasty", which he published in the year 1957. He died in Santiniketan in the year 1995.

(Arttrana Nayak & Jia Yan)

## JAO TSUNG-I (Rao Zongyi)

Jao Tsung-I (August 9, 1917 - present), Chinese historian, expert in paleography, classical litterateur, calligrapher and painter. His style name is Gu An and his alternative name is Xuan Tang. He was born in Chao'an, Guangdong Province. He was once a Professor and Director of the Department of Chinese Language and Literature, Chinese University of Hong Kong, and now an Honorary Professor of the Department of Chinese Language and Literature, Chinese University of Hong Kong.

Jao Tsung-I was born in Chao'an County (present day Xiangqiao District, Chaozhou City),

Guangdong Province. He graduated from Shanghai Law & Political Science College and returned to Chaozhou to serve as the Editor-in-Chief of *'Yuenan News'* after graduation. He studied under his father since he was a child. In 1932, he started to compile his father, Rao E's unfinished manuscript, *'A Record of Literature and Arts in Chaozhou'*, and finished it three years later. He published this in *'Lingnan Journal'*, which became a cornerstone for his academic career. In 1935, he became a probation teacher of the Chinese classes at Hanshan Normal University, and was offered to serve as an Editor of the History Compilation Bureau of Guangdong, Sun Yat-sen University. In



Jao Tsung-I (Rao Zongyi)

1938, Sun Yat-sen University relocated to Yunnan, but he stayed back in Hong Kong due to his illness and took part in the compilation of *'Zhongshan Dictionary'* and *'Quan Qing Ci Chao'*. In 1943, he went to Guangxi and became a Professor of Wuxi Academy of the Traditional Chinese Culture. After the victory of the war against Japan, he took up the post of a Professor of Guangdong University of Arts and Sciences, and later returned to Shantou to chair the general compilation of *'Gazetteers of Chaozhou'*. In 1952, he began to study Dunhuang caves. From 1952 to 1968, he taught at the Department of Chinese, University of Hong Kong, during which he went to India for researches with Bhandarkar Oriental Research Institute, Pune in 1963, learned Sanskrit from V. V. Paranjpe and his father, and studied Brahmanism classic, the *'Vedas'*. During his stay in India, he got acquainted with Indian researcher Xu Fancheng. After he returned from India, he became the first Chair Professor of the Department of Chinese, University of Singapore (present day National University of Singapore), during which he was also invited to be a visiting professor to Yale University and a research professor of the Institute of History and Philosophy, Academia Sinica, Taiwan. From 1973

to 1978, he was a Professor and Director of the Department of Chinese, University of Hong Kong. After retirement, he went to Paris, France to teach as a guest Professor of Ecole pratique des hautes études for a year. Later, he was appointed as an Honorary Professor of the Department of Chinese, University of Hong Kong and Honorary Professor of the Department of Art and the Institute of Chinese Culture. In 1982, he was awarded with an Honorary Doctorate Degree by the University of Hong Kong. In 1983, he attended the First Symposium of China Dunhuang Turpan Society in China, and was invited to be an advisor of the society. In 1990, he became an Honorary Advisor of Hong Kong Heritage Museum.

Jao Tsung-I engaged in a wide range of research areas, including Dunhuang studies, Oracle Bone studies, lexicology, historical science, bibliography, the Songs of Chu, archaeology, painting and calligraphy. His major works include *'An Investigative Study on the Geography of Chu-Ci'* (The Songs of Chu) (1946), *'Oracle Bone Diviners of the Yin Dynasty'* (1959), *'Analects of the History of Sino-Indian Cultural Relationships'* (1990), *'Ci Ji Kao'* (1992), *'Collection of Buddhism'* (1993) and *'New Page of the History of Chinese Religious Thought'* (2000). Most of his study results are featured by creativity. For example, he learned cuneiform and West Asian history from Jean Bottéro in Paris and translated *'Enûma Eliš'* into Chinese with 10 years of effort, which is the first Creation Epic of the Near East translated by a Chinese scholar.

When it comes to Indian studies, he once made comparative studies of the graphic text in the ancient Indus Valley and Chinese inscription on pottery and oracle bone inscriptions, and discovered many similarities and exposed the cultural exchanges between China and India in ancient times. Moreover, he discovered the widespread phenomenon of 'questioning literature' in different cultural contexts through comparing Qu Yuan's *'Questions for Heaven'* (Tian Wen) and Indian and Islamic ancient documents. He thus, put forward the new topics of text anthropology and literary anthropology. During his stay in India, he made comparative studies on Chinese and Indian literatures and cultures and believed that 'Siddham' had profound influence on Chinese phonology and literature. Han Yu was deeply influenced by the *'Buddhacarita'* of Aśvaghōṣa. Beyond that, he also translated some of the most ancient collections of Indian poems *'Rigveda'*.

(Li Baolong)

## WU YAN

Wu Yan (December 1918 - September 8, 2010), was a Chinese expert in translation, and publisher.

He was born in Kunshan, Jiangsu Province, and was originally named Sun Jiaji while his style name was Wu Yan.

He graduated from the Foreign Languages Department of National Chi Nan University in 1941. He joined the Chinese Writers' Association in 1962. He worked as the Director of the Editorial



Wu Yan

Office of New Literature & Art Publishing House, Director of the Editorial Office of Shanghai Literature and Art Publishing House, Deputy Chief Editor of the People's Literature Publishing House Shanghai Office and President of Shanghai Translation Publishing House.

He translated many poetical works of Rabindranath Tagore of which his representative works include *'Selected Lyrical Poems of Tagore'* (1989), *'Xin Di Shen Yun'* (1997) and *'Selected Poems of Tagore'* (2003). *'Xin Di Shen Yun'* includes the translated version of 10 English poems of Tagore, namely *'Gitanjali'*, *'The Gardener'*, *'The Crescent Moon'*, *'Fruit-Gathering'*, *'Stray Birds'*, *'Lover's Gift'*, *'Crossing'*, *'The Fugitive'*, *'Fireflies'* and *'Poems'*.

In 1980s and 1990s, Wu Yuan was the President of Shanghai Literature & Art Publishing House, and helped to publish a batch of Chinese version of Indian literatures, including Mulk Raj Anand's *'The Village'* (1983), *'Across the Black Waters'* (1985) and *'Collection of Short Stories By Akilan'* (1984), Tagore's *'Glimpses of Bengal'* (1985), Vrindavanlal Varma's *'Rani of Jhansi'* (1987), Mirza Mohammad Hadi Ruswa's *'Umrao Jan Ada'* (1993), Rasipuram Krishnaswami Narayanaswami's *'The Guide'* (1993), Ila Chandra Joshi's *'Sannyasi'* (1994) and Phanisavarath Renu's *'Maila Anchal'* (1994), which have facilitated the spread of Indian literature in China and contributed to the India-China cultural exchanges.

(Wang Lingnan)

## W PACHOW (Bazhou)

W Pachow (1918 -) is an American born Chinese Buddhist scholar. His style names are Wang Shu (third tone) and Wang Shu (first tone), and his assumed name is Xian Qiao. His ancestral home



Extant works of Pachow

is Wan County, Sichuan Province (Wanzhou of Chongqing today). He is an Emeritus Professor of University of Iowa.

He was influenced by Buddhist thoughts because his parents were devout believers in Buddhism. He graduated from Shanghai Mongolian and Tibetan College. In 1938, he went to India's Cheena Bhavan, Visva-Bharati University to study and majored in Indian culture and philosophy, and obtained the Master's degree in these subjects. He obtained his PhD from University of Mumbai in 1948, and taught in Visva-Bharati University from 1941 - 1947 and in University of Allahabad between 1947 - 1953. He was a Professor of University of Ceylon between 1954 and 1968, and engaged as a Professor in University of Iowa in 1968, mainly teaching Asian culture, religion, philosophy and Buddhism. He knows many languages, including Sanskrit, Pali, Hindi, Bengali script, English and French. He used to study Dunhuang transcripts in Britain and France, and attended All India Oriental Conference, International Congress of Orientalists on many occasions and other academic conferences. He retired in 1988.

His dissertation *A Comparative Study of the Prātimokṣa, on the basis of its Chinese, Tibetan, Sanskrit and Pali Versions* was published by Visva-Bharati University Sino-Indian Society in 1955, and represents an important work for studying primitive Buddhism and Sangha system. His other English works mainly include, *Comparative Studies in the Parinibbana Sūtra and its Chinese Versions* (1946), *Prātimokṣa-Sūtra of the Mahāsaṅghikas* (1956), *A Study of the Twenty-two Dialogues on Mahāyāna Buddhism* (1979) and *Chinese Buddhism: Aspects of Interaction and Reinterpretation* (1980). His Chinese works include *Collection of Dunhuang Verses* (1965), *By W Pachow* (1985), and his translation works include *Brother Nehru* (1943), *A Collection of Tagore's*

*Essays* (1946), *Mahāparinirvāna Sūtra of Theravāda Buddhism* (1971) and *Milindapaṇha of Theravāda Buddhism* (1997).

(Jia Yan)

## WU BAIHUI

Wu Baihui (September 9, 1919 - ) is a Chinese Indologist and Buddhism researcher. He belongs to Huizhou, Guangdong Province, but was born in Hong Kong. He is a researcher at the Institute of Philosophy Studies, Chinese Academy of Social Sciences.

As a child he was deeply influenced by his mother who was pietistic in Buddhism. He received western style education at a religious school, but he still studied in Putichang and Zhilian Zhengyuan hosted



Wu Baihui

by Hedong Lay Buddhist. In 1937, he met Master Tai Xu who came to Hong Kong for sermon and thus, had the opportunity to be recommended by him to study in India. In 1940, he went abroad via Myanmar along with Master Fa Fang, and over a year later, he arrived at Visva-Bharati founded by Rabindranath Tagore.

During his stay at Visva-Bharati, he studied under Prabodha Chandra Bagchi, Purushottam Vishvanath Bapat, Shanti Bhiksu Sastri, Tan Yun-shan and other scholars, majoring in Indian philosophy, Indian Buddhism, Indian history, Sanskrit and so on, involving many classical philosophies of religion, including Buddhism and Hinduism. In 1946 and 1948 respectively, he obtained his Bachelor's degree and Master's degree. In 1949, he applied for a Doctoral degree at University of Pune. When the People's Republic of China was founded and the Korean War broke out, he actively assisted the Consulate General of China in Bombay to take charge of the school for overseas Chinese, and collect and translate Chinese and English propaganda materials. In 1952, he applied to the Embassy to return to China to work. After receiving approved, he went back to China and taught Hindi in Hindi teaching and research office at the Department of Eastern

Languages, Peking University. In 1857, he was transferred to work as an editor in the Commercial Press. In 1978, he was transferred to work in the Institute of Philosophy Studies, Chinese Academy of Social Sciences. In 1983, he proposed to organise an oriental philosophy research office and became the director of the office. In 1984, he was given the title of Honorary Doctor of Literature and Supreme Honorary Professor of Visva-Bharati.

He proposed to study Indian religious philosophy by drawing upon the experiences gained on key points. He traced the source of essential issues in Indian religious philosophy and analysed all kinds of viewpoints, including water origination



Literary works of Wu Baihui

theory, Maya theory, presence or absence theory, Mano theory and proanthropus theory in Vedas eulogistic poem. Thereby, he began his comparative analysis and included different religious philosophy thoughts like Vedas, Upanishad, Buddhist philosophy and Vedanta philosophy into an organic and comprehensive development history of Indian religious philosophy. His major academic results include his translation works 'Agamasastra' (1999) and 'Rigveda Divine Comedy Selection' (2010), monographs 'Indian Philosophy and Buddhism' (1994) and 'Indian Philosophy' (2000), and dissertations - 'Indian Ancient Dialectical Thinking', 'Logical Thought of Jainism, Indian Natural Philosophy, Upanishad and Its Materialism Philosophy, Indian Vedanta Philosophy, Primary Investigation of Indian Dhyana in Early Stage - Buddhist Thought of Upanishad, Brief Introduction of the Theoretical Essence of Yogacara and Madhyamika of Mahayana' and 'Maya-vada of Brahman and Buddhism'.

(Zhang Minyu)

## YANG RUILIN

Yang Ruilin (May 1921 - ) is a Chinese expert in translation and an editor. He was born in Changde, Hu'nan Province, and was a researcher of the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University, researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences, and Chief Editor of 'South Asian Studies'.

Yang Ruilin graduated in Hindi from the National School of Oriental Languages in 1944. In 1946, he went to India and studied in Visva-Bharti University. In 1949, he graduated from the Department of Ancient Indian History and Culture of Banaras Hindu University, and received his Master's degree. Since 1950, he worked in the Chinese embassy in India, Department of Asian Affairs of the Ministry of Foreign Affairs and the Institute of International Relations of the Ministry of Foreign Affairs. In 1979, he started to work in the Chinese Academy of Social Sciences and was engaged in studying subjects like Indian history and politics. He also contributed to the studies of Indian art under the influence of his father-in-law, Chang Renxia, who was an art archaeologist.

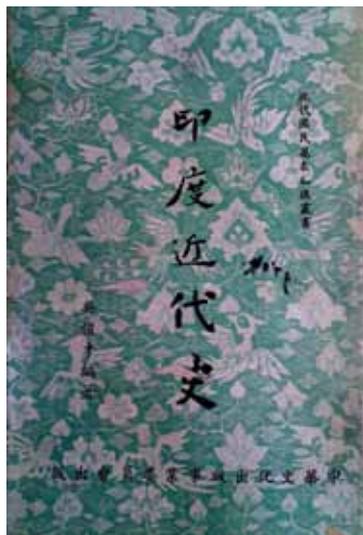
He took part in the translation of 'Blossoms in the dust: the human factor in Indian development' (1965) written by Kusum Nair, an agricultural researcher in India. His published essays include - 'The Brief Discussion on the Evolution of Chinese Buddhist Art' (1981), 'Past and Present of the Caste System of Hinduism' (1982) and 'Ancient Indian Art' (1982). In January 1980, he attended "The Second World Buddhist Conference" held in Nalanda, Bihar in India. Between 1979 and 1989, he was employed in the editing works of 'South Asian Studies', 'Translation of South Asia' and 'Materials on South and Southeast Asia'.

(Li Baolong)

## WU JUNCAI

Wu Juncai (December 25, 1921 - August 26, 1996), Chinese Indologist and historian. He was styled Shu Xin and born in Yuanjiang, Hu'nan Province.

Wu Juncai graduated from the Central Political Institute. He studied at the History Research Institute of University of Delhi and obtain his Master's degree. He then went to London School of Economics and Political Science for studying international relations and majored in Southeast Asian studies. He was awarded an Honorary Doctorate of Laws by Sung Kyun Kwan University. He also worked as a special correspondent of Taiwan 'Central Daily News' in Chongqing, New Delhi and London and the Director of the Hong Kong edition of 'Central Daily News'. In 1951, he became the Director and Chief Editor of 'Central Daily News' Press in Hong Kong. After 1952,



Wu Juncai's, 'Yindu Jindai Shi'  
(History of modern India)

he successively worked as a Professor of Taiwan Normal University, Taiwan University and National Chengchi University in Taiwan and gave lectures at the National Defense Research Institute. In 1964, he founded the Institute of International Relations of the Republic of China, and served as the Chairman and Concurrent Director. In 1968, he founded the Institute of East Asian Studies and worked as a Professor and Head of the institute. In 1978, he became the Director and Concurrent Publisher of the 'Central Daily News' and researcher of the National Chengchi University. He died of illness in the United States of America in 1996.

His major works include 'India's Independence and Sino-Indian Relations', 'Kashmir and Indo-Pakistani Relations' (1958), 'Gandhi and Modern India' (1987), 'Politics and Culture' (1988) and 'History of India' (1981). 'History of India' tells the history of India from the emergence of culture in the Indus River Valley to its independence and the founding of state, analyses the key factors in the history of Indian development and discusses the relations between modern India and its neighbouring countries. The book has been selected as a history textbook for the Advanced Level Examination in Hong Kong.

(Li Baolong)

## RAN YUN-HUA

Ran Yun-hua (1924 - ) is a Chinese Canadian scholar. His family origin is Guangyuan, Sichuan Province. He is a Professor at the Department of Science of Religion of McMaster University, Canada.

Ran Yun-hua graduated from Shaanxi Normal Specialized Postsecondary College. Later, he studied history in Sichuan University and obtained a Bachelor's degree in 1948. He went to study in Visva-Bharati University, India in 1953 and

studied Buddhism and history of Indian religions from Prabodh Chandra Bagchi and Tan Yun-shan et al. In 1964, he obtained a Religious Doctoral Degree of Visva-Bharati University and stayed at the university to teach. Later, he was invited to serve as the Dean of the Department of Science of Religion of McMaster University, and engaged in Buddhism and Chinese religious studies. He retired as an honorary professor of the university in 1988. He has successively worked as President of "Society for the Study of Chinese Religions", member of the International Association of Buddhist Studies, and the Buddhism Group of Association for Asian Studies. He also assumed important posts in the International Association of Buddhist Studies and International Religious Association. In 1989, he went to Taiwan and became a Professor of Faguang Buddhist Culture Research Institute and researcher of the Chung-Hwa Institute of Buddhist Studies. He focussed on



A group photograph of Ran Yunhua with Ji Xianlin

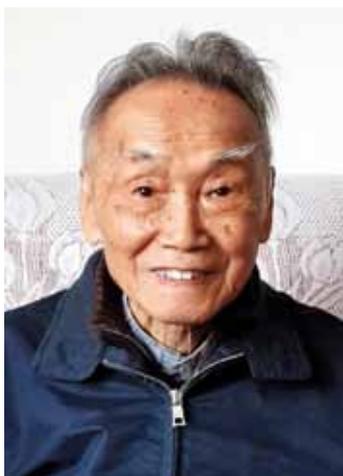
studying Buddhist history and philosophy, Chinese ideological history, and cultivated many specialists in Buddhism for Taiwan. His works include 'Zong Mi' (1988), 'From Indian Buddhism to Chinese Buddhism' (1995) and nearly 100 research papers that have been published on academic magazines in Europe, the United States of America, Japan and Taiwan. 'From Indian Buddhism to Chinese Buddhism' includes 14 academic papers and the subject of discussion is the transformation and development of Buddhism from India to China. He also has monographic studies in cultural comparison, commandment ceremony, religious literature, forming process of Zen and the inheritance and change of Indian Buddhism by Chinese eminent monks.

(Zhang Ran)

## YIN HONGYUAN

Yin Hongyuan (October 15, 1925 - present) was a Hindi scholar, and a professor of the Department of Eastern Languages, Peking University. He was born in Songjiang, Jiangsu Province (present day Songjiang District, Shanghai).

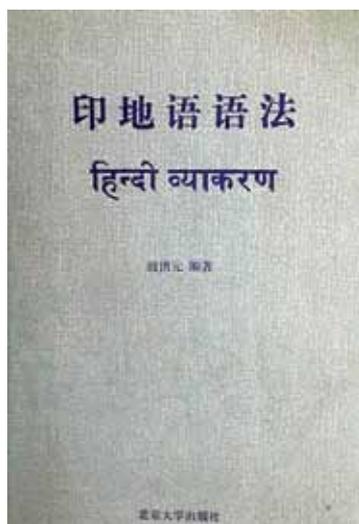
In 1944, Yin Hongyuan arrived in Chongqing via Anhui, Hebei and Shaanxi Provinces. In 1945, he was admitted to the Department of Hindi of National School at the Oriental Language and



Yin Hongyuan

Literature, and became one of the fourth batch of students of the school. In 1946, he transferred with the school to Nanjing. In 1948, he graduated and became a teacher of the school. He was the only Chinese teacher who taught Hindi. In July 1949, the school merged into the Department of Eastern Languages of Peking University, and thus, he moved to Beijing for work.

He has long been working as a teacher and scholar in Hindi language, mainly teaching and conducting research in Hindi grammar. He has translated '*Hindi Vyakarana*' (mimeograph materials) by Kamtaprasad Guru, '*Braj Bhasha*' (mimeograph materials) by Dhirendra Verma, and '*An Introductory Transformational Grammar*' (1985) by Bruce Liles, among other grammar books. In late 1970s, he began to compile the teaching materials in Hindi grammar, based on different schools of grammars, such as Indian grammar, European grammar and American grammar. He finished the compilation in early 1980s, and this was printed into four volumes of teaching



'Hindi Grammar' (Yindiyu yufa)  
edited by Yin Hongyuan

materials. The books were later simplified into just one book '*Grammar of Hindi Language*' (1992) that was published by Peking University Press. The book is characterised by its practical value and theoretical profundity, and has become an authoritative research writing and teaching material of Hindi grammar. The book has been used by colleges and universities for Hindi teaching courses and researches. Moreover, he has jointly written '*Hindi Language Textbook*' (1983) and '*Hindi-Chinese Dictionary*' (2000). He has translated Vrindavan Lal Verma's novel '*Jhansi ki Rani*' (co-translator, 1987), Munshi Premchand's short stories '*A Widow with Sons and Daughters*' and '*Rama Stories*' (1987), Ilachandra Joshi's novel '*Sannyasi*' (1994) and other literary works. In 2013, he was the main person behind the printing of an edition of '*Chinese-Hindi Dictionary*' and a series of other reference books.

(Zhang Minyu)

## SUN PEIJUN

Sun Peijun (December 1, 1925 - July 7, 2010), Chinese scholar of Indian economic and political studies. He was born in Hangzhou, Zhejiang Province. He was a researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences (CASS) and used to serve as the Head of the Institute of South Asian Studies, CASS, Head



Sun Peijun delivering a talk at a forum on academic exchange

of the Institute of South Asian and Southeast Asian Studies, CASS, President of Chinese Association for South Asian Studies and Editor-in-Chief of South Asian Studies.

Sun Peijun was admitted to the Department of Financial Management of Shanghai Jiaotong University in 1946, and worked at the headquarters of Bank of China after graduation in 1950. He was the Deputy Director of Bank of China, Calcutta Branch in 1951. In 1953, he returned to China and successively worked with the Institute for International Relations, Ministry of Foreign Affairs of the PRC (MOFA), the Department of Asian Affairs

of MOFA, the Institute of Southeast Asian Studies, International Liaison Department, the Institute for World Economics, CASS, the Institute of South Asian Studies co-founded by CASS and Peking University, and the Institute of Asia-Pacific Studies, CASS where he mainly engaged in Indian economic, social and political studies.

In 1978, he worked together with Ji Xianlin and Huang Xinchuan to establish the Institute of South Asian Studies under the initiative of CASS and Peking University, and later established the Chinese Association for South Asian Studies. He also founded the academic journal, South Asian Studies



*The Compared Research on Economic Development between China and India (Zhongyin jingji fazhan bijiao yanjiu), edited by Sun Peijun, front cover*

and established the Department of South Asia in the Graduate School of CASS to cultivate postgraduates and doctoral students. He trained many talents in South Asian studies for China. He also made several visits to India.

His main academic works include Indian Monopolized Consortium (1984), Studies on the Economic Development Strategy of South Asian Countries (1990), India's National Conditions and Comprehensive National Strength (2001) and Comparative Studies on the Economic Development of China and India (2007). Comparative Studies on the Economic Development of China and India gives an overview of the achievements and experiences of these two countries in all areas of national economy over the past four decades, and represents the first monograph comparing China and India in economic development.

(Li Baolong)

## HUANG XINCHUAN

Huang Xinchuan (July 30, 1928 - present), Chinese scholar in Indian philosophy. He was born in Changshu City, Jiangsu Province. His former name

was Huang Shunkang. He is a researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and honorary academician of Chinese Academy of Social Sciences.

Huang Xinchuan was born into a merchant family in Xupu, a famous historic and cultural city. In 1946, he was admitted to School of Literature, Hangchow University, and received education in Western literature and philosophy. In 1956, he joined the Philosophy Department of Peking University as a licentiate graduate majoring in Foreign Philosophy, studied Western philosophy and Indian philosophy under philosophers including Ren Hua, Tang Yongtong, Zhu Qianzhi and Hong Qian, and also studied Greek and Sanskrit at the same time. In 1958, he became a lecturer of the Philosophy Department of Peking University after graduation to teach Western, Indian and Japanese philosophy history, among other special subjects. In 1964, he started to work in the Institute of World Religions, Chinese Academy of Social Sciences. In 1978, he became the Deputy Director of China's South Asia Research Institute, co-founded by Chinese Academy of Social Sciences and Peking University. In 1988, he served as Director of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences. Afterwards, he used to serve as an honorary Dean of the Oriental Culture Research



Huang Xinchuan

Center, CASS, Director of Xuanzang Research Center and Executive Member of International Indian Philosophy Research Association. He became one of the first batch of honorary members of CASS in 2006.

Huang Xinchuan has mainly engaged in studies of Indian philosophy. He has composed many works on Indian philosophy, including 'Studies on Modern Indian Philosopher Vivekananda' (1979), 'Modern Eastern Philosophy' (1988), 'A History of Indian Philosophy' (1989) and 'Contemporary Indian Philosophy' (1989). These works have discussed the law of development of philosophy, the relationship between religion and philosophy, development of materialism in India,

social function of different schools of philosophy in India, relationship between Indian philosophy & Chinese philosophy for one part and Buddhism for another, based on abundant historical materials. He elaborated comparatively and systematically the history and status quo of Indian philosophy and the philosophy of Eastern countries, laying a foundation for studies on the teaching & studies of Indian philosophy in modern China. *'Contemporary Indian Philosophy'* includes studies on main philosophers of modern India including Swami Vivekananda, Rabindranath Tagore, Mohandas Karamchand Gandhi and Aurobindo Ghose, and their perspectives in Chinese culture. He has many works in the field of religion, such as *'Indian Buddhist Philosophy'* (1979), *'Indian Origin of Chinese Esoteric Buddhism'* (1979) and



Huang Xinchuan's, *'Yindu jindai zhexuejia bianxi yanjiu'* (Research on the modern Indian philosopher Vivekananda)

*'Spread and Influence of Hinduism in China'* (1996) in which he stated the spread of Hinduism in China, the relations between Indian Buddhist sects and Chinese Buddhist development, and the influence of Indian religion on Chinese culture, arts, science and yoga.

He edited *'Ten Major Religions of the World'* (1988), *'Collected Works of Studies on Xuanzang'* (1995), *'South Asia Dictionary'* (1998), *'Modern Eastern Philosophy'* (1998), and was involved in the compilation of the *'Encyclopedia of China-Religion'* Volume (1988), *'Dictionary of Religion'* (1995) and *'Great Dictionary of Religion'* (1998), and so on. The *'Ten Major Religions of the World'* opened a new situation for Chinese scholars to study foreign religions and new religions. *'Encyclopedia of China-Religion'* represents an authoritative religious dictionary in China. The publication of reference books like *'Dictionary of Religion'*, *'Great Dictionary of Religion'* and *'South Asia Dictionary'* has provided great convenience to researchers in South Asia and related fields. Huang Xinchuan has also been participating and engaging in the promotion of

academic exchange activities between India and China. He went to India many times to attend academic meetings and for visits. For instance, he went to India to attend academic meetings held by "International Council for Philosophy and Human Sciences" and "International Association of Buddhist Studies" between 1979 and 1980; he led a Chinese delegation to India in 1982 to attend the "2000 China-India International Academic Symposium"; in 1997, he participated in the "International Conference on Perspectives on Religion, Politics and Society in South Asia" and "International conference on Vedanta" held in India; in 2004, he went to New Delhi to attend the International Symposium on Buddhism; in July and August, 2005, he visited Indian major Buddhist holy lands and the new Nalanda University. He also gave academic speeches in many colleges, universities and academic institutions in India; including University of Delhi, Acharya Nagarjuna University and Royal Asiatic Society.

(Wang Lingnan)

## SHIH SHU-LU

Shih Shu-Lu (1950) was a Chinese monk, born in Hunan Province

In 1928, Shih Shu-Lu studied in Minnan Buddhist College. In 1932, he taught in the Sino-Tibetan Teaching College, World Buddhist Academy. In 1936, he went to Ceylon (present day Sri Lanka) along with Wei Huan, Fa Zhou, Hui Song, Wei Shi and other Buddhist monks and learned from Presbyter Pelane Vajrana. In the same year, he was transferred to Visva-Bharati to study Sanskrit and Pali, and was later appointed as a teacher of Chinese culture of Cheena Bhavan. In 1940, he together with Chen Zhongshi et al., welcomed the Chinese Buddhist Delegation in Visva-Bharati. He died in Sarnath, India around 1950.

He used to record the teaching contents of Master Tai Xu during his stay in Minnan Buddhist College, and compiled the articles including *'Objectives and Purpose of Buddhism'* (1930), the *'Main Points of Trimsika-vijnaptimatrata'* (1931) and *'Dan, Ning, Ming, Min'* (Dan means not to seek fame and wealth, Ning refers to peace in mind, Ming means reasonable, and Min represents agility) (1932). He worked together with Da Xing, Tan Xuan and Chen Kong et al., to advocate and promote 'Humanistic Buddhism' as proposed by Master Tai Xu. In 1934, he published his *'Positive Spirit of Mahayana - Humanistic Buddhism'* on 'Humanistic Buddhism' of *'Sound of the Tides'*. He also wrote the Record of Misty Flower in 'Nanshan Law College' and translated the *'Dhammacakkappavattana Sutta'* into a Chinese - Pali bilingual version.

(Wang Lingnan)

## LI ZHIFU

Li Zhifu (October 3, 1929 - ) is a Chinese Buddhist Studies Researcher. Born in Qinglian Township, Fengjie County, Sichuan Province (present day Qinglian Town, Fengjie County, Chongqing), he is now settled in Taiwan. He is the Honorary Director of 'Chung-Hwa Institute of Buddhist Studies'. He



Li Zhifu

reached Taiwan following the army in 1947 and was discharged in 1962. He was admitted to the Department of Philosophy of Chinese Cultural Institute (Chinese Culture University) in 1964, and learned Western philosophy, Lao Tzu-Chuang Tzu philosophy and Buddhism history and other courses from Zhang Shangde, Chen Guying, Zhang Mantao and other teachers. After he graduated in 1967, he went to the Comparative Religion Institute of Banaras Hindu University to study with the help of Master Xiaoyun, Xue Lei and others. He returned to Taiwan with a Master's Degree in 1970 and was appointed as the Chief Secretary of Hwa Kang Museum. He was transferred to the Department of Philosophy of Chinese Cultural Institute in 1971 to teach special courses such as Indian Philosophy, Comparative Religion, and Introduction to Buddhism, Abhidharmakosa-sastra, Yogacarabhumi-sastra and Vijbaptimatratasiddhi-wastra successively. He prepared and built the India Institute of Chinese Culture University in 1974. He has successively held the positions of the Chief Secretary of Chung-Hwa Academy Institute of Buddhist Studies, the Deputy-director of Chung-Hwa Academy Institute of Indian Studies, the Director of the Preparation Office of Dharma Drum University and the Director of Chung-Hwa Institute of Buddhist Studies since 1978. At the same time, he directed Hwa Kang Buddhist Studies Journal and Chinese Buddhist Studies Journal successively.

He devoted himself to Buddhist and Indian philosophy studies since a long time. His major translation works include *'History of India'* (1981), and *'Introduction to Indian Philosophy'* (1985). His major writings include *'Visvabharati's Philosophy: Later Stage of Indian Vedanta School'* (1975),

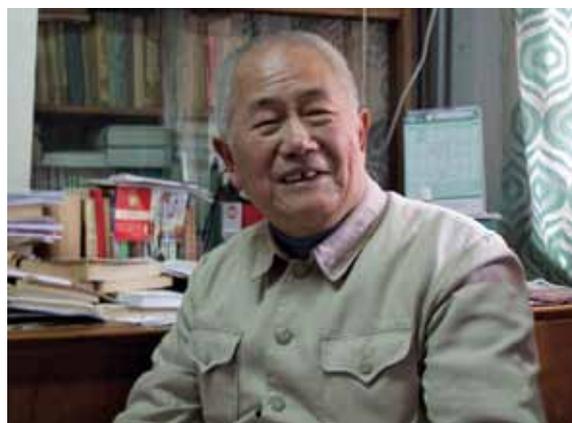
*'Contemporary Indian Philosophy'* (1977), *'Corrective Interpretation of Surangama Sutra'* (1984), *'Studies on Saddharma Pundarika Sutra'* (1997), *'Indian Philosophy and Basic Spirits'* (1999), *'Studies on Samatha-vipassana'* (2001), and *'Comparative Study of Chinese and Indian Buddhist Studies'* (2001). He has published nearly 70 theses, including *'Discussion on the Value of Abhidharmakosa-sastra in the History of Buddhist Thought'*, *'Discussion on the Relevant Geography and Routes and the Significance of Master Xuanzang's Tour Study in India and Sudhana's Visiting Study'*, *'Studies on the Chinization Process of Buddhism'*, etc.

(Ren Xiaoke)

## LIU ANWU

Liu Anwu (July 12, 1930 - ) is a Chinese Indologist, translator and a Professor of the Philosophy and Social Science Department of Peking University.

Born in Changde City, Hunan Province, his great interest in literature came to the fore when he was in middle school. In 1949, he took joined the Department of Chinese Language and Literature of Hunan University, and went to the Oriental Language Department of Peking University to study Hindi in February 1951. In November 1954, he went to India and studied Hindi Language and Literature

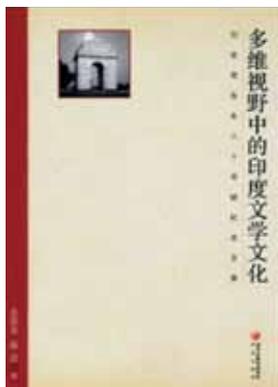


Liu Anwu

in Delhi University and Banaras Hindu University. He returned to China in 1958 to teach and work on his research in Peking University. In 1985, he became a professor at the University and a doctoral supervisor in 1990 of modern Indian language and literature. His previous positions include Director of Laboratory of Oriental Literature of the Oriental Language Department of Peking University, and the Director of South Asia Cultural Institute. He has served successively as the Vice President, President and Honorary President of China Indian Literature Institute. He was honoured with the title of Senior Translator by the Translators Association of China in November 2004, and was elected as a Senior

Professor of the Philosophy and Social Science Department of Peking University in January 2005.

He has been teaching Indian language and literature for a long time. He began to teach the undergraduate courses of 'Advanced Hindi' and 'Indian Hindi Literature History' after returning from India in 1958. He started to recruit graduates



*The Indian literary culture from a multi-dimensional perspective - A memorial collection on Lui Anwu's 80<sup>th</sup> Birth Anniversary' by Jiang Jingkui & Guo Tong*

since the mid-1980s and set special courses of 'India Literature History', 'Research on Premchand' and 'Research on the Two Great Epics of India'. He has made great contributions in spreading Hindi and Indian literature in China.

Besides teaching, he is also engaged in Indology. As one of the first people to research Hindi literature in China, his major research field is Indian literature, especially Hindi literature. His major research subjects include - famous Hindi writers such as Surdas, Tulasidas and Premchand, the Two Great Epics of India, Hindu mythology, the comparative study of Chinese and Indian literatures and Rabindranath Tagore. Through many of years of cultivation, his research has been very fruitful - he has published eight monographs including the Indian Hindi Literature History (1987), Critical Biography of Premchand (1999), Research on the Two Great Epics of India (2001) and Comparative Study of Chinese and Indian literatures (2005); 28 translation pieces represented by Research on the Modern Indian Literature (Hindi Literature) (1980), Collections of Premchand's Short Stories—Newly-married (1982), All-well Tree (1983), The Woman Mowing (1985), Premchand on Literature (co-translated, 1987) and Selected Stories of Premchand (1996); 18 compilation works such as Indian Folks Tales (1984), Selected Works of the Oriental Literature (1986), Selected Ancient Poetries of India (1987) and Selected Oriental Short Stories (1988); and 65 theses.

*(Jiang Jingkui & Jia Yan)*

## JIN DINGHAN

Jin Dinghan (September 13, 1930 - ) is a Chinese Indologist and an expert in translation. His family was originally from Zhuji in Zhejiang Province. Born in Changsha, Hu'nan Province, he is a professor in the Department of Oriental Languages and Literature of Peking University.

Jin Dinghan was born into a family of scholars. His uncle, Jin Yuelin was a Chinese philosopher and logician. In 1955, Jin Dinghan graduated from the Department of Oriental Languages and Literature of Peking University and became one of the first batch of Hindi scholars cultivated in China. After graduation, he stayed and taught at the university and later became a professor of the Department of Oriental Languages and Literature. At the same time, he held a concurrent post of researcher of the Chinese Academy of Social Sciences and was engaged in teaching and scientific research of Hindi. He has been invited to give lectures at University of Delhi, Jawaharlal Nehru University, Banaras Hindu University, colleges and universities of Britain, the United States, the Netherlands and Japan. He was the Executive President of the 13<sup>th</sup> International Ramayana Conference, Chairman of the 16<sup>th</sup> International Ramayana Conference, President of the 10<sup>th</sup> International Hindi Symposium and a consultant of Chinese Association for South Asian Studies. In 1993, he was given the Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award.



*Jin Dinghan*

In the same year, he was conferred the 'World Hindi Honorary Award' by Shankar Dayal Sharma, the then President of India. In 1999, he was awarded the Vishwa Tulsi Samman by Hindu University of America. On June 15, 2001, the then President of India, Kocheiril Raman Narayanan conferred on him the Dr. George Grierson Award as a commendation for his contributions in teaching and researches of Hindi and in Sino-Indian cultural exchanges.

He independently compiled the 'Hindi Dictionary of Chinese Idioms' (1988), and was part of the compilation team of the 'Hindi-Chinese Dictionary' (2000) and 'Basic Course in Hindi' (1992). His main translation works include 'Nirmala' (1959), one of the representative works of modern Indian realistic

writer Munshi Premchand, *'Rāmacaritamānas'* (1988), a classical work of Hindi in Medieval India and *'Jhutha Sach'* (2000, co-translation), a full-length novel of Indian writer Yashpal. His translation and introduction of *'Rāmacaritamānas'* has enriched Chinese studies on the devotional literature and the belief in Rama in Hinduism in medieval India. Besides, he has published dozens of his Chinese and English dissertations on domestic and foreign publications, including *'Tulasidas, Ramayana and China'* and *'Tulsidas and Confucius'*.

(Jiang Jingkui, Jia Yan)

## LIU GUONAN

Liu Guonan (1931-November 29, 1987) was a Chinese Indologist and a professor at Peking University. Born in Xixiang County, Hanzhong City, Shaanxi Province. Liu Guonan studied successively in Xixiang Middle School, Nanzheng High School and Leyu High School from 1945 to 1951. He was admitted to Northwest University in 1951 and then transferred to the Department of Oriental Languages at Peking University to study Hindi. In 1954, he was sponsored by the government to study in University of Delhi and thereafter in Banaras Hindu University in India. In 1958, he returned to China to become a teacher in the Department of Oriental Languages at Peking University. He was transferred to the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University in 1980 and was appointed as the Deputy Director of the Institute of South Asian Studies in Peking University in 1985.

Mainly researching Hindi literature and culture, he translated *'Woman in the Picture'* (1986) by Akilan, *'Secret Organization - Road Association'* by Sarat Chandra Chattopadhyay (co-translated with Liu Anwu, 1985), *'Dirty Skirt'* by Phanishvarnath



Liu Guonan, Wang Shuying edited *'The Histories and Cultures of Each Pradesh of India'* (*'Yindu gebu lishi wenhua'*), front cover

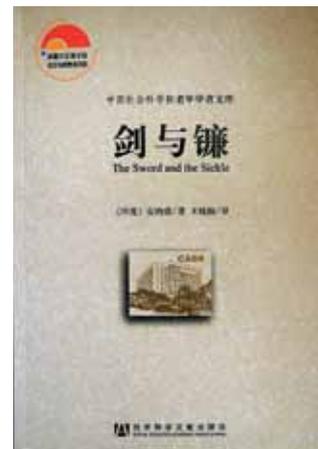
Renu (co-translated with Xue Keqiao, 1994) and other Indian literature works and co-edited *'The Histories and Cultures of Each Pradesh of India'* (1982) with Wang Shuying. He also published several papers such as *'The Folk Dramas in Northern India'* and *'On the Imagism of Hindi Poetries'*. He went to Delhi to attend The Third World Hindi Conference and was honoured with the "Saraswati Samman" by the Prime Minister of India, Indira Gandhi in 1983. In August 1987, he was invited by the Banaras Hindu University to be a visiting professor to teach the courses of Chinese Intellectual History and Chinese Literature History. On November 29, he died of a heart failure. About a dozen of Indian newspapers such as *'India Daily'* and *'Voice of the People'* published memorial essays and six related departments held memorial services for him, calling him "a great friend of India".

(Zhang Minyu)

## WANG HUAITING

Wang Huaiting (1931-2007) was a Chinese expert in translation of Indian English literature, born in Wujin, Jiangsu Province.

Wang Huaiting graduated from Beijing Foreign Language Institute (now Beijing Foreign Studies University) in 1954, and was afterwards assigned to work with the China Foreign Languages Publishing Administration under the State Council. In 1979, he was transferred to the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences, and



*The Sword and the Sickle* (*Jian yu Lei*), translated by Wang Huaiting, front cover

was mainly engaged in studies and translation of Indian English literature. Later, he worked as an expert translator of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and was also the President of the Translators Association of China.

He was engaged in translation and proof reading of English books for many years, and has translated or proof read over 50 books. His translation works

were large in quantity and on a diverse number of topics, involving politics, economy, philosophy, culture, art and biography, but he was especially good in literary translation. He translated seven books, and more than one million words of short stories and essays. He translated the Indian English writer Mulk Raj Anand's 'Lalu Trilogy', 'Village' (1983), 'Across the Black Waters' (1985) and 'The Sword and the Sickle' (2011). He followed the principle of faithfulness to accurately retell the storylines and objectively reflect the language style of the original works. In his translation of M. R. Anand, he wrote an introduction of Anand's life and his works in the preface.

Since 1982, he communicated with Anand by letter to discuss issues in translation. In 1986, he went to India to visit Anand and had talks with him in his residence in New Delhi, the former residence of Anand in the suburb of New Delhi and the residence of Anand in Mumbai. In September 1992, he met Anand again during his visit to Beijing. The friendship between Wang Huaiting and Anand has become well known in the history of India-China cultural exchanges.

(Liu Lei)

## ZHANG MANTAO

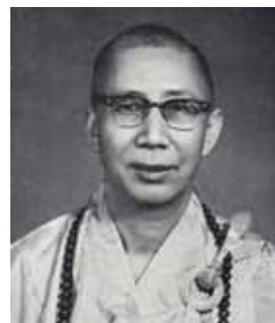
Zhang Mantao (November 17, 1933 - January 18, 1981) was a Chinese Buddhist scholar. He was styled Dan Si and was given the religious name Qing Song during the period of being a monk. He was born in Leiyang, Hu'nan Province.

Zhang Mantao became a monk when he was still a child and acknowledged Monk Ming Zhen as his master. He was admitted to Nanyue Buddhist Institute when he was 10-years-old. In April 1949, he went to Hong Kong and studied Buddhism in Guangxia College under the instruction of Master Zhu Mo. He went to Taiwan in 1955 and published his first novel 'Morning Dew' in 1956.

In 1961, he studied in Japan in the name of Master Qing Song, and completed all courses for his doctoral degree with excellent academic performance at Otani University. During his study, he attended numerous national academic conferences in Japan and published many treatises that were valued by Japanese academic community. He resumed a secular life during his study in Japan.

In 1967, he returned to Taipei and was offered the appointment of Associate Professor of the Department of Philosophy of "Chinese Culture University", and became a Professor and Director of Buddhist Research Institute of the university, and also the Chief Editor of 'Hwakang Buddhist Journal'. In 1969, he was selected by the 7<sup>th</sup> Session of the Ten Outstanding Young Persons in Taiwan. In the same year, he went to Japan again

and engaged in research work at the Institute for Advanced Studies on Asia, the University of Tokyo. He also created the 'Tiansheng Magazine' in Tokyo. In 1974, he returned to Taiwan and began to edit the 'Catalogue of Buddhist Treatises of the Republic of China in the Last 60 Years' (1975). In 1975, he founded the Mahayana Culture Publishing House and began to publish 'The Academic Series of Modern Buddhism' till 1980. The series had altogether 100 volumes, 30 million words. 'The Academic Series of Modern Buddhism' gathered Buddhist discussions



Zhang Mantao

published in domestic and foreign newspapers and magazines in the past century and was divided into 10 volumes based on Zen, history of Buddhism, consciousness, flower ornament scripture, three analects, Tiantai, pure land, Vajrayana, Ritsu and Indian Buddhism. The series contributed a lot to the sorting and compiling of the works of modern Buddhist culture. On January 16, 1981, he went to Japan to prepare the Asian Buddhist cultural exchange meeting, during which he died of illness. His works include 'Collected Works of Buddhist Thoughts' (1969), 'Studies on Nirvana Thought' (1981) and 'New Learning and Buddhist Thought during Wei and Jin Dynasties'.

(Zhang Ran)

## SHAN YUN

Shan Yun (May 4, 1935 - April 17, 2003) was a Chinese Indologist and Professor of Peking University. Born in Huangxian County, Shandong Province, Shan Yun took admission in the Oriental Languages Department of Peking University to major in Hindi and learned Urdu from September 1954 in Shanghai. He stayed back in the university to teach and research Urdu after graduation in July 1958, and became one of the founders of the Urdu language courses. He took up the compilation of the Basic Course of Urdu (totally five books in three volumes, 1991), A Reader of Urdu (1997) and Grammar of Urdu (2001), and built the complete teaching system for Urdu. In addition, he translated several works such as Prostitute Traitor (1990) and Literary History of Urdu (1993), and wrote a dozen



'Wuerdu yu wenxue shi' (History of Urdu literature) edited by Shan Yun

articles about the research of Urdu language and literature such as Modern Urdu Poems at A Glance, Glimpses on Urdu Short Stories, On the Famous Story Failure Written by Krishan Chander, On Premchand and Iqbal and His Poems.

(Zhang Minyu)

## LI YUANSHAN

Li Yuanshan (January 31, 1942 - October 3, 2006), was a Chinese scholar in Bengali language and was born in Ningbo, Zhejiang Province. He was a proficient translator of the Bengali Department of China Radio International (CRI), and was specially-appointed as a professor of Bengali at the Beijing



Li Yuanshan

Broadcasting Institute, (now Communication University of China).

Li Yuanshan's uncle, Li Liangmin was an expert Chinese translator who had translated 'The Gadfly', 'Spartacus' and many other full-length novels. Under the influence of Li Liangmin, Li Yuanshan became interested in foreign literature and translation.

In July 1959, he graduated from the No.1 Middle School in Hangzhou City, and joined the Beijing Foreign Studies University, which is now known as the Peking Foreign Language Institute to study Russian. Between September 1960 and July 1963, he studied Bengali in the Department of Oriental Languages of Leningrad State University, (now St Petersburg University). In September 1963, he began a course in Bengali at the Beijing Broadcasting Institute and taught the language. Later, he served as team leader in Bengali till 1976. During this period, he was engaged by the Beijing Foreign Languages Press to work as a Bengali translator. In February 1976, he was transferred to CRI and thereafter, has worked as the Principal of the Bengali group, Deputy Director of the third Asian department, as Chief Correspondent stationed abroad, as a first-grade translator of Bengali and specially-appointed Professor of Beijing Broadcasting Institute. He was also once elected as a member of the first council of Translators Association of China. 'Practical Bengali Grammar' (2003) and 'Bengali Tutorial' (2003, collaborative compilation) written by him represent the first set of teaching materials of the Bengali language formally published in China.

He spent his lifetime on cultivating people in Bengali language, translating and spreading Bengali. He founded the first undergraduate programme of Bengali in China and taught undergraduate students for many years. He translated altogether 300,000 words of Rabindranath Tagore's works. He was one of the main translators of the 'Collected Works of Tagore' and 'Complete Translation of Tagore's Novels', and the latter has become the first book of Tagore directly translated from Bengali.

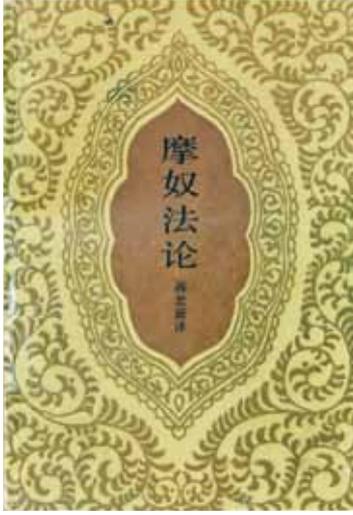
(Zhang Xing)

## JIANG ZHONGXIN

Jiang Zhongxin (February 15, 1942-October 7, 2002) was a Sanskrit scholar and researcher from Shanghai; he was a researcher at the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences.

Between 1960 and 1965, Jiang Zhongxin studied under Ji Xianlin and Jin Kemu in the Department of Oriental Languages and Literature of Peking University and majored in Sanskrit and Pali. Between 1965 and 1978, he worked at the Institute of History, Chinese Academy of Sciences. Since 1978, he worked with the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University, and the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences. He taught Sanskrit in the Department of Oriental Languages and Literature of Peking University between 1979 and 1982 and between 1984 and 1985. He also visited several

universities abroad as a teacher and scholar, such as in Københavens Universitet in 1987, Center for the Study of World Religions, Harvard University in 1988 and La section de langues et civilisations orientales, Université de Lausanne in 1994. Besides this, he was a guest researcher of the International Institute for Buddhist Studies and the International Research Institute for Advanced Buddhist Studies, Soka University.



'Mo nu fa lun', translated by Jiang Zhongxin

He was associated in the compilation of 'Commentary on Great Tang Records on the Western Regions' (1985). His translation of the Sanskrit work 'Manu Smṛiti' (1986) systematically showcases the traditional ethical norm of Hinduism and represents an important basis for studying Indian history, society and religion. He was thus awarded given the Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award. He deciphered and copied out the Sanskrit transcripts of 'Lotus Sutra' and the transcripts of other Buddhism Canons stored in many places like the library of the Cultural Palace of Nationalities, Lvshun Museum and China Tibetology Research Centre. One of the results of his work was 'The Sanskrit Transcripts of the Saddharma Pundarika Sutra Stored in the Library of the Cultural Palace of Nationalities: Latin Alphabet Transcription' (1988), which was published by the China Social Sciences Press. This book has expanded the field of research in Sanskrit and has been valued by both Chinese and foreign Sanskrit academic community. His works of translated Sanskrit texts such as the 'Vikram and Betaal Stories' was included in the 'Select Stories from Kathasaritsagar' (2001). He published many academic dissertations, such as 'Fragments of Sanskrit Lotus Sutra preserved in the Lvshun Museum Collection, On Transformation of suffixing -am to -o and -u in the Transcripts of Lotus Sutra in Kashgar', etc.

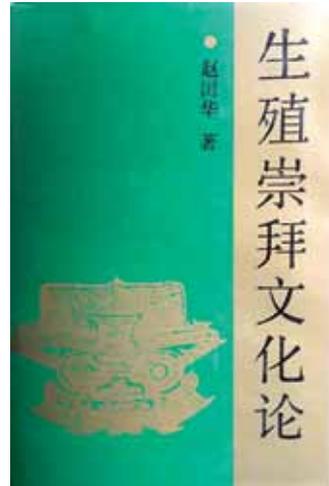
(Ren Xiaoke)

## ZHAO GUOHUA

Zhao Guohua (June 1943-November 1991), was a Sanskrit scholar who was born in Harbin in Heilongjiang Province. He was a researcher at the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences.

Between 1960 and 1965, Zhao Guohua studied in the Department of Oriental Languages and Literature of Peking University and majored in Sanskrit and Pali under the instruction of Ji Xianlin and Jin Kemu. Between 1965 and 1978, he worked with the Institute of History of CASS. Since 1978, he successively worked with the Institute of South Asian Studies co-founded by CASS and Peking University and the Institute of Asia-Pacific Studies of CASS.

He translated a portion named 'Nala and Damayanti' (1982) in 'Mahābhārata', one of the two great epics of India. In 1986, he translated the first volume of 'Mahabharata' together with Jin Kemu and Xi Bizhuang. His other translation works include over 10 annotated volumes of the 'Mahābhārata', including 'Shakuntalam' and 'Flood Legend' that were incorporated in the 'Selected Episodes from Mahābhārata' (1987). In 1988, he completed the book 'On the Culture of Reproduction Worship'. Starting from symbols of the Eight Diagrams and Banpo fish pattern, he boldly innovated and developed a new style with his wide ranging knowledge that is relevant even today to propose



Zhao Guohua's, 'Shengzhi chongbai wenhua lun'

issues of theoretical and worldwide significance and discuss the culture of reproduction worship of mankind, which have broken new grounds for the learning of reproduction worship. In 1993, his manuscript on 'Ancient Myths of India' was published posthumously. The book introduces the legends of Gods and the genesis mythology of India in the early ages. He published more than 10 academic essays

including 'On Flood Legend' ('South Asian Studies', Edition 01, 1979), 'Indian Classical Narrative Poems Nala' ('South Asian Studies', Edition 01, 1981), among other research articles about Indian epics; A series of 5 treatises like 'Ancient Culture of India' (I) ('South Asian Studies', Edition 01, 1981) that introduced the development of culture in ancient India and other major works such as; 'On the Origin of the Image of Monkey King Sun Wukong (volume 1) - Comparative Studies on Journey to the West and Indian Literature I' (South Asian Studies, Edition 01, 1986), 'On the Origin of the Image of Monkey King Sun Wukong' (volume 2) - Comparative Studies on Journey to the West and Indian Literature I' ('South Asian Studies', Edition 02, 1986), 'On Stories about China's Sacrificing Human to Evil Spirits and Righteous Men Removing the Evil - Comparative Studies on Journey to the West and Indian Literature II (South Asian Studies, Edition 04, 1986), 'Heat and Light: Ascetic Practices and Elimination of Cistraction - Brief Account about Chinese and Indian Sun and Fire Myths and Related Religious Issues' (South Asian Studies, Edition 04, 1991), which were essays on the comparison of Chinese and Indian literature and culture

(Ren Xiaoke)

## ZHOU DAFU

Zhou Dafu (lived in the 20<sup>th</sup> century, unknown dates of birth and death), was a Chinese linguist, Indologist. He was also called Zhou Dafu (fu is first tone; the former fu is third tone) and was born in Shanhua County (Changsha City today), Hu'nan Province.

He studied under the tutelage of linguistic scholars like Zhao Yuanren, Luo Changpei and Li Fanggui in his early years. In 1939, he went to India and studied Sanskrit in Visva-Bharati University. Afterwards, he followed Professor Vidhushekhara Bhattacharya Shastri to the research institute of the University of Calcutta and assisted him to collate Yogacara-Bhumi-Sastra. He was active in the overseas Chinese



Zhou Dafu's treatises, 'Fandu huanyuan san zhong'

community in Indian and lived in the same room called "India Hut" with Jin Kemu when he was in Calcutta. He introduced Jin Kemu to the Calcutta's Chinese newspaper 'India Daily' to work as an editor and encouraged him to engage in Indian language and ancient document studies. He also provided Jin Kemu with books and materials and introduced his Indian friends to teach him Hindi. In 1941, he wrote to the Government of the Republic of China (ROC) in hope that the Academia Sinica could send scholars to India for visit study. Later, he studied under the instruction of Professor Vasudev Gokhale and obtained the Doctor of Philosophy Degree of the University of Bombay.

In late 1940s, he returned to China at the invitation of Zhu Jiahua, Minister of Education of the ROC and joined the Department of Language of Zhongshan University. In 1950, when he was studying in the fourth division of Southern University, he wrote to Zhu Kezhen, the then Vice President of Chinese Academy of Sciences and expressed his wish of going to work in India or Tibet, but failed. In the summer of 1954, he was transferred back to Beijing together with Wang Li, Cen Linxiang et al., because the merger of the Department of Language of Zhongshan University into the Department of Chinese Language and Literature of Peking University. He taught the course of "Chinese phonology" in Peking University. After 1957, he successively worked with the intelligence research office of the Department of Philosophy and Social Science of Chinese Academy of Sciences (predecessor of Chinese Academy of Sciences) and Beijing Nationality University (Minzu University of China today). He stopped working between 1967 and 1973 as a result of the Cultural Revolution.

During his stay in India, he studied with Prabodh Chandra Bagchi the Chinese inscription of Bodhgaya and they co-authored the article 'New Lights on the Chinese Inscriptions of Bodhgaya'. He delivered the Brahmi residual stone discovered by Xiang Da to Professor Gokhale for interpretation and confirmed that it was 'Yinyuan Jing'. He also published many academic papers such as 'How to Study Sanskrit-Chinese Translation and Transliteration' ('Studies of the Chinese Language', April Issue, 1957) and 'Correct French Sinologist Chavannes's Misinterpretation of Chinese Stone Tablet Excavated in India' ('Historical Research', Edition 6, 1957). He also had many translation works and treatises related to linguistic research.

(Zhang Minyu)

## KSHITIMOHAN SEN

Kshitimohan Sen was an eminent Sanskrit and Bengali scholar of Visva-Bharati who served the institution from 1908 to 1954. He had accompanied

Rabindranath Tagore's entourage to China in 1924 as one of its distinguished members.

Kshitimohan Sen was born on 2<sup>nd</sup> December 1880 in a middle class family of Banaras from where he did his Masters degree in Sanskrit. But, he was an accomplished scholar in Sanskrit, Bengali, Hindi and Gujrati. Besides these specified academic areas, he had carried out extensive research on medieval ascetics, mendicants and Bauls. He had a thorough-going knowledge and understanding on Vedas, Upanishads, tantra and Smriti. Being invited by Rabindranath Tagore, he joined the Brahmaharyasrama of Santiniketan in the year 1908 and was engaged in various academic and administrative assignments like the principal of Vidya-Bhavan (Department of Higher Studies) and a member of the Central committee of the Sino-Indian Cultural Society in India. He was appointed Vice-chancellor of Visva-Bharati at the age of 73 for a very short period (October 2, 1953 - March 28, 1954).

He wrote several books- Kabir in four volumes, Dadu, Baul, Jati Bheda, Prachin Bharater Nari (Woman in Ancient India), Bharatiya Madhya Yuger Sandhanar Dhara, Rabindra Prasanga, Bharater Sanskriti and Hindu-Musalman Yukta Sadhana, etc. in Bengali, and Hinduism and Medieval Mysticism in India in English. Besides, he has also contributed substantial number of scholarly articles to Visva-Bharati Quarterly, Visva-Bharati Patrika and Sino-Indian journal published by Tan Yunshan.

He received Rabindra Memorial gold medal and Deshikottama from Visva-Bharati. He breathed his last on 12<sup>th</sup> March 1960 in Bardhaman near Santiniketan.

*(Arttatrana Nayak)*

## **KALIDAS NAG**

Professor Kalidas Nag (1891-1966) was born in Howrah, West Bengal in 1891. In 1915, he obtained his MA degree from Calcutta University in History and then started teaching in Scottish Church College, Kolkata. In 1923, he became lecturer of Calcutta University and the same year he obtained his PhD degree from the University of Paris. He represented India in 1921 in the International Education Convention held in Geneva, Switzerland. He was closely associated with Rabindranath Tagore and Roma Rolla. In 1924, he went to China along with Tagore. In his lectures and writings, Prof. Nag reflected the great cultural diversity of India. During the 2<sup>nd</sup> World War he was put under imprisonment. After India's independence, he was actively engaged in politics. He became member in the Rajya Sabha nominated by the President. He was Managing Director of two magazines 'Prabasi' and 'Modern Review'. Among the books that he

authored were 'Tagore and China', 'Greater India', 'Art and Archeology Abroad', 'Discovery of Asia', 'India & the Pacific World', 'New Asia', etc.

Prof. Nag breathed his last in 1966.

*(Avijit Bannerjee)*

## **RAHUL SANKRITIYAYANA**

Popularly hailed as 'mahapandit' (greatest scholar), polymath and polyglot, Rahul Sankritiyayana (1893-1963) was an eminent scholar of Buddhism, history, culture, and languages, as well as a prolific writer in Hindi. As a Buddhist, he donned the robe of monks and was known as one of the famous trio, along with Bhikku Jagdish Kashyap (Founder of Nav Nalanda Mahavihara) and Bhikku Sangharakshit, who contributed immensely to the revival of Buddhism in modern India. He however, turned later to the ideology of 'Marxist socialism'. An impulsive person, agitated by the Jalianwala massacre of 1919, he actively participated in the Indian Freedom movement against the British imperialists and was thrice jailed. An avid traveller, he visited many countries, wrote several travelogues in Hindi and was aptly called the 'Father of Travel Writing in Hindi'. He was honoured with prestigious Sahitya Academy literary award for his Hindi writing, and the Government of India bestowed him with the Padma Bhushan for his widespread scholarly achievements.

He was born on April 9, 1893 in a Brahmin agricultural family of Goverdhan Pandey in Pandaha village of Azamgarh district, Uttar Pradesh. His original name was Kedarnath Pandey. His parents died at an early age, and he was raised by his grandmother. He had his formal education only up to standard VIII in the village school. Rahul was essentially a self educated person, who gradually trained himself not only in various languages but also mastered in humanities and social sciences. He was proficient in various Indian languages like Hindi, Sanskrit, Pali, Bhojpuri, Urdu, Tamil and Kannada, and in foreign languages like Persian, Arabic, Tibetan, Sinhalese, French and Russian. His knowledge and expertise earned him visiting professorships in Soviet Union and Sri Lanka. Adventurous by nature, he never remained stuck to any official position but vigorously pursued his vocation for creative writing and interest in travel.

Stricken by wanderlust since his childhood, Sankritiyayana visited almost all major parts of India but was most charmed by the Himalayan region. Besides that, he went to countries like Tibet, Sri Lanka, Iran, China and the erstwhile Soviet Union. His trips to Tibet between 1929 and 1938 were particularly fascinating. Defying all hurdles and risks to enter the forbidden land, he went there as a Buddhist monk and travelled far and wide visiting

many monasteries and collecting rare Buddhist manuscripts from ancient Nalanda and Vikramshila which were preserved there. He wrote that 22 mules were required to carry the manuscripts and paintings. Several hundred bundles containing more than 7,000 manuscripts were deposited in a special section in Patna Museum alone.

His numerous travels to different regions are chronicled in a large number of travelogues that he wrote. Lucidly written in simple Hindi, these works provide intimate glimpses of people and culture of each place for the common reader. He wrote about his travel philosophy in a special treatise on wandering. His total publication included as many as 146 books which covered disciplines like Sociology, History, Religion, Philosophy, Linguistic, Science, Biography, and Folklores. He also wrote novels and dramas. Several of his books were translated in many languages. His historical fiction, 'From Volga to Ganga', has been reprinted several times. His biography of Mao Zedong and his travelogues to China and Tibet had many readers. He admired Mao Zedong and praised the Chinese Communist Revolution for the hope it raised for the downtrodden people of Asia.

Towards the end of his life, Sankrityayan was a visiting professor in Sri Lanka. After falling ill, he returned to India and settled in Darjeeling where he passed away on April 14, 1963 at the age of 70. After his death, the Central Hindi Institute as well as the Ministry of Tourism under the Govt. of India instituted two separate special awards in his name for the best travel writing.

*(Kamal Sheel)*

## TAN YUN-SHAN

Tan Yun-shan (October 10, 1898 - February 12, 1983), a Chinese scholar trained in Chinese Philosophy, Buddhism, History and Literature, lived in India for more than half a century. During this period, he taught in Visva-Bharati, Shantiniketan, and through various educational and cultural activities made seminal contribution to the enhancement of India-China cultural ties. Under the guidance of Rabindranath Tagore, he established Cheena Bhavana, the first institution in modern India to be engaged in teaching Chinese language, culture and philosophy. Regarded as an ambassador of India-China cultural affinity and friendship, Tan Yun-shan was conferred the title of 'Desikottama' by Visva-Bharati in 1979.

Tan Yun-shan was born in Hunan province of China into a family of scholars. As a child, he studied Chinese traditional culture and was later admitted to the senior elementary school of Chaling County to receive new modern education. After graduation, he continued his study in Changsha Chengnan College.



*Mr & Mrs Tan Yunshan with Tan Chung (three of them at the centre) and other friends, photographed in 1929*

He was admitted to Hunan First Normal School in 1915. As a student he joined the Xinmin Society and the New Culture Society founded by Mao Zedong, organised a new literary group, the New Literature Society and edited the 'New Literature' weekly. In 1919, he entered the Changsha Chuanshan College and engaged in academic research.

From 1924, he taught in schools in Southeast Asia in Singapore and Malaysia. In July 1927, he met Rabindranath Tagore in Singapore and accepted the invitation of Tagore to teach in Visva-Bharati (International University). Tan Yun-shan travelled to India the very next year to join Shantiniketan, India, and thus began the journey of a lifelong interaction and commitment, of intellectual and cultural symbiosis. It is a fact that has been acknowledged by many eminent scholars of Tagore Studies that Tagore played a pivotal role in nurturing and blooming of Tan Yunshan, thoroughly consecrated to the cause of India-China cultural concord.

Having accepted Tagore's offer of Professorship of Sino-Indian Studies in Visva-Bharati, Tan Yun-shan was entrusted with the task of building Cheena-Bhavana as the perfect repository of their shared dream, as the first learning and research centre of Chinese language, literature and culture, as first modern-day symbol of India-China cultural interface. This task went beyond the academic construction of a discipline that has come to be known today as China Studies; it included the mundane task of raising funds which involved many arduous journeys back and forth between India and China. More importantly, Tan Yunshan's efforts for this cause were based in enhancing awareness and understanding of each other's contemporary society and culture, rooted in re-inforcing that cultural interface threatening to 'relapse into forgetfulness'. In other words, while Tan Yun-shan found in Tagore a visionary mentor, Tagore saw in him the personification of his 'Visvakarma', a world-worker, a true constructor of human culture who would go beyond all personal interests to fulfill this vision. Tan

Yun-shan was the first bird from afar and Cheena-Bhavana the first nest in Tagore's Visva-Bharati, built on the foundation of a Vedic dictum '*yatra visva bhavati eknidam*' (the world becoming one nest). It is no accident that he came to be known as Xuanzang of modern times, as he clearly wanted to retrace the great monk's footsteps so that he could re-claim the threads of India-China cultural contacts that had been relapsing into shadowy depths of forgetfulness.

Through the decades as Tan Yun-shan went back and forth between India and China raising funds for Cheena-Bhavana, he fulfilled another very important role, that of the people's emissary. This is of special significance, because on one hand, both societies with strong traditional roots were grappling with their transition into modernity, trying to find the right balance, and on the other, having similar historical experience of having to assert their rights of self-determination, they were facing innumerable geo-political challenges of a tumultuous world. It was through this difficult period in history that he carried India's message of love, support and peace to the Chinese people. Especially during the Japanese aggression towards China, as Tagore was engaging in a deep philosophical debate on issues of human civilisational values with the Japanese poet Noguchi, Tan Yun-shan was carrying back messages of support from Tagore, Jawaharlal Nehru, Netaji Subhash C Bose and other iconic figures of India.

These efforts by Rabindranath Tagore and Tan Yun-shan went hand-in-hand with fund-raising activities, and witnessed the establishment of Sino-Indian Cultural Society first in Nanjing, China, in 1933, under the active support of the government of Republic of China and celebrities from all walks of life. Cai Yuanpei became the first Director General of the institute, and Tan Yun-shan served as the secretary and took charge of specific matters. On this basis, Tan Yun-shan contacted senior officials of the Chinese government for financing the establishment of a Chinese institute in Visva-Bharati University. This initiative was supported by Chiang Kai-shek and Dai Jitao, president of the Examination Yuan of the Republic of China, so the Central Government of the Republic of China facilitated the cultural exchanges between China and India. Before long, Dai Jitao, Chen Lifu, Zhu Jiahua, et al., became leaders of the Sino-Indian Cultural Society, and Tan Yun-shan took up the post of the director general and took charge of the communication with the Indian side.

The India chapter of the Sino-Indian Cultural Society was established in Shantiniketan, India in 1934. Tan Yun-shan went to India the same year in spring again with the message of the government of the Republic of China, and discussed matters about the establishment of a Chinese institute with

Tagore. In April, Tagore wrote a letter to Dai Jitao about constructing the building of Cheena Bhavana and its estimated costs. In May, Dai Jitao replied to Tagore and expressed the vision of realising the India-China cultural exchange plan. In October, Tan Yun-shan returned to China and brought back four letters of Tagore to the President of the government of the Republic of China Lin Sen, the Judicial Yuan President Ju Zheng, the Academia Sinica President Cai Yuanpei and the Examination Yuan President Dai Jitao respectively. Tan Yun-shan spent more than a year to raise funds for the establishment of Cheena Bhavana. He purchased 100,000 volumes of Chinese books and got a donation of 50,000 volumes of books on Buddhism, Classics, History, Philosophy, Literature and Arts, etc., for the institute.

In 1936, Tan Yun-shan returned to India again with the funds raised and the books purchased. Tagore was overwhelmed by the Chinese response and a prime location was allocated for the construction of Cheena Bhavana that started the same year. The construction was completed in record time and was inaugurated on April 14, 1937, coinciding with the first day of the Bengali New Year - '*Nababarsho*'. Tagore presided over the unveiling ceremony in person and delivered a historic speech. Mahatma Gandhi and Jawaharlal Nehru wrote letters to congratulate the founding of Cheena Bhavana and expressed regret for not being able to attend the unveiling ceremony. After learning of the formal unveiling of Cheena Bhavana, Chiang Kai-shek sent a telegram of congratulations to Tagore. Cai Yuanpei, Dai Jitao and Chen Daqi also jointly sent a congratulatory telegram. After the founding of the Cheena Bhavana, Tan Yun-shan became the president of the institute and also gave lectures there. Over the years, Cheena Bhavana saw the arrival of many scholars of Buddhism, Chinese Literature and Philosophy, from China and Thailand who made it their home as they engaged in in-depth study and discourse.

On July 7, 1937, China witnessed the occurrence of the Lugou Bridge Incident and an all-out outbreak of the Anti-Japanese War. In 1938, Tan Yun-shan returned to China and brought back to Chiang Kai-shek letters from Tagore and Subhash Chandra Bose, the then President of Indian National Congress, to express support for China's Anti-Japanese War. In 1939, Tan Yun-shan brought his wife and two children to India and devoted himself to the works of Cheena Bhavana in Visva-Bharati. In the same year, he made crucial efforts to promote Nehru's visit to China. In 1940, he actively facilitated Dai Jitao's visit to India and accompanied him to meet Mahatma Gandhi; he also managed to facilitate the visit of Chinese Buddhist delegation led by Master Tai Xu to India. In 1942, during his visit to India,



Mao Zedong meets Tan Yunshan in 1956

Tan Yun-shan arranged the meeting between Chiang Kai-shek and Nehru, and accompanied Chiang Kai-shek and his wife to visit Visva-Bharati. In 1944, under the aegis of Sino-Indian Cultural Society, Tan Yun-shan successfully facilitated the visit of Indian philosopher Sarvepalli Radhakrishnan, to give lectures in Chongqing and other places in China.

After the victory of the Anti-Japanese War in 1945, Tan Yun-shan came back to China to receive the "Victory Order" given by the Nationalist government for his contribution. In 1947, he returned to China to establish the Datong School in Changsha. In 1948, he was appointed the cultural commissioner by the National Government and went back to India and worked in Visva-Bharati University. On April 1, 1950, China and India formally established diplomatic relations. Tan Yun-shan wrote a letter to Mao Zedong as an old schoolfellow of Changsha First Normal School. In 1952, Yuan Zhongxian, the then Chinese ambassador to India visited Tan Yun-shan in Shantiniketan, and again made Tan Yun-shan a man of the day for India-China cultural exchanges.

In September 1956, Tan Yun-shan was invited to return home to visit and attended the National Day celebration. He met Mao Zedong at Zhongnanhai, and spent the next two months to visit many other cities. He also had the chance to meet Liu Shaoqi, Zhou Enlai and Li Wei-han in Beijing. He had the longest talk with Premier Zhou Enlai and shared his insights on promoting India-China friendship. On January 30, 1957, Premier Zhou accompanied by Marshal He Long went to Shantiniketan to receive the honorary degree given by Visva-Bharati University. In September 1959, Tan Yun-shan was once again invited to return to China. He brought with him a specially printed booklet of poems to show his patriotism and the resolution to further advance India-China cultural exchanges, peace and friendship.

When Tagore breathed his last on August 7, 1941, Tan Yun-shan lost his friend and mentor, a visionary who truly understood the scope and significance of India-China cultural interactions in the modern

world, and thus the importance of Cheena-Bhavana. But the monumental responsibility with which Tagore had entrusted Tan Yun-shan continued, who devoted his existence to fulfill the dream that he had shared with Tagore, for growth of India-China Cultural Studies and development and expansion of Cheena-Bhavana. Tan Yun-shan retired from Visva-Bharati University in 1967, but he still lived in Shantiniketan after retirement. In 1971, Tan Yun-shan went to Bodh Gaya and embarked on another cultural project, the establishment of World Buddhist Academy in Bodh Gaya. In many ways this was an extension of Tagore's vision of world harmony; Tan Yun-shan lived and continued to work on this project till he breathed his last on February 12, 1983. Unlike the Chinese monks who undertook pilgrimages to India in ancient times, this modern day Xuanzang did not return to his country of birth, but found a place for himself in Shantiniketan, Tagore's 'world-nest'.

During his lifetime Tan Yun-shan wrote many books in English and Chinese. By 1957, he had published more than thirty essays in English that were compiled together in '*Professor Tan Yun-Shan and Cultural Relations between India and China*' (Indo-Asian Publication, 1958). This is also his representative work in English and included monographs, comments, speeches, articles and memoirs introducing Chinese culture written through 1930s and 1940s. His Chinese works included the collection of poems such as '*On the Sea Shore—A Collection of Poems*' (Guangzhou, 1930), '*On the Indian Ocean—A Collection of Poems*' (Guangzhou, 1931), monograph entitled '*World Calendar and Calendrical Revolution*' (Nanjing, 1933), collection of essays on Indian society, folk custom, religion, historical sites and Anglo-Indian relations, entitled '*Travels In India*' (Nanjing, 1933). His collection of essays '*Rambles on India*' (Shanghai, 1935) gives an introduction of Indian politics, economy, thought, culture, religion, society, and other aspects. These works has provided the first hand information to Chinese scholars to make further studies on India and had a great impact on China. His other works include the translated work of Mohandas Karamchand Gandhi, '*Indian Home Rule*' (Shanghai, 1935), '*Records of Six Great Buddhist Sacred Places of*



Book release ceremony of a book on Tan Yunshan at the Sino-Indian Cultural Forum

*India*' (Shanghai, 1935), '*Mahatma Gandhi*' (Nanjing, 1936) and so on. Tan Yunshan's book titled '*Saint-Poet Tagore and the Sino-Japanese War*' (Chongqing, 1939) discusses at length Tagore's civilisational discourse, his solidarity with the Chinese people in the Anti-Japanese War and his condemnation of Japanese Fascists. His long reports '*The Sympathy of Indian People toward China in Her Struggle for Freedom*' (Chongqing, 1939) expressed Indian people's friendship and support for the Chinese people. His other books include the collection of speeches '*Lectures on Modern China*' (Chongqing, 1939) and the essay '*Reminiscence of the South Sea*' (Singapore, 1950).

In November 1998, scholars from the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and Peking University held a symposium to commemorate the 100<sup>th</sup> birth anniversary of Tan Yun-shan and to recall his contributions to India-China friendship. In November 2008, the Chinese People's Association for Friendship, Peking University, Beijing Foreign Studies University and Shenzhen University co-organised a grand international academic meeting to mark the 110<sup>th</sup> birth anniversary of Tan Yun-shan and Prabodh Chandra Bagchi. "Tan Yun-shan Memorial Hall of Sino-Indian Friendship", which houses all documents of Tan Yun-shan donated by his son Tan Chung, and was officially unveiled in Shenzhen University the same year.

(Sabaree Mitra)

## PRABODH CHANDRA BAGCHI

Prabodh Chandra Bagchi (1898-1956) was an eminent Sino-Indologist of 20<sup>th</sup> century India, who has made substantial contributions of original nature both to the Chinese and Indian classical studies, and to the history of India-China cultural interface.

He was born in Jessore district of Bangladesh in November 1898. After completing his graduation from Krishnanagar Government College in 1918 with

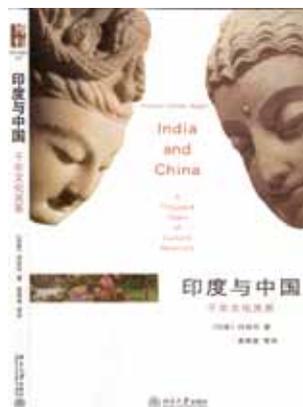


*P C Bagchi at work in Visva-Bharati*



*P C Bagchi in Visva-Bharati*

Sanskrit honours, he joined Calcutta University to do his MA in Ancient Indian History and Culture, while obtaining a first class degree in 1920. Immediately after this, he joined Calcutta University as a Lecturer at the invitation of Sir Ashutosh Mukherjee. In 1921, he was sent by Mukherjee to Shantiniketan to study Buddhism and Chinese language under the erudite supervision and guidance of the French sinologist, Sylvain Levi. It was here in Shantiniketan that he developed a keen interest to delve deeper into the cultural contacts between India and China. In 1922, he visited Nepal in search of some Tibetan



*P C Bagchi's India and China: A Thousand Years of Cultural Relations', translated in Chinese by Jiang Jingkui, front cover*

and Chinese manuscripts of old Sanskrit texts. In 1923, he went to France and joined Paris University on a government scholarship for higher studies and worked with many eminent Buddhist and Sanskrit scholars like Paul Pelliot, Henri Maspero, Jules Bloch and Antoine Meillet, besides his mentor Sylvain Levi till 1926. His academic career marked new success here with the publication of his thesis "Le Canon Bouddhique en Chine" in two volumes, which fetched him the most coveted degree of Docteur des Lettres (State Doctorate) of Paris University. On his return from France, Bagchi taught in the Department of Ancient History and Culture of

Calcutta University during the period 1926-1944. In 1945, he joined Visva-Bharati, Cheena Bhavan as Director of Research Studies. Meanwhile, the Government of India created a chair of Professor in Peking University to promote India-China cultural studies, and in 1947, he was then deputed to take up the new assignment in China for two years. After returning from China, he was appointed Principal of Vidya-Bhavan, the Department of Higher Studies of Visva-Bharati. But, it may be noted that though he had taken up such administrative assignments, he was never detached from his academic pursuits; and he had, during this time, given a series of scholarly talks on "Central Asia" and "Chinese Turkestan" in Calcutta University as its Hemchandra Basumallik Professor. He used to edit a series of journals like the Sino-Indian Studies, Visva-Bharati Annals and Sahitya Prakashika. His most valuable contribution towards India-China studies lay in the publication of the book, *'India and China: A Thousand Years of Sino-Indian Cultural Relations'* in 1944. In 1952, he went to China as a delegate of the Indian cultural delegation led by Vijaya Laxmi Pandit.

He was appointed Vice Chancellor of Visva-Bharati University in April 1954, and held this post till his untimely death on January 19, 1956 due to a severe heart attack.

(Arttrana Nayak)

## DR RAGHUVIRA

Acarya Dr Raghuvira (1902 -1963) was born in Rawalpindi (erstwhile west Punjab now in Pakistan) on December 30, 1902. A staunch nationalist, a great scholar, and a well-known philologist, he is famous for his untiring efforts to unravel and highlight the broad span of Indian history, culture and civilisation at the global level. He was an MA from Punjab University and did his PhD from London and DLitt from Leiden (Holland) universities. Thus well-versed in both modern Western education and Indian classical literature, he started his teaching career at Lahore where he became the Head of the Sanskrit Department in Sanatan Dharma College. He was soon offered the position of the Principal of the College which he refused because it required him to stay away from politics.

Dr Raghuvira was a great Indian philologist. He was in the forefront of a movement to establish a common Indian language against the imperialist monopoly of English. Having good command over Indian languages like Hindi, Sanskrit, Urdu, Bengali, Marathi, Tamil, Telugu and Punjabi and of foreign languages like Persian, Arabic and Tibetan, he coined some 150,000 scientific and other terms with Sanskrit as the common base just like Latin has been for European languages. His monumental work, the 'Greater English-Hindi

Dictionary' remains his fundamental contribution to the cause of Indian languages.

He also produced critical editions of several ancient Sanskrit texts. As one of the editors of Pune's Bhandarkar Oriental Research Institute's project on the Mahabharata, he compiled and brought out the fourth book of the Mahabharata, the 'Virataparvan'. He has more than 30 major publications to his credit.

One of his great contributions pertains to the studies of cultural ties between India and China in particular, and Southeast Asia in general. He observed Hindu and Buddhist missionaries as cultural colonisers of this vast region. During his visits to different countries, he was able to identify and collect a huge number of relics and manuscripts. He was supported by Pandit Jawaharlal Nehru, Chou En-lai and other contemporary Asian leaders in his work. When he came back from China after a three-month tour in 1956 he carried a baggage of 300 wooden boxes with him containing the rarest of finds, antiques and manuscripts bearing on the deep cultural contacts between China and India.



*Dr Raghuvira, second from left, together with Chinese scholars*

These are now stored in his International Academy of Indian Culture (New Delhi), which he had established as a centre of research on Indian culture, literature and religion with particular focus on its widespread impact and proliferation from Mongolia to Indonesia, China, Russia and Central Asia. His Chinese - Sanskrit Lexicon is still very useful. His Academy's journal entitled 'Indo-Asian Culture', is well known in the area of culture studies.

As a national political leader, Dr Raghuvira was elected first to the Constituent Assembly in 1948 and then to the Rajya Sabha in 1952 and 1957. His contribution to parliamentary and inner party debates with inside knowledge of China and Southeast Asia was unique. Favouring 'Hindu' nationalism, he was later disillusioned by China. He also developed differences with the Congress Party and joined the Jana Sangh Party (presently known as Bharatiya Janata Party).

His life unfortunately ended in May 1963 in a car accident near Kanpur when he was on an election campaign in Uttar Pradesh as Jana Sangh President.

(Kamal Sheel)

## SUJIT KUMAR MUKHERJI

Professor Sujit Kumar Mukherji (March 13, 1904-1978), a renowned scholar of Chinese Studies, was born in 1904. He came to Santiniketan in 1917 as a student. Later on, he learnt Sanskrit, Pali, Tibetan and Chinese language. His main area of research was Buddhism and literature. He also joined Cheena Bhavana, Visva-Bharati as a professor.

Prof. Mukherji prepared a critical edition of an unpublished Buddhist text 'The Sardulakarnavadana' from manuscripts preserved in the libraries of the Asiatic Society of Bengal and Societe Asiatique in Paris. He made full use of the four ancient Chinese translations of the text as well as of the Tibetan translations of the preparation of the edition and in historical study. Prof. Mukherji's other works included:

\* 'Santidever Bodhicaryavatara': This book was translated into Chinese, Tibetan, Mongolian, English, German, Italian, French and some other languages. It was annotated and edited with an introduction and published by Visva-Bharati in 1947.

\* 'The Vajrasuci of Asvaghosa': This was a Sanskrit text compared with the Chinese versions, edited with introduction, English translation and parallel passages and published by the Sino-Indian Cultural Society in 1950.

'Sardulakarnavadanam': This was a Sanskrit text compared with its four Chinese and a Tibetan translations in different editions and edited critically with variant readings of Sanskrit, Tibetan and Chinese which was published by Visva-Bharati in 1954.

(Avijit Bannerjee)

## PANDIT N AIYASWAMI SASTRI

Pandit N Aiyaswami Sastri (1910-1978) was an eminent scholar of Chinese Buddhism. He later became the professor and Deputy Director of Visva-Bharati Cheena Bhavana and contributed immensely on the development of Chinese Buddhism in India.

His important works include the restoration of rare philosophical work. He brought out the translation of *Dvadasamukha Sastra of Nagarjuna* with notes from Chi-Tsang's commentary and a complete summary of the treatise in English. He restored to Sanskrit a treatise on logic called *Karatalaratna*, with critical notes and an introduction. This work, preserved only in Chinese translation, was an important work of Bhavaviveka, the famous Buddhist scholar of 6th century AD. Prof. Sastri also restored another important text on Buddhist philosophy called *Tattvasiddhi* whose

author, Harivarman, lived in the 4th century. Pt Sastri's other major works were:

**Suvrana Saptati Sankhyasharika:** This work was restored from Chinese version of Paramartha and published in the Venkatesvara oriental series in 1945.

**Alambanapariksa of Dinnaga:** It was restored from Tibetan and Chinese and published in 1945.

**Bhavasankranti Sutra:-** This work was also restored from Chinese and Tibetan and published in 1938.

**Madhyamakavatara of Chandrakriti, Chapter VI:** This work was restored from Tibetan into Sanskrit and published in the Madras oriental series.

**Satyasiddhi Sastra of Harivarman:-** This work deals with Sautrantika philosophy (in four volumes) and was restored into Sanskrit from the Chinese version of Kumarajiva.

(Avijit Bannerjee)

## PRAHLAD PRADHAN

Prahlad Pradhan (1910-1982) was a Sanskrit and Buddhist scholar who had made himself well-known by editing some Buddhist texts into Sanskrit while going through the original Chinese source.

He was born in 1910 in a small town of Kamgaon-Antapali located near about 15 km away from Bargarh town of Orissa (present-day Odisha). He did his master degree in Sanskrit from Patna University and was then sent to Santiniketan in 1939 on an Odisha government scholarship to study Pali and Prakrit there as a research scholar of Vidya Bhavan. While in Santiniketan, he had also joined as Lecturer in Odia in Odia Department of Visva-Bharati in 1947.

However, after a few months of stay in Santiniketan, he was sent to China in early 1949s as a Professor of Sanskrit and Hindi to teach Hindi and Pali in the Department of Oriental Languages of Beijing University. During the period of his three and half years of stay in China, he had learnt classical Chinese and Buddhist Chinese, and had acquired much proficiency in it. He returned back to India in 1952-53 and then joined Cheena Bhavan, Santiniketan as a research scholar for few months. Then, soon he received an appointment letter from the Odisha government to join the Revenshaw College, Cuttack as Lecturer in Sanskrit and Odia literature. However his interest in India-China classical studies continued to remain unabated and thereby edited and restored the *Abhidharma Samuccaya* text of Asanga, a Buddhist scholar from Peshawar (founder of Yogacharya School of Mahayana Buddhism) of 4<sup>th</sup> century CE and *Abhidharma Koshabhashya* of Vasubandhu, brother of Asanga, with the help of concerned Chinese, Tibetan and Japanese texts and commentary.

In 1958 he joined Utkal University as Professor of Sanskrit and towards the last phase of his distinguished academic career he was appointed as Vice-chancellor of Jagannath Sanskrit University, Puri. He died in the year 1982.

(*Arttatrana Nayak*)

## K VENKATARAMANAN

Professor K Venkataramanan, a scholar of Chinese Buddhism, was born in 1920 in a small village called Yelanduru in Mysore district, Karnataka. He completed his Bachelor of Arts from Mysore University. He was also awarded with many gold medals by Mysore University for his achievements in academics. Later on, Prof. Venkataramanan pursued his Master of Arts in Philosophy at Banaras Hindu University under Dr S Radhakrishnan. Soon after, he went to China for further studies in philosophy for about three years and returned to Santiniketan and joined as a professor of Philosophy, in Visva-Bharati in 1950. In the year 1955, he went to Boston as a visiting professor for one year. Then, he came back to Santiniketan and in 1957, joined Cheena Bhavana, Visva-Bharati as a professor of Chinese.

Prof. Venkataramanan has produced a well-documented account of a difficult but important system of thought. His scholarly approach to the materials, his intellectual discrimination and command of Chinese sources earned him respect in India and abroad. He was also well versed in modern Japanese Buddhist studies and delivered lectures at various Universities in Japan.

Prof. Venkataramanan breathed his last at Santiniketan in 1987.

(*Avijit Bannerjee*)

## AMITENDRANATH TAGORE

Amitendranath Tagore is a specialist on modern Chinese literature. Educated in classical Chinese language and literature under the erudite guidance and supervision of Prof. Tan Yun-shan in Cheena Bhavan, Visva-Bharati, Santiniketan, he went to China as a research student on a government scholarship in the year 1947 and studied there in Beijing University for about two years. After coming back to India, he joined Cheena Bhavan as Lecturer in modern Chinese language and literature in 1951 for some time and then he went to Auckland University to work there as a Professor of Chinese literature. He is well-known in the sphere of Sinological study for his celebrated work of "Literary Debates in Modern China -1918-36" and another book titled "Dao-de-jing" in Bengali language.

(*Arttatrana Nayak*)

## VIDYA PRAKASH DUTT

Vidya Prakash Dutt (1925-2011) was an eminent Indian sinologist, who played the key role in the

establishment of what is now the Department of East Asian Studies in the University of Delhi, one of the main centres for China studies in India.

Dutt first went to China as part of a cultural delegation led by Vijayalakshmi Pandit in 1950. Thereafter, he was among the earliest Indian students who studied in China in the 1950s. He remained in China from 1956 to 1958. The title of his doctoral thesis submitted to the University of Delhi through the Indian School of International Studies in 1961 was - "The Revolution of 1911 in China - Its Origins and Impact". At that time, there were hardly any Indian scholars working seriously on modern China, and almost no one who used original Chinese language materials to produce a scholarly study on it as Dutt did.

Dutt took the lead in establishing the Centre for Chinese Studies at the University of Delhi in 1964, which has evolved into today's Department of East



V. P. Dutt

Asian Studies. He can thus be considered the pioneer of the second phase of China studies in modern India, the first phase having been the establishment of the Cheena Bhavana at Vishwabharati University by the poet Rabindranath Tagore and the Chinese scholar Tan Yunshan. For a couple of decades he taught an immensely popular course on "China in Revolution" at the University of Delhi, and mentored and encouraged a number of young scholars to enter the field not just of Chinese studies but of Japanese studies as well. He was also appointed Pro Vice-Chancellor of the University.

He wrote many works on China studies and Indian foreign policy, including *China and the World: An Analysis of Communist China's Foreign Policy*, *China's Foreign Policy* and *India's Foreign Policy*. He also co-authored 'China's Cultural Revolution' with his wife Gargi Dutt, a Professor of Chinese Studies herself at Jawaharlal Nehru University. He was nominated to the Upper House (Rajya Sabha) of the Indian Parliament.

(*Madhavi Thampi*)

## V V PARANJPE

V V Paranjpe was in Foreign Service of the government of India who retired as ambassador in early 1980s. But, much more important than the various official positions that he held, he was more widely known as an Chinese language expert and a proficient interpreter to the first Prime Minister of India, Pandit Jawaharlal Nehru and other Indian leaders whenever the latter visited China and had interactions with the Chinese leaders like Mao Zedong, Zhou Enlai and Chen Yun - a role which no one else could then perform so well and so efficiently in the whole of the Indian academic and governmental circle as he could.

V V Paranjpe, was sent to China in mid 1947 to study Chinese language and culture by Prof. Tan Yunshan, founder-director of Cheena Bhavan, Santiniketan, under the auspices of the Sino-Indian Cultural Society and got himself enrolled as a student of Beijing University. He returned back to India in June 1950 after spending about three years there in Beijing University and other institutions of China. He then had the rare privilege and opportunity to learn Chinese under some of the eminent linguists like Luo Chnagpei, Li Jinxi, Wang Li and scholars like Zheng Zhenduo, Feng Youlan, Wu Xiaoling, Ren Jiyu, Chen



Group photo of V V Paranjpe with Ji Xianlin

Mengjia of Beijing University and Prof. Zhou Yiliang of Qinghua University. Mr. Paranjpe again went to China in October 1951, this time, as a member of the India Embassy in Beijing and served there for a longer period of time under three successive Indian Ambassadors - Panikar, Raghavan and R K Nehru. When Prime Minister Nehru visited China in 1954, Paranjape acted as the sole interpreter between Mao and the Indian prime minister.

V.V Paranjpe will be remembered for over in the India-China diplomatic circle not only as a first-rate interpreter and but also as a well-read person of Chinese history and literature, and Chinese philosophy and culture - the ideas and knowledge, essential for a successful and skilled interpreter that becomes evident from a large number of articles and essays that he has penned on India-China relationship and other issues of Chinese tradition and culture spanning for a period of more than five decades.

(Arttatrana Nayak)

## LOKESH CHANDRA

Dr Lokesh Chandra (b. 1927) presently Honorary Director of the International Academy of Indian Culture, is a most distinguished scholar of Buddhist studies and Indian arts with focus on cultural dialogue in the area spanning from Central to East and Southeast Asia. His forte has been Tibetan, Mongolian and Sino-Japanese Buddhism on the one hand and Indonesian and Cambodian history and culture on the other. In his pursuit of exploring the larger reach and influence of Indian civilisation, he has most eminently advanced the work began by his renowned father, Acharya Raghuvira.



Yu Longyu, a Chinese friend in group photo with Lokesh Chandra

Born in 1927 at Ambala in Haryana, India to an illustrious family, he had a brilliant career and obtained an M.A. in 1947 from the Punjab University at Lahore. Well-trained in Sanskrit, Pali and Prakrit, he learned more than 20 Indian and foreign languages like Hindi, Sanskrit, Pali, Avesta, Old Persian, Japanese, Chinese, Tibetan, Mongolian, Indonesian, Greek, Latin, German, French, Russian, etc. On account of his critical edition of the Gavamayana portion of the Vedic work Jaiminaya Brahmana, he was awarded a D.Litt. by the State University of Utrecht in the Netherlands, in 1950. Since then, he has made great contribution towards the study of Indian thought and the cultural bonds of India with others countries of East and Southeast Asia. He has to his credit more than 575 books and 285 articles. His several volume works are Tibetan-Sanskrit Dictionary, Buddhist Iconography of Tibet, Materials for a History of Tibetan Literature, and Dictionary of Buddhist Art are all monumental works in cultural history. Based on primary canonical literary sources, many of these are among the first comprehensive studies of Tibet which cover wide ranging fields spanning from astronomy and medicine to literature and philosophy. In collaboration with his father, he also completed the 'New Tibeto-Mongol Pantheon' in 20 volumes. It provides a wealth of information on the unexplored aspects of the iconographic art of trans-

Himalayan Asia as far as the Siberian and Volga regions. His edition of the 108 large volumes of the Mongolian Kanjur or Buddhist Canon is considered a splendid work earning him the prestigious honorary membership of the Hungarian Academy of Sciences.

Dr Chandra's interest also extends into the domain of natural sciences. He has edited the international research journal, 'Advancing Frontiers of Plant Sciences', which includes original work on plant morphology and physiology, systematic botany, phytopathology, economic botany, plant cytology and genetics, agronomy, horticulture, paleobotany and other domains of plant sciences.

Dr Chandra has served as a member of the Indian Parliament (1974-1980 and 1980-1986), Vice-President of the Indian Council for Culture Relations, Chairman of the Indian Council of Historical Research, Life Trustee of the Jawaharlal Nehru Memorial Fund as well as a distinguished member for various academic bodies. Besides this, he has been conferred honorary degrees and awards by various universities and institutions both in India and abroad. In 2006, he was conferred India's most prestigious 'Padma Vibhushan' award. Under his dynamic leadership and scholarly guidance, the International Academy of Indian Culture has become a premier research institute focussing on inter-Asian cultural encounters and interaction.

*(Kamal Sheel)*

## **NARAYAN CHANDRA SEN**

Narayan Chandra Sen is a Chinese language expert and scholar of contemporary Chinese affairs who has published many books on modern China and translated many Chinese short stories into Bengali language. N C Sen was born in 1928 in a village in present day Bangladesh. He received his M. A. from the Calcutta University, India. Then after some language training in Cheena Bhavan, Visva-Bharati, Santiniketan, he went to China on a government scholarship in 1955 and stayed there from January 1955 to August 1958 as a research scholar in the Department of Chinese Language & Literature of Beijing University. He worked on Lu Xun under the guidance of Prof. Wang Yao, a specialist on Lu Xun and modern Chinese literature. On his return to India, Mr. Sen taught Chinese in Cheena Bhavan, Visva-Bharati, Santiniketan, Calcutta University and then in JNU, New Delhi for some time. He also acted as head of the Chinese programme of the external service division of All India Radio, New Delhi from September 1968 to February 1982. Thereafter he joined the Foreign Language Press, Beijing, during which period he published two books - "Rural Economy and Development in China" in 1990 and "Mao Zedong-the Man" in 1996. Further to his credit, he published many books of translation titled

"Naya Chiner Galpa Sankalan" (Collection of Short Stories of modern China) in a series from Chinese to Bengali and another book on "Mao-bad and Bharat-China Bouddha Darshan (Maoism and India-China Buddhist Philosophy) in Bengali.

The short-story books that he has brought out in Bengali are of much interest and value for all the lovers of Chinese literature of Bangladesh and West Bengal of our country. His book on Maoism is too a scholarly work that deserves much attention of the academic community.

*(Arttrana Nayak)*

## **RAJESH SARAN**

Rajesh Saran (March 8, 1929 - ) was born in Rampur, Uttar Pradesh. He is an outstanding personality in India-China cultural exchanges and an Indology expert of Peking University.

He graduated from Kulbhaskar Ashram, Allahabad in July 1946. He was presented with awards by the bureaus of culture in Allahabad and other places. He studied at The University of Allahabad during July 1948 - July 1952, and obtained his Master's Degree there. He was hired as an Assistant Editor of the New India Monthly and the Secretary of Pandit Sundarlal, the founder of India China Friendship Association during July 1952 - February 1954, when he positively participated in the India-China friendly exchange work.

He speaks Hindi, Urdu, English and Russian. On April 23, 1954, he received the invitation by India China Friendship Association to teach the course of Hindi in the Oriental Language Department of Peking University. He returned to India with his wife, Vimla Saran on November 21, 1961 and worked in the Chinese Embassy in India for many years thereafter. He was once awarded the 'friendship souvenir medal' by the Chinese Government.

*(Ren Xiaoke)*

## **TAN CHUNG**

Tan Chung (April 18, 1929 - ) is the eldest son of a renowned Chinese Indologist Tan Yun-shan (1898-1983), who under the guidance of Rabindranath Tagore established and taught in Cheena Bhavana, Visva-Bharati, Santiniketan and made India his home since 1928. Following in his father's footsteps, Tan Chung made India his home for more than four decades, imparting knowledge of Chinese language, history and culture to several generations of Indian scholars. He is regarded as a symbol of India-China cultural interaction, becoming the crucial link in exchanges between the two countries at all levels.

Tan Chung was born in 1929 in the Johor State of Malaysia and received primary education in Xiang Xiang Tao Kan Elementary School in Hunan, China, after which he completed his schooling

in the Lantian Junior School and the National Teacher's College affiliated to the Shanghai's Jiao Tong University. Although he visited India in 1929 with his mother as an infant, it was in 1955 that he moved to India where he graduated with Master's degree from Visva-Bharati, and was subsequently awarded PhD degree in History from the University of Delhi.

He began his teaching career in the Indian National Defence College as a Chinese teacher, after which he taught at the Foreign Language Institute



Tan Chung

of the Ministry of Defence, India, till 1963. He joined University of Delhi as a Lecturer of Chinese language in 1964 and taught there till 1978. During his years in the University of Delhi he joined as the founding teacher at the Center for Chinese Studies in 1964, which, with a grant from the Ford Foundation evolved into the Department of Chinese Studies and then the Department of East Asian Studies. From 1978, Tan Chung taught Chinese language at New Delhi's Jawaharlal Nehru University. During this period, he came to be the driving force of the department as he almost single-handedly developed the syllabus and course material for the students of Bachelor's and Master's Degree; he also served as the Chairperson of the Centre for African and Asian Languages in School of Languages of Jawaharlal Nehru University as the Chinese Language programme was a part this Centre. He retired from the Jawaharlal Nehru University in 1994.

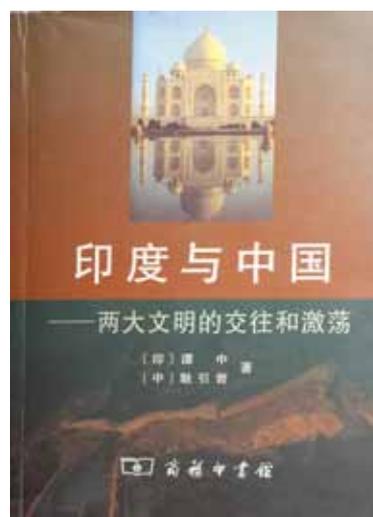
Tan Chung was one of the founders of the China Study Group in 1969, which grew into the Institute of Chinese Studies (ICS) in 1990. He has been an Honorary Fellow and Co-Chairperson of ICS and an Emeritus Fellow since 2002. From 1990 to 1999, Tan Chung was Professor-Consultant and Head of the East Asia Section at the Indira Gandhi National Centre for the Arts, New Delhi. After moving to Chicago in 1999 he became Academic Associate at the Center for East Asian Studies of the University of Chicago. Tan Chung has been a prominent advocate of the geo-civilisational concept of 'Chindia'.

Over many decades, he has written many books in Chinese and English on aspects of Chinese language, culture and literature, modern Chinese history, and civilisational interactions between India and China;

his early publications in English are, *'China and the Brave New World: A Study of the Origins of the Opium War' (1840-42)* (Allied Publishers, 1978), *'Triton and Dragon: Studies on Nineteenth-Century China and Imperialism'* (Gyan Publishing House, 1985) and *'Classical Chinese Poetry'* (in the Classics of the East series, The MP Birla Foundation, 1991), used as textbooks in Indian universities. His *'Dunhuang Art Through Eyes of Duan Wenjie'* (1994) is a reference book for art courses on US and other English language campuses. His edited works in English include *'Across the Himalayan Gap: An Indian Quest for Understanding China'* (1998), and *'In the Footsteps of Xuanzang'* (1999), published by IGNC and Gyan Publication. His *'India and China: Twenty Centuries of Civilizational Interaction and Vibrations'*, co-authored with Professor Geng Yinzeng of Peking University, is included in the encyclopaedic series of History of Science, Philosophy and Culture in Indian Civilisation (Centre for Studies in Civilisations, New Delhi, 2004). Recent English books published by Tan Chung include *'Rise of Asian Giants: The Dragon-Elephant Tango'* (2008), *'Tagore and China'* (co-edited with Amiya Dev, Wang Bangwei and Wei Liming, 2011),

In Chinese, major publications of Tan Chung are, *'Tan Yun-shan and India China Cultural Exchanges'* (《谭云山与中印文化交流》, 1998), *'Chindia: Ideals and Reality'* (《CHINDIA中印大同: 理想与实现》2007), *'Tan Yunshan'* (co-edited with Yu Longyu 《谭云山》) (与郁龙余合编, 2012), and *'Across the Himalayan Gap: A Chinese Quest for Understanding India'*, (co-edited with Zhang Minqiu and Ravni Thakur, 2013).

Based in US, Tan Chung continues to be deeply engaged in several intercultural projects that take him frequently to India and China, publishing prolifically in international journals and newspapers. In 2010, he was awarded the *'Padma Bhushan'*, the third highest civilian honour by the Government of



*India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, written by Tan Chung & Geng Yinzeng, front cover

India and the 'China-India Friendship Award' by the Chinese Premier Wen Jiabao. He was conferred the title of 'Desikottama' by Visva-Bharati in 2013.

(Sabaree Mitra)

## BISWADEV MUKHERJEE

Professor Biswadev Mukherjee, an eminent scholar of Chinese Buddhism, was born in Kolkata on April 28, 1929. He obtained his MA degree from Calcutta University in the year 1952 in ancient Indian history and culture. Later on, in 1955 and 1956, he obtained certificate and diploma in Chinese from Visva-Bharati University. He was a brilliant student of Chinese classical texts under Prof. Tan Yun-shan and Prof. Venkatraman. He also met Zhou Enlai when he visited Cheena Bhavana in 1957. He obtained his D.Phil degree from George August University (Gottingen, West Germany) in the year 1966 in Indology. Besides Bengali, Prof Mukherjee was a fluent speaker in Sanskrit, Pali, Chinese, Japanese, German and Hindi. He obtained the scholarship of 'Alexander von Humboldt' from West Germany for further research in Buddhism under the guidance of Dr. E. Waleschmist. He was an associate professor in the China Culture University Taipei, Taiwan from 1981 to 1983. Later on, Prof. Mukherjee was engaged in teaching and research in Cheena Bhavana, Visva-Bharati till his retirement in 1992.

Prof. Mukherjee is the author of the book '*Die Ueberlieferung von Devadutta, dem Widersacher des Buddha, in den Kanonischen Schriften*', published by Kitzinger, Munchen, West Germany in 1966.

Prof. Mukherjee's other major works include:

'The schismatic matters and the early Buddhist Literature': This work was published in the Journal of Research, Visva-Bharati Vol. 1, Part 1, in 1976-77.

'The Middle way': This paper was presented in the Conference on 'Madhyamika Dialect as the Philosophy of Nagarjuna' and published by the Central Institute of Higher Tibetan Studies from Sarnath in 1977.

'The day of Buddha's Birth and Conception': This article was published in the Indian historical quarterly in 1957.

'The Nalagiri Episode in an Ajanta Fresco': This work was published in Dr Siddhesvara Bhattacharya Felicitation volume in 1988.

(Avijit Bannerjee)

## VIMLA SARAN

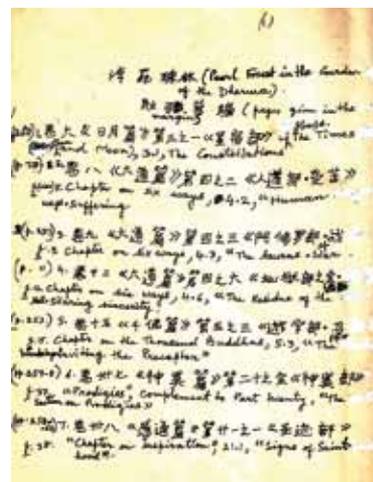
Vimla Saran was a scholar in one of the very first groups of Indian scholars to be trained in Peking University in the 1950s. After returning to India, she became a librarian, in charge of the China Collection in the library of the Indian Council of World Affairs. In the early 1970s, Saran joined Jawaharlal Nehru University (JNU) as a

faculty member teaching Chinese in the School of Languages. Along with Prof. Tan Chung and Dr H P Ray, she helped in developing a vibrant Chinese language programme, which grew into a prime seat of learning Chinese in India and was later renamed the Centre for Chinese & South East Asian Studies. With an in-depth knowledge of modern Chinese, she was a dedicated teacher and trained Chinese language students for nearly two decades; her area of interest and research was Modern Chinese Literature. Books written by Vimla Saran included '*Sino-Soviet Schism, A Bibliography, 1956-1964*', and '*Documentation on China, 1963-1965*'. She passed away after a short and sudden illness in 1993. After her demise, at the initiative of her husband Rajesh Saran, a Gold Medal was instituted in the Centre for Chinese & South East Asian Studies of JNU. Named the Vimla Saran Memorial Medal, it is awarded every year to the student securing the highest score in the Masters Programme in Chinese.

(Sabaree Mitra)

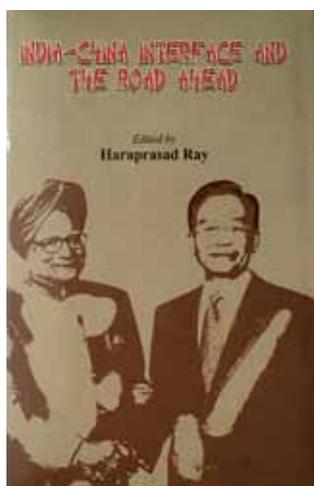
## HARAPRASAD RAY

Haraprasad Ray is an eminent Indian scholar of Chinese language and history. His training in Chinese language began in 1954 in the University of Calcutta under the tutelage of Prof. Satiranjana Sen who had himself studied Chinese in Peking University in the late 1940s. He joined the Army Headquarters in 1959 as translator in Chinese and subsequently taught Chinese in the School of Foreign Languages, Ministry of Defence, for several years. In 1975, Ray joined Jawaharlal Nehru University (JNU) to teach in the newly-established Masters Programme of Chinese. Along with Prof. Tan Chung and Vimla Saran, he helped in developing a prime seat of Chinese language teaching in India that was later renamed Centre for Chinese & South East Asian Studies. He was the first Chinese language



Handwritten manuscript of Haraprasad Ray

expert to prepare a textbook for Hindi speakers for learning Chinese; for this purpose he specialised in the translation of a variety of texts, including scientific and technological literature; based on his experience he had compiled very effective teaching material for training students in translation at a time when ready-made textbooks for Chinese language teaching were not available. His area of interest and research also included Medieval History and India-China maritime trade. After retirement from JNU,



*The English version of Haraprasad Ray's 'India-China Interface and the Road Ahead'*

Ray has been associated with the Asiatic Society of Kolkata, working on a series of manuscript which have now been published by the Asiatic Society; these volumes focus on ancient Chinese history, historical accounts of various imperial dynasties, biographies of eminent Buddhist monks, India-China relations in the ancient period, and include original translations and elucidation. He has annotated and edited the epoch-making work of Prof. Prabodh Chandra Bagchi, entitled 'India and China'. Books written by Ray include 'India, South-east Asia and China: Some Historical Issues, Trade and Trade Routes between India and China, C 140 BC - 1500 AD, Trade and Diplomacy in India-China Relations: Study of Bengal During the 15th Century' and 'North-East India's Place in India-China Relations and Its Future Role in India's Economy'. His edited volumes include 'Contributions of Dr P. C. Bagchi on Sino-Indo-Tibetology', and 'Studies on India, China and South-east Asia: Posthumous Papers of Professor Adhir Chakravarti'.

(Sabaree Mitra)

## MIRA SINHA-BHATTACHARJEA

Mira Sinha-Bhattacharjea (April 18, 1930 - December 13, 2009) has been regarded as one of India's most respected China experts who, with her

sound scholarship and understanding of history, contributed to the re-shaping of public perception on India-China relations in the 1970s and 1980s. She joined the Indian Foreign Service in 1955 and served in the Indian Embassy in Beijing for nearly four years. Soon after she resigned from the service Bhattacharjea joined the Department of Chinese and Japanese Studies (now the Department of East Asian Studies) at the University of Delhi where she taught Chinese Foreign Policy and India-China Relations for over a quarter of a century.

In 1969, she was a founder member of the China Study Group and became Director after it became the Institute of Chinese Studies. After the journal 'China Report' was adopted by the group in 1978, as one of the early managing editors of the journal she oversaw its transformation from a bi-monthly to a serious quarterly journal in East Asian Studies; she was the Editor of the journal from 1996. After retiring from Delhi University in 1995, she continued as an Honorary Fellow and then as an Emeritus Fellow and later, as Co-chairperson of the Institute of Chinese Studies. During her association with the institute, she demonstrated high quality of leadership and encouraged the professional growth of young China scholars.

Bhattacharjea's scholarship represented a perspective on international relations, which challenged the realists and the 'balance of power' approach. Her analysis of foreign policy integrated domestic dimensions firmly, with the international



Mira Sinha Bhattacharjea

context, and history with the present environment. She took Mao Zedong's worldview for China and Nehru's worldview for India as reference points for her analysis of subsequent developments. She also spent a number of years studying Mao and Gandhi in a comparative perspective.

She analysed the India-China border question from the overall political understanding of the problem in a historical perspective; her famous distinction between border, boundary and frontier contributed

a great deal of clarity to the understanding of the 'line of actual control' between India and China. She was the author of numerous scholarly papers, and of a book, *'China, the World and India'* (2002); in 2005, along with Manoranjan Mohanty, she co-edited the volume *'Security and Science in China and India: Selected Essays of Giri Deshingkar'*.

(Sabaree Mitra)

## **GIRIDHAR DATTATREY DESHINGKAR**

Giridhar Dattatrey Deshingkar (January 8, 1932 - November 3, 2000) was an eminent China scholar and a strategic thinker of India. Born in Kolhapur, Maharashtra, Giri, as he was popularly known, obtained his BA (Hons) in Chinese at the School of Oriental and African Studies in London in 1962. After returning to India, he briefly taught the Chinese language and ancient Chinese history at Delhi University. In 1964, he was among the few scholars selected by the Ford Foundation to specialise in Chinese studies at Yale University. He returned to Delhi University in 1968, when the Department of Chinese and Japanese Studies was started. For the next ten years, Giri Deshingkar taught the Chinese language and courses on traditional China in the



G. D. Deshingkar

Department of History. In 1978, he joined the Centre for the Study of Developing Societies (CSDS) as Senior Fellow/Professor and was its Director from 1987 to 1992.

Giri played a key role in the development of Chinese studies in India. He was one of the founders of the China Study Group in 1969, which grew into the Institute of Chinese Studies (ICS) in 1990 as an autonomous programme of the CSDS. He was its Director from 1994 to 1997. He was also Founder Editor of the journal *'China Report'* in 1964 - which started as a bimonthly, becoming a quarterly later. He was its Editor from 1996 until his death in 2000.

Giri Deshingkar possessed exceptional scholarly

skills in disciplines such as history and philosophy and had an in-depth knowledge of science and technology. He was known for his comprehensive grasp of Chinese history, the eye for minute details and the rigour of analysis. He emphasised the need to pay attention to long-term historical processes, especially civilisational trends, while studying in China. As an expert in Chinese language, he insisted that scholars doing research on China should not just depend on translations but visit the original text and do a careful reading.

His writings were edited by Manoranjan Mohanty and Mira Sinha Bhattacharjea and were published as a volume entitled *'Security and Science in China and India: Selected Essays of Giri Deshingkar'*, in 2005.

The Institute of Chinese Studies and the Centre for the Study of Developing Societies hold a biannual lecture in memory of Giri Deshingkar.

(Sabaree Mitra)

## **GOVIND PURUSHOTTAM DESHPANDE**

Govind Purushottam Deshpande (August 2, 1938 - October 16, 2013), known as GPD to his peers and students, was born into a family based in Rahimatpur, western Maharashtra, active in Indian freedom struggle and ideologically inclined towards socialism. Endowed with versatile intellectual credentials as an expert in the international politics as well as a playwright, GPD was an eminent scholar of Chinese Foreign Policy and Chinese Politics and contributed immensely towards a better understanding of China in the Indian academia.

In his early college years, Deshpande was trained in History and Sanskrit; later, he went on to study Chinese language in Hong Kong and acquired a doctoral degree in Chinese Studies from Jawaharlal Nehru University (JNU). He later taught China Studies in the Centre for East Asian Studies, School of International Studies, JNU, for more than three decades till he retired in 2004. During this period he had supervised M. Phil. and PhD research of many scholars; he was Chairperson of Centre for East Asian Studies and Dean of School of International Studies for several terms. GPD was a founder member of China Study Group in 1969, which went on to become independent institute of repute, the Institute of Chinese Studies. He was an Honorary Fellow and later became the Honorary Director of Institute of Chinese Studies in 2001-02. He was associated with the journal *'China Report'* for many decades in various capacities such as Member, Editorial Board, and was the Editor of the journal for the period 2003-05. GPD was also a Founder Editor of *'Journal of Arts and Ideas'*, and Editor-in-Chief of *'International Studies'*, the journal of School of International Studies, JNU, for the period 1997-1999.

In the field of China's domestic politics and international relations, Deshpande was known for his brilliant multi-disciplinary approach and discursive framework. His major published works include 'China's Cultural Revolution: A View from India' (1971), 'United Front against Imperialism: A study of China's Foreign Policy in Africa' (Co-author), and 'Crossing a Bridge of Dreams: Fifty years of India and China' (as a co-editor in 2001).



G. P. Deshpande

Deshpande was also an eminent Marathi playwright whose contribution to the Indian theatre was best exemplified by his introduction of what can be called the "discussion play" to theatre audiences. He created a modernist theatre, which explored the ways in which politics permeates our life, and in turn shapes it. His representative plays included 'Uddhwasta Dharmashala', 'Chanakya Vishnugupta, Andhar Yatra, Raste', and 'Satyashodhak'. He was honoured with 'Sangeet Natak Akademy' (National Academy of Drama and Music) award for best playwright in 1997.

(Sabaree Mitra)

## HARIDAS MITRA

Haridas Mitra was a scholar of Sanskrit and Chinese Studies in Visva-Bharati. He came to Santiniketan in 1921 and started studying Chinese under Sylvian Levi. He was later on engaged in pursuing research

at Cheena Bhavana from 1945 to 1948. Since 1948, he became a lecturer in Visva-Bharati in Sanskrit and Iconography. Dr Mitra passed away in 1960.

(Avijit Bannerjee)

## KRISHNA KINKAR SINHA

Professor Krishna Kinkar Sinha, a scholar of Chinese studies, joined Cheena Bhavana, Visva-Bharati in 1942. He learned Chinese language and Chinese classical texts under professor Tan Yunshan. Prof. Sinha was appointed as the first Indian professor of Hindi and Indian culture in China. He was engaged in the translation work from Chinese into Hindi and some of his works included:

- Translation of 'Modern China' of Prof. Tan Yun Shan, published by Pandit Hazariprasad Dwivedi, Hindi - Bhavana, Santiniketan in 1914.
- Translation of 'San-Min-Chu-I' of Dr Sun Yat-Sen, published by the Sino-Indian Cultural Society, Santiniketan, in 1948.
- Translation of 'China's Destiny' of Marshal Chiang, published by the Sino-Indian Cultural Society, Santiniketan.

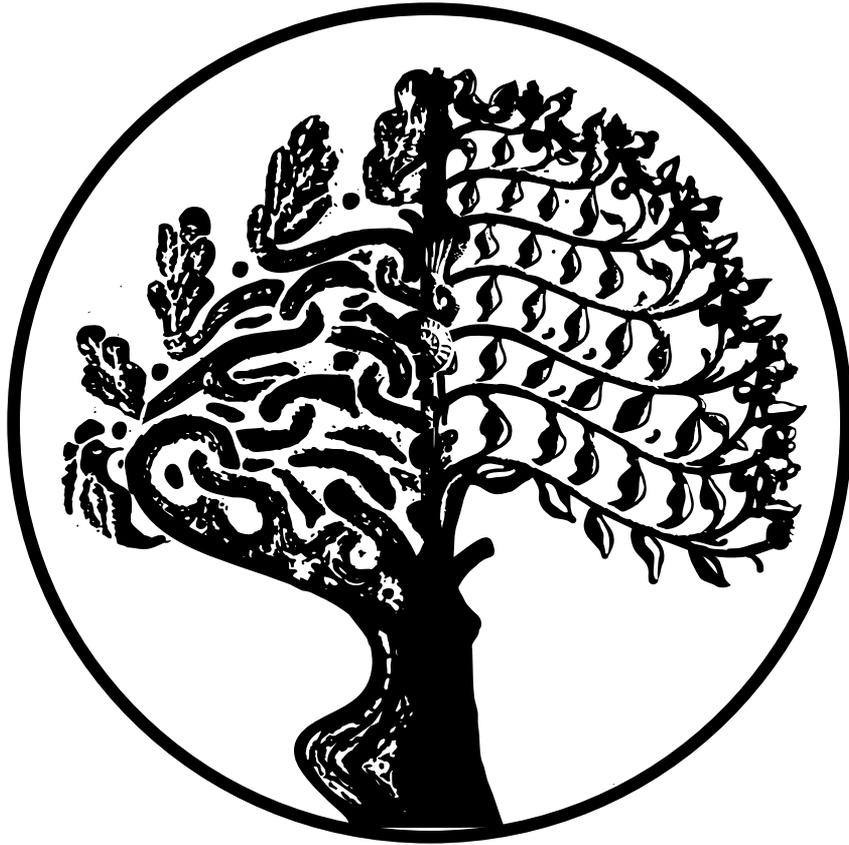
(Avijit Bannerjee)

## SATIRANJAN SEN

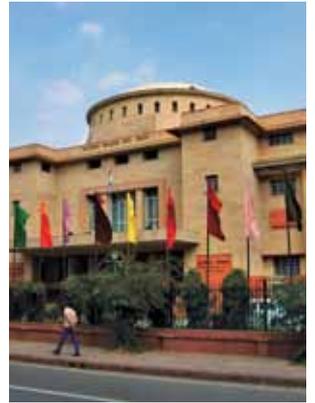
Satiranjana Sen joined as a Research Scholar in Cheena Bhavana, Visva-Bharati in 1943 and became a Junior Research Fellow under the Chinese Government Cultural Fellowship. He was sent by the Indian Government to Beijing University for further Chinese studies. He founded Cheen Bharat Sanskriti in Calcutta and made valuable contribution on China studies in India.

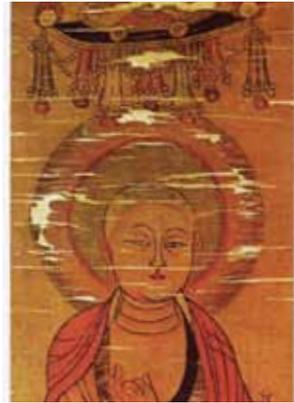
Sen translated into English two medical texts of which the Sanskrit originals were lost. They are only preserved in old translations. It was published in 'Visva-Bharati Annals, Vol: I, 1945'. His critical study of the texts shows that at least one of them represented a school different from the Charaka and Sushruta. His another book 'Huang Ti Nei Ching' (The Yellow Emperor's Classic of Internal Medicine) was translated from original Chinese into English with an introductory study.

(Avijit Bannerjee)



**XIII**  
**OTHERS**





OTHERS



## MUSEUMS

### NATIONAL MUSEUM OF CHINA

It is a comprehensive museum which attaches equal importance to history and arts as well as integrates collection, exhibition, research, archaeology, public education and cultural exchanges. It is under the supervision of Ministry of Culture of People's Republic of China.

National Museum of China was earlier known as the National Museum of History which was established in 1920. It was earlier located at Upright Gate and Meridian Gate. After the foundation of People's Republic of China in 1949, its name was changed to National Beijing Museum of History. The Central Revolution Museum was established in 1950 in Circular City, Beihai Sea, and later was moved to West Flower Gate of Forbidden Palace. The new museum was established in the east of Tian'anmen Square in 1959, and Beijing Museum of History was changed to National Museum of History in 1960. Central Revolution Museum was renamed as China Revolution Museum and moved into the new museum. The two merged into the National Museum of China in 2003. The new museum was established in Muxidi outside Revival Gate in February 2010, and was formally opened in 2011.

National Museum of China basically displays



*National Museum of China*

*Ancient China* and *Road of Revival* and it has permanent special topic exhibitions including *Ancient China Bronze Arts*, *Ancient China Jade Arts*, *Ancient China Porcelain Arts*, *Ancient China Classical Painting Arts* and more. Meanwhile, various kinds of specific exhibitions are held periodically. The special subject exhibitions including *Ancient China*, *Ancient China Buddhist Image Arts* and *Ancient China Classical Painting Arts* have contents of India-China cultural exchanges.

*(Xue Keqiao)*

### QUANZHOU MARITIME MUSEUM

Quanzhou Maritime Museum is the unique Chinese museum with the special topic of maritime history. It is named QZMM in short. It was founded in 1959 and its new museum was established in 1991. The museum is divided into two parts, ie



*Quanzhou Overseas Museum on the History of Communications in China*

New Museum and Old Museum. Old Museum is located in Quanzhou Kaiyuan Temple and is Ancient Ship Museum. The New Museum is located beside Quanzhou East Lake. The main building of New Museum is innovatively designed as a brigantine, and takes up 33,000 sq. m of floor space and has a built-up area of 7,300 sq. m.

Permanent exhibitions of Quanzhou Maritime Museum include Quanzhou Ancient Ship Exhibition Hall, Quanzhou and Ancient Maritime Exhibition Hall, Quanzhou Religious Stone Carving Exhibition Hall, China Boat World, Quanzhou Exhibition Hall of Maritime Folk Customs and Culture etc.

The ancient name of Quanzhou City, Fujian Province was "Citong" and it was an importance business port for foreign trade in ancient China and a starting point of the "Overseas Silk Road". It had close business links with Southeast Asia, South Asia, Middle East and Europe. Quanzhou's interactions with foreign countries were frequent in the period from Southern Song Dynasty to the early Ming Dynasty particularly ie during several hundred years between the 10<sup>th</sup> century CE and the 15<sup>th</sup> century CE. It played an important role in India-China cultural exchanges. Its Hindu stone carvings displayed in Religious Stone Carving Exhibition Hall are powerful historical witnesses.

*(Xue Keqiao)*

## INDIAN MUSEUM

Indian Museum, a multipurpose museum for art and archaeology in the second largest city of India, Calcutta (now Kolkata), is one of three national museums of India. It is also the oldest and largest museum in India having one of the richest Oriental collections. It displays the history of Indian history from prehistoric to the Muslim invasion. It was founded in 1814 by the Asiatic Society of Bengal in Calcutta. The building has a portico with columns



*The inner courtyard of the Indian Museum, Kolkata*

built in Italian style and was completed in 1875. Later on, it was expanded with rising number of collections. It has six sections: art, archaeology, anthropology, geology, zoology and botany, 35 galleries and more than 1,00,000 items. The mansion is a two-storey building, with a square atrium in it. The first floor contains: 1. Main Entrance; 2. Bharhut Gallery, showing the gate and fence of Bharhut stupa excavated in 1875; 3. Gandhara Gallery; 4. Buddhism Gallery; 5. Hinduism and Jainism Gallery; 6. Bronze Gallery; 7. Southeast Asian Gallery; 8. Maurya Historic Gallery; 9. Pre and Proto Historic Gallery; and, 10. Music Instrument Gallery. The second floor has: 1. Folk Painting Gallery; 2. Dyeing and Craft Gallery (pottery, ivory carving, wood engraving, silverware); 3. Zoology Gallery; 4. Economic Botany Gallery; 5. Fossil Gallery; and, 6. Geology Gallery. It is the largest museum in Asia that displays the world's most important geological collections. It has an extraordinary store of ancient coins having more than 50,000 in numbers and have been arranged chronologically. There is also an Egypt Gallery where mummies are exhibited, galleries for tribal life and works of art as well as paintings and ancient hand-drawn maps.

The Maurya Historic Gallery, or Archaeology Gallery, has a number of stone sculptures of the snake-god couple. The figures have a human head and a snake body, with upper body hugging each other and the lower part twisted together, similar to but more complicated than Chinese drawing of

Fuxi and Nuwa. Some works have a simple snake body while some have a twining one. The carving is so delicate that each scale of the sculpture is evident. The Museum is said to have some Central Asian objects discovered by Hungarian-British archaeologist and geographer, Sir Aurel Stein.

From December 27, 2002 to February 7, 2003, an exhibition named as 'Soul of India: Bronze Sculpture' was arranged by the Chinese Ministry of Culture and Indian Ministry of Tourism and it was held in Shaanxi History Museum for three months. Eighty bronze sculptures all from Indian Museum were displayed. Subsequently, the same exhibition was held at Beijing World Art Museum and Tianjin Municipal Art Museum, each for a period of one month. The exhibition was successfully concluded on April 2, 2003.

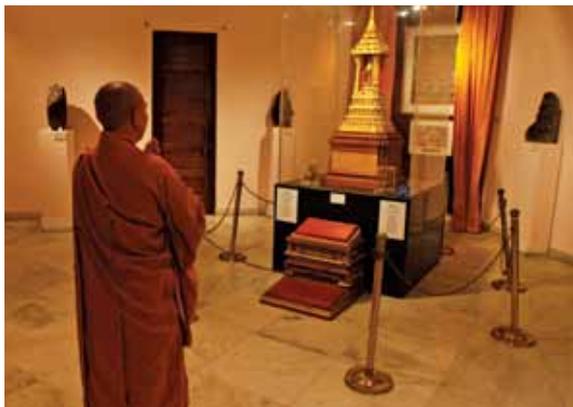
*(Liu Jian)*

## NATIONAL MUSEUM OF INDIA

National Museum of India is a museum of arts and archaeology founded by the Indian Government in the capital city of New Delhi on August 15, 1949. It is one of the three national museums in India and reputed for its rich and valuable collections. It receives 7.4 million visitors every year and has about 2,00,000 works of arts, both of Indian and foreign origin covering more than 5,000 years. The roots of National Museum begin with an exhibition of Indian art and artefacts in London in 1947 and 1948, and later, it incorporated art and archaeological works of different historical periods and places. Its building fans out with an atrium inside and it houses 26 permanent galleries. On the first floor there are: 1. Harappan Gallery that has artefacts from Indus Valley Civilisation; 2. Maurya, Shunga and Satvahana Arts Gallery that has terracotta and sculpture of the Maurya and Shunga Dynasties; 3. Buddhist Artefacts Gallery that contains sculptures from the Kushan, Gupta and Pala Dynasties; 4. Hindu Artefacts Gallery that has Hindu sculptures from the Medieval Age; and, 5. Bronze Gallery that has bronze statues of the Chola Dynasty. On the second floor, there are: 1. Manuscripts Gallery



*National Museum of India, New Delhi*



*The interiors of the National Museum of India*

with important papers in the Mughal Dynasty; 2. Miniature Paintings Gallery which can be divided into Mughal miniature paintings and Rajasthan miniature paintings; 3. Paintings Gallery that has copies of murals of Ajanta Caves and Ellora Caves; and, 4. Central Asian Gallery that has a part of works collected by Sir Aurel Stein from Central Asia and murals from Xinjiang and Dunhuang of China (large works of art are separately collected under Central Asian Archaeology). On third floor are: 1. Textile Gallery; 2. Coins Gallery that has more than 40,000 ancient coins; 3. Weaving and Dyeing Gallery; 4. Arms and Armour Gallery; and, 5. Wood Carving Gallery; 6. Musical Instruments Gallery. Its exhibitions show the outline of cultural development of India and even the entire South Asia. Besides galleries, there are collection rooms, research labs, libraries, lecture rooms and shops.

Central Asian Gallery stands out in quality as well as quantity. Many of its collections are from Turpan of Xinjiang and Dunhuang of Gansu. It is a miracle that some silk drawings of Tang Dynasty (7<sup>th</sup> to 10<sup>th</sup> centuries CE), after more than a thousand years of wind and rain, are still well-preserved. Some paintings are illegible, some damaged and some still intact. There are three drawings of Fuxi and Nuwa with a human head and snake body and paintings and statues of Buddha. Some might not have been painted by professionals but they still have an important cultural and historical value. These Chinese works of art were collected by Sir Aurel Stein, during his three expeditions to Central Asia.

In his expeditions in 1900-1901, 1906-1908 and 1913-1916, Sir Aurel Stein was sponsored by the British Museum and British Indian government, respectively. He went to China with a passport issued by British India and was accompanied by several Sikhs from Punjab. He discovered many historical documents and objects, even including Neolithic stoneware and funerary objects and textiles from 8<sup>th</sup> century CE. He found 'Caves of the Thousand Buddhas' near Dunhuang which have a great store

of paintings, temple banners and documents which were sealed up in 11<sup>th</sup> century. Franches Wood, the curator of Chinese Collections of the British Library, included a note in his introduction to *A Catalogue of Dunhuang Texts Kept by the British Library* (Fang Guangchang, Religion Press, June 2000), to explain the origin of Chinese collections at the National Museum of India. It reads: "In his three expedition to Central Asia, Sir Aurel Stein was sponsored by the British Museum, where, for some time, part of materials he had collected were kept. In 1973, the British Library was established on the basis of British Museum's Department of Manuscripts and Department of Printed Texts. Sir Aurel Stein's materials were divided and assigned, along with



*An image of Ksitigarbha Bodhisattva painted on Dunhuang tough silk, preserved in the National Museum of India*

manuscripts and documents to Department of Oriental Collections of British Library. In 1982, the Library of Department of Indian Affairs under British Foreign Office was incorporated into the British Library. Sir Aurel Stein was also sponsored by the British Indian government which, therefore, received some paintings from Dunhuang and other historical sites as well as a great number of Tibetan, Kharosthi and Sanskrit documents".

According to a prior agreement between British Indian government, British Museum and Department of Indian Affairs, Stein's murals, silk drawings, embroideries, wood engravings, potteries, wood carvings, coins and the like shall be equally divided between Indian Central Asian Archaeological Museum and British Museum. The division was



(Left) God of Wealth, Jubiluo, now preserved in the National Museum of India (Right) The stone image of Yakṣa (Yaocha)

finished in 1918. More than a thousand of Chinese works of art were sent to New Delhi, with most of them discovered in Xinjiang and some in Dunhuang. There are more than 200 original Dunhuang murals while only 20 of them are on display. However, these Chinese collections have not received due attention from academic circles in China. So far, Jin Ronghua from Taiwan is the only Chinese scholar who has ever seen and studied these objects. From 1982, he has visited New Delhi several times to study these collections. He finds, *A Catalogue of Paintings Recovered from Tunhuang* by Sir Aurel Stein, compiled by British Arthur Wailey in 1931, does not record all of them. "In New Delhi, some drawings of Buddhism are recorded but could not be found while some are not recorded at all". No one in mainland China has systematically studied these treasures kept in India.

After decades of diligent work, Chhaya Bhattacharya-Haesner, an independent scholar and an expert on Chinese collections at the National Museum of India, has finished a book on its Dunhuang and Turpan collections and plan to publish it in Germany in 2014. She indicates, those displayed just account for one-tenth of the total collections and most of them are objects rather than books and manuscripts, and the arrangement is already finished. They could help find out ancient culture, tradition and religious belief in relevant regions.

At the Harappan Gallery, among relics of the Indus Valley Civilisation, there are many red potteries that are painted with various patterns. Fish is a popular pattern, and similar to the basin unearthed at Banpo Village, China. In pre-historic time, it was unlikely that there was any cultural exchange between China and India, but this object at least indicates, peoples living along the Indus River and the Yellow River

all took fish a favorite food, and as Zhao Guohua alleged, all had a kind of worship for fish. It also holds some religious articles from Tibet, China.

National Museum of India has exchange and cooperation with more than 160 countries, including China, and its articles were displayed at Beijing World Art Museum for a considerable period of time.

(Liu Jian)

## SALARJUNG MUSEUM

Salarjung Museum is an art museum located at Darushifa, on the bank of the Musi river in the city of Hyderabad, Andhra Pradesh, India. It was founded on December 16, 1951, and is one of the three national museums in India. Its collections include more than 1 million objects, and cover a span of more than 2,000 years, and most of them are of the period after 1<sup>st</sup> century. In addition to Indian ones, it is also known for its collections from China, Japan, Burma, Nepal, Iran, Egypt, Europe and America. It once was the world's large private collection, and derives its name from the Salar Jung family, which had five of its members serving as Prime Ministers to the Nizam of Hyderabad. Nawab Mir Yusuf Ali



The exterior of the Salarjung Museum in Hyderabad, India

Khan, i.e. Salar Jung III (1889-1949), served as the Prime Minister of Hyderabad for a short time. His private collections form the basis of the Museum. He remained as a bachelor, and within 35 years, spent a lot in acquiring works of art. It is believed, present collection only constitute half of the original store, and the other half was either stolen by his employee or lost during the shifting to the present site.

In early 1968, its collections were moved to the present site, and provided with descriptions in English, Urdu, Hindi and Telugu. It is a semicircular four-storey building, with 38 galleries on the first and second floor. On the first floor, Gallery 3 is for Indian textile and bronze, with treasures such as bronze statue of Vishnu, the founder of Jainism Mahavira, nine-head cobra, Shiva as Nataraja and Vinayaka in the late Pallava Dynasty and Cola Dynasty in 9<sup>th</sup>

century CE; Chamber A of Gallery 3 is for Indian sculpture, including a column with a decree of Asoka inscribed on it, and stone sculpture in the Sunga and Gupta Dynasty. Gallery 4 is for minor Indian art, mainly including temples' artefacts carved from sandalwood, yellow sandal and other wood of fine quality. Gallery 6 is for printed, dyed articles and glassware. Gallery 9 and 10 are for kid toys; Gallery 12 is for animal specimens. Gallery 14 is for ivory sculpture. Gallery 16 is for arms, including a great variety and quantity of ancient weapons. Gallery 15 is for metal utensils. Chamber A of Gallery 17 is for modern Indian paintings, including those by important Indian painters in the 19<sup>th</sup> and 20<sup>th</sup> century CE, such as Ravi Varma, Abanindranath Tagore and Sunil Prakash. Gallery 18 is for Indian miniatures, including Mughal and Rajasthan miniatures and palm-leaf manuscript of Jainism. On the second floor, Gallery 20 is for European art. Gallery 25 is for jade, including fascinating Indian and Chinese Jade. Gallery 26 is for European Bronze. Gallery 28 is for clocks. Gallery 29 is for manuscripts, with more than 7,500 manuscripts in ancient Persian, Arabic and Urdu, including a manuscript of *Koran* from the 9<sup>th</sup> century and a manuscript of *Koran* from the 13<sup>th</sup> century signed by Jahangir, Shah Jahan and Aurangzeb. Gallery 31 is for Far East porcelain, with Chinese celadon shipped to Europe in the 13<sup>th</sup> century. Gallery 32 is for Kashmir. Gallery 33 is for Far East Sculpture, with the birth of Buddha and other Buddhist sculptures.

In addition to a great amount of chinaware, jade and silk fabrics from China, Salarjung Museum also has a collection of Chinese furniture. There is an exquisite polished cabinet, which is a present from a Chinese merchant in the Qing Dynasty to his Indian friend. Such treasures are important objects for the study of ancient Chinese arts and China-India traffic.

As arranged by Archaeological Survey of India and State Administration of Cultural Heritage of China, an ancient China treasure exhibition was successfully held at Salarjung Museum in the summer of 2011.

(Liu Jian)

## XUANZANG MEMORIAL HALL

Xuanzang Memorial Hall is erected on the ruins of Nalanda in the southeast of Bihar, India to commemorate Xuanzang, an eminent Buddhist monk, traveller, translator and founder of the Faxiang school. In 631, Xuanzang arrived in Magadha in the central India and went to Nalanda, then the religious centre of India and stayed there for five or six years to study Buddhist texts under Silabhatra and to teach. In 645 CE, he returned and brought 657 CE sutras back to Chang'an and then devoted to translation. He made a great contribution



Statue of Xuanzang in front of the Xuanzang Memorial Hall, Nalanda, Bihar, India

to India-China cultural exchange.

Nalanda was built in the Gupta Dynasty in the first half of 5<sup>th</sup> century, and was a centre of Buddhist learning and the world's earliest international university. It had been successively expanded and was reputed for grand buildings and rich collections. According to *Eminent Monks* (Vol. 3), "Nalanda occupies 48 li, has nine temples and one entrance gate, and was built by Sakraditya". At its peak, it has thousands of excellent scholars and tens of thousands of students studying Buddhism and other disciplines, but it was ransacked and destroyed by a Turkish Muslim army in the 12<sup>th</sup> century. In early 20<sup>th</sup> century, based on relevant records in Xuanzang's *Great Tang Records on the Western Regions*, that the Archaeological Survey of India (ASI) excavated, brought Nalanda to limelight again.

In 1954, Chinese Premier Zhou Enlai and India Prime Minister Jawaharlal Nehru exchanged visits to promote friendly intercourses between the two nations. The Buddhist circles were delighted and inspired. J Kashyap, the rector of Nalanda Institute, was the first to propose a joint effort to build a Memorial Hall for Xuanzang. Mr. Zhao Puchu, a lay Buddhist representing the Chinese Buddhist circle gave an active response. Such interaction received due attention and support from both countries. Zhou Enlai and Nehru decided that a memorial hall be erected at Nalanda, where Xuanzang had studied and worked, so as to commemorate his extraordinary contribution to cultural exchange between China and India.

On November 23, 1956, a delegation of Chinese Buddhists visited India. In the afternoon of January 12, 1957, a solemn ceremony was held at Institute of Pali and Buddhism which was newly erected near the ruins of Nalanda. The Dalai Lama, on behalf of the Chinese government, offered a relic of Xuanzang's skull, 1,335 volumes translated by Xuanzang, a set of *Qisha Tripitaka*, a draft design for the Memorial Hall and a sum of RMB 3,00,000 Yuan



*The interior of the Xuanzang Memorial Hall*

for the construction programme and Nehru accepted these on behalf of the Indian government. The relic of skull was cherished and later, was carefully kept at Xuanzang Memorial Hall. Xuanzang's stories are included in India's elementary textbooks and are very well-known among the people. However, due to various reasons, the construction of the Memorial Hall has not been finished.

After nearly half a century, the Memorial Hall was in urgent need of repair. In 2000, China and India included it into the plan for mutual cultural exchange. At the end of 2003, Indian government granted Rupees 30 million for interior furnishing and landscaping of the building. In 2005, Chinese Premier Wen Jiabao and Indian Prime Minister Manmohan Singh reiterated the renovation of Xuanzang Memorial Hall as a programme of mutual cultural exchange. It was decided that relevant work should be finished in 2006, the year for India-China Friendship. On Chinese side, State Administration for Religious Affairs would take charge of the matter, while India would set up a construction and maintenance committee for Xuanzang Memorial Hall. The main buildings of the Memorial Hall covers an area of 4.5

hectare and at the request of the construction and maintenance committee, Indian government granted the neighbouring 27-hectare lake to the Memorial Hall free of cost. Thus, its total area is more than 30 hectare. Besides, Indian government assigned 47.5 hectare in the neighbourhood of the Memorial Hall to Nalanda International University. Thanks to experts, scholars, artists, engineers, Buddhist and businessmen in both countries, repair and renovation of Xuanzang Memorial Hall was accomplished on time at the end of 2006.

Now, the Memorial Hall appears brand new. Its main buildings is placed on the huge base of white marble and have a style of royal palaces in the great Tang Dynasty. At the entrance, a Chinese-style arch is erected which is made up by 14 tonne of bronze. On the two sides of the court there are three monuments: Xuanzang Monument, Tang Sanzang Sacred Order Monument and Origin Monument for Xuanzang Memorial Hall. The bell pavilion has a huge bell on which the Heart Sutra is inscribed in both Chinese and Sanskrit. In front of the main entrance, there is a bronze statue of the pilgrim Xuanzang. Right in front of the lobby are a white-marble relief of Maitreya debating over *sutras* and a bronze statue of Xuanzang preoccupied with translating *sutras*. On the side wall are copper-plate murals describing the life of Xuanzang. A number of art collections and historical articles are on display including *Tripitaka* from Chinese government.

Xuanzang Memorial Hall is a witness to India-China cultural exchange and a symbol of traditional India-China friendship. On February 12, 2007, more than 300 eminent monks and officials from both sides attended a solemn ceremony to inaugurate the completion and opening of Xuanzang Memorial Hall.

*(Liu Jian)*

# APPENDIX

## Chronology of Events in India-China Cultural Exchange in Modern Times

**1842**

- Wei Yuan wrote *Hai Guo Tu Zhi (Records and Maps of the World)*. It described how England conquered India.

**1846**

- Liang Tingnan completed writing *Hai Guo Si Shuo*. It described the trade between British India and China.

**1848**

- Xu Jiyu wrote *Ying Huan Zhi Lue*. It described India's situation and the trade between India and China.

**1878**

- China, the Qing court, sent a six member delegation led by Huang Maocai on an observation visit to India.

**1881**

- Qing Dynasty sent special envoys Ma Jianzhong and Wu Guangpei to India to negotiate opium matters during the second half of the year.

**1890**

- The British Army assembled troops in China. Gadadhar Singh, an Indian soldier, wrote a diary.

**1891**

- While going to Europe to serve as envoys, Xue Fucheng and Huang Zunxian passed through India and wrote a diary.

**1893**

- Swami Vivekananda visited Hong Kong and Guangzhou.

**1898**

- In November, Kang Youwei took refuge in India and visited various places.

**1905**

- Bal Gangadhar Tilak appealed to Indians to boycott foreign products from people of China.

**1907- 1908**

- Zhang Taiyan discussed problem(s) of India in many of his articles.

**1909**

- In September, Kang Youwei visited India again.

**1911**

- Sun Zhongshan met Indian revolutionary Har Dayal at Honolulu, USA.

**1913**

- Qian Zhixiu was first to write an article on Rabindranath Tagore in *Dong Fang Za Zhi* (The

Eastern Miscellany). He provided a brief account of Tagore's life and thought.

**1915**

- Chen Duxiu was first to translate Tagore's four poems in *Qing Nian Za Zhi* (Youth Magazine).

**1917**

- Tian Feng and Wu Wo were first to translate Tagore's three novels in *Fu Nü Za Zhi* (The Ladies Journal).

**1921-1925**

- A significant discussion on Mohandas Karamchand Gandhi and Gandhism unfolded in Chinese intellectual circles.

**1922**

- In May, *Dong Fang Za Zhi* (The Eastern Miscellany) published seven articles as part of a special column on "Gandhi and New India".

**1924**

- In April-May, Rabindranath Tagore visited China.

**1928**

- Xu Zhimo visited India to meet Tagore.
- September, Tan Yunshan came to Tagore's Visva-Bharati University.

**1929**

- March, Tagore visited Shanghai, met Xu Zhimo and Mrs. Xu Zhimo.
- June, Tagore visited Shanghai again. He met Xu Zhimo and Soong Ching-ling.

**1929-1932**

- Chinese newspapers and periodicals published numerous articles in support of India's national independence movement.

**1931**

- Tan Yunshan travelled around India.

**1934**

- Spring, Tan Yunshan discussed matters related to establishing China Institute (*Cheena Bhavan*) with Tagore.
- In May, India's China-India Society established.

**1935**

- In May, China's China- India Society established.

**1936**

- Tan Yunshan returned to India with all the funds and books he had raised. Visva-Bharati University starts building China Institute (*Cheena Bhavan*).

- July, Tao Xingzhi, a Chinese educationist and social activist, visited India and met Mahatma Gandhi.

#### 1937

- April 14, China Institute (*Cheena Bhavan*) was established at the Visva-Bharati University. Tan Yunshan became head of the institute. M K Gandhi, Jawaharlal Nehru, Jiang Jieshi, Cai Yuanpei etc, sent letters and telegrams of congratulation.
- November, Nehru issued a statement in support of China's resistance against Japan.

#### 1938

- January 9, Indians held "China Day"; Mahatma Gandhi sent a letter to Jiang Jieshi expressing support for China's resistance against Japan.
- August, Tao Xingzhi visited India again.
- September, Indian medical team reached China.

#### 1939

- August, Nehru visited China.
- December, Xu Beihong held Chinese Painting Exhibition at Visva-Bharati University.

#### 1940

- Xu Beihong held solo exhibition of his works in Calcutta and at Visva-Bharati University.
- Dai Jitao visited India; Tan Yunshan accompanied him to meet Mahatma Gandhi.
- Chinese Buddhist Delegation led by Master Tai Xu visited India.

#### 1942

- Jiang Jieshi and Mrs. Song Meiling visited India, met Nehru and also visited Visva-Bharati University.

#### 1943

- The governments of India and China decided to start student exchange programmes.
- October, Dr. Basu established All India Dr. Kotnis Memorial Committee.
- November, the first batch of Indian students reached China.

#### 1944

- Sarvepalli Radhakrishnan, a renowned philosopher and Vice-Chancellor of Banaras Hindu University, visited Chongqing in China and delivered lectures.

#### 1947

- Famous Indian scholar Prabodh Chandra Bagchi visited China and delivered lectures.
- Provisional Government of India sent 10 Indian students for studies to China.

#### 1948

- May, *Dong Fang Za Zhi* (The Eastern Miscellany) released a special issue consisting of 13 commemorative articles mourning the death of Mahatma Gandhi. Nationalist Government appointed Tan Yunshan as Cultural Attaché; he

came back to Visva-Bharati in Santiniketan. India again sent students to China.

#### 1950

- April 1, the Republic of India established formal diplomatic relations with the People's Republic of China.

#### 1951

- June, Chinese sports delegation visited India, heralding the beginning of the sports exchanges between the two countries.
- September-December, a 23-member cultural delegation led by Ding Xilin, Vice-Minister of the Ministry of Culture, PRC and Li Yimeng, Executive Director of the World Peace Council, visited India. The delegation included Ji Xianlin, Zheng Zhenduo among others. Besides visiting India's famous institutions of higher learning like Delhi University and Aligarh Muslim University, the delegation also held Chinese art and culture exhibitions in Delhi, Bombay and Calcutta during the visit.
- November, the Chinese art and culture exhibition was held in New Delhi.
- First All India Art Exhibition was held in Beijing, Nanjing and Shanghai.

#### 1952

- January, the Chinese film delegation led by Wu Yinxian visited India to participate in the First International Film Festival of India. A Chinese documentary *Zhongguo Min Zu Da Tuan Jie* (The Great Unity of the Chinese Nationalities) won an award.
- January 11, the International Industrial Exhibition was inaugurated in Bombay.
- May 16, China-India Friendship Association was established in Beijing. In the same month, "Indian Art Exhibition" was held in Beijing; Premier Zhou Enlai personally presided over the opening ceremony.
- December, Chinese table-tennis team visited India.

#### 1953

- India-China Friendship Association was established in Delhi.
- July-August, the Indian cultural delegation led by Sachin Sen Gupta visited China and gave performances. Mao Zedong, President of the PRC, also saw these performances. Li Dequan, Health Minister, PRC, visited India.
- Harindranath Chattopadhyay, renowned Indian poet and Member of Parliament, visited China.

#### 1954

- May-June, a delegation from Central Water and Power Commission, Ministry of Irrigation and Power, India, visited China on an inspection tour.
- June 15, an "Indian Arts, Photography and Handicrafts Exhibition" organised by the China-

India Friendship Association was inaugurated in Beijing.

- June 25-28, Zhou Enlai, Premier and Foreign Minister of the PRC visited India and held meetings with Rajendra Prasad, President of India, Sarvepalli Radhakrishnan, Vice President of India and Jawaharlal Nehru, Prime Minister of India. India and China both sides issued a joint communiqué advocating "Five Principles of Peaceful Coexistence."
- June-July, the Chief Engineer and Secretary of Public Works of one of the Himalayan states of India, P R Nanga visited China.
- September- October, Food and Agriculture Minister of Assam, India, visited China on an inspection tour.
- October 19-30, Jawaharlal Nehru, Prime minister of India, along with her daughter, Indira Gandhi, visited China. Chairman Mao Zedong personally met Prime Minister Nehru and held a banquet in his honour.
- December-January 1955, a 67-member Chinese cultural delegation led by Zheng Zhenduo, Vice-minister, Ministry of Culture, PRC, and Zhou Erfu, secretary-general of the Shanghai Municipal Party Committee, visited India. The delegation held song and dance performances and Beijing Opera. Beijing Opera artistes led by Li Shaochun performed shows in Delhi, Calcutta, Bombay and Madras, and also visited Tagore's home in Santiniketan.

#### 1955

- February 5, a Chinese arts and crafts exhibition jointly organised by the Chinese People's Association for Cultural Relations with Foreign Countries and All India Fine Arts & Crafts Society opened in Delhi.
- February, Chinese film personality Zhang Ruifang visited India and attended the Indian Film Conference.
- June, Dr Dey, Chairman of Indian Society of Engineers visited China.
- June-July, an Indian medical delegation visited China and delivered lectures.
- June-August, an Indian cultural delegation led by Indian deputy foreign minister Anil Kumar Chanda, visited China. During the visit, artists from both the countries held joint discussions and exchanged experiences.
- September 11, people in Beijing commemorated the 1,500 years of Ajanta Cave paintings; famous personalities belonging to the Chinese art and culture circles like Wu Zuoren, Zheng Zhenduo, Chang Shuhong, Liu Kaiqu, Chang Renxia et al wrote a series of articles on the subject.
- September-October, Health Minister of India Rajkumari Amrit Kaur visited China; she attended

China's National Day celebrations and also met Premier Zhou Enlai.

- October, Chinese Art Industry Exhibition organised by India-China Friendship Association was held at the All India Fine Arts and Crafts Society
- October, an Indian film delegation led by Prithviraj Kapoor visited China.
- October, Indian national basketball team visited China. Mao Zedong himself watched the match and met the players of both India and China.
- November, a medical delegation from the Chinese health ministry visited India.
- November-December, China sent a delegation to participate in the Indian Industrial Exhibition and showcase their exhibits.
- A delegation of Chinese scientists visited India.
- A delegation of teachers and students from India visited China.

#### 1956

- May-June, a delegation from Chinese Education Union visited Calcutta in India, and participated in the Third All India Primary School Teachers' Association meeting.
- July, an Indian agricultural delegation visited China on an inspection tour.
- August, an Indian delegation visited China to inspect agricultural planning and techniques.
- September 4, an exhibition of the artefacts, photographs and other replicas of China's ancient grottos, temples, tombs opened in the exhibition hall of the All India Fine Arts & Crafts Society.
- In September, a Chinese agricultural science delegation visited India on an inspection tour.
- A delegation from Ministry of Railways, India and experts from Indian Institute of Science visited China.
- Prof. Satish Dhawan, Department of Aeronautical Engineering of the Indian Institute of Science, Bangalore, visited China.
- During November 28-December 10, Zhou Enlai, Premier and Foreign Minister of PRC visited India; he held talks on the border issue with Jawaharlal Nehru and addressed the joint session of the Indian Parliament. He also visited Delhi, Bombay, Madras and Calcutta.
- December, a Chinese writers' delegation led by Mao Dun, Zhou Yang and Lao She of the Chinese Writers' Association came to India to participate in the Asian African Writers Conference.

#### 1957

- March, Chinese Acrobatics Troupe visited India; Prime Minister Nehru watched their performance.
- End of March, Indian dancers Kamala Lakshman and sisters visited China and performed Indian classical dance.
- July 9, Premier Zhou Enlai and Mrs. Zhou met Prof. P. C. Mahalanobis and Mrs. Mahalanobis

and had dinner together. A renowned statistician, Prof. Mahalanobis was the Honorary Statistical Advisor to the Cabinet of the Government of India, Director of the Indian Statistical Institute, Kolkata and Chairman of the United Nations Statistical Commission.

- August, an Indian film delegation went to China to participate in the Asian Film Week.
- July-August, India's Uday Shankar's dance troupe performed in China.
- An Indian youth art troupe visited China.
- A Chinese salt industry delegation visited India.
- Indian mathematician D. D. Kosambi and mineralogist Ghosh visited China.
- Chinese playwrights Sun Weishi and A Jia visited India.
- An Indian writers' delegation visited China.
- Dr Basu went to China to participate in Chinese National Day Celebrations.
- Decmber 12, 10 Chinese paintings and wood engravings were exhibited during the Seventh International Exhibition of Modern Art held in New Delhi.

#### 1958

- Chinese water (resources) delegation visited India on an inspection tour.
- Minister of Agriculture of Bombay State visited China on an inspection tour.
- Dr Basu went to China to learn Chinese acupuncture.
- An Indian film producer went to China and shot a full-length documentary *Zhongguo zai qian jin* (China is Advancing).
- November, Wu Xue, Director of the Chinese Youth Art Theatre and Executive Director of the Chinese Dramatists Association visited India, and participated in the first *Kalidasa Samaroh*.

#### 1959

- January, an Indian water resources and irrigation delegation visited China.
- January-February, The Chinese Academy of Sciences sent its delegates to participate in the Indian Science Congress.
- March- April, an Indian steel delegation visited China.
- Dr Basu again went to China to learn acupuncture.
- October-November, Dr and Mrs Pachauri visited China where they also met Premier Zhou Enlai.

#### 1960

- January, Zhou Peiyuan, member of the Chinese Academy of Sciences (CAS) and Vice President of the Peking University, along with Zhao Jiuzhang, member of the Chinese Academy of Sciences and Director of the Institute of Geophysics, CAS participated in the 47<sup>th</sup> annual meeting of the Indian Science Congress.

- April 19-26, Zhou Enlai, Premier and Foreign Minister of the PRC, visited India. Premier Zhou made a courtesy call on the President of India, Rajendra Prasad and held several rounds of talks with Prime Minister Nehru, exchanging views on Sino- Indian boundary issue and bilateral relations. The Joint Communiqué issued by the two leaders after the talks expressed the commitment to jointly resolve the boundary issue.
- In October, D. D. Kosambi, Mathematician and Executive Director of the World Peace Council, visited China again and met Premier Zhou Enlai.

#### 1971

- In August, China invited Indian table-tennis team to participate in the Asian and African Table-Tennis Invitational Tournament.

#### 1973

- In April, B. K. Basu, President of the All India Kotnis Memorial Committee visited China on the invitation of Ye Jianying, member of the politburo of the CPC.

#### 1974

- In May, an All India Kotnis Memorial Committee delegation visited China. During the visit, delegates planted two trees of friendship in front of the memorials of Madan Mohanlal Atal and Dwarkanath Shantaram Kotnis at the North China Cemetery of Revolutionary Martyrs, Shijiazhuang.

#### 1975

- In February, Chinese table-tennis delegation came to India on a friendly visit and also played matches.

#### 1976

- Dr Basu led an All India Kotnis Memorial Committee delegation on a visit to China. The delegation participated in the opening ceremony of the Kotnis Memorial Hall.
- China participated in the Sixth International Film Festival of India. Feature films *Bai Mao Nü* (The White-Haired Girl) and *Du Jiang Zhen Cha Ji* (Reconnaissance Across The Yangtze), documentary *Beijing Ye Yu Ti Xiao Wu Shu Ban* (Martial Art Class of the Amateur Sports School of Beijing) and science education film *Xiong Mao* (Giant Panda) were the Chinese entries.

#### 1977

- In March, Government of India allowed the Badminton Association of India to send three delegates to Beijing to attend an instructor training course.
- In October, a Chinese youth badminton team came to India on a friendly visit.
- October-November, Chinese Medical Association Paediatrics Academy delegation visited India and participated in the Fifteenth International Conference of Paediatrics.

- November, Chinese National Mining Commission delegation visited India and participated in the 41<sup>st</sup> Organizing Committee Meeting of the World Mining Congress.

#### 1978

- In January, UNESCO organised the “Painting Exhibition of the People’s Republic of China” in the Jawaharlal Nehru University, India.
- February 9, China exhibited 20 Chinese paintings in the Fourth Indian Fine Arts Exhibition and Fine Arts Fair.
- March, Wang Bingnan, President of the Chinese People’s Association for Friendship with Foreign Countries, led a 12 member delegation to visit India. The delegation met Vice President of India Basappa Danappa Jatti, Prime Minister of India Morarji Desai, Foreign Affairs Minister Atal Bihari Vajpayee and Indira Gandhi.
- April, Indian badminton team reached Beijing to participate in the Third Asian Badminton Invitational Tournament.
- June, an Indian doctors’ delegation led by Dr. Basu inspected the practice of acupuncture in Beijing and Shanghai.
- July, the Federation of Film Societies of India and India-China Friendship Association, West Bengal, jointly organised Chinese film festival in Calcutta. In the same month, famous Indian director Mrinal Sen and his wife visited China.
- September, a Chinese agricultural delegation came to India on an inspection tour.
- November, an Indian mining delegation visited Beijing, Fushun, Shenyang, Shanghai, Hangzhou and Datong in China.
- November end, an Indian dance troupe visited China to give performances.
- Famous Bengali writer Maitreyi Devi visited China.

#### 1979

- February, Foreign Minister of India Atal Bihari Vajpayee visited China and met Vice Premier Deng Xiaoping.
- June, Dr. Basu went to China to participate in the acupuncture and acupuncture anaesthesia conference.
- Indian playwright M. M. Dutt and Mrs. M. M. Dutt visited China.

#### 1980

- January, China participated in the International Film Festival of India, Bangalore. Feature film *Xiao Hua* (Floret), *Bai Qiu Dai Fu* (Dr. Bethune) and *Da Lang Tao Sha* (Mighty Waves Crashing on a Sandy Shore), and documentaries *Shen Qi de Chang Jiang Yuan* (The Mystical Source of Yangtze River) and *Chun Lei* (Spring Thunder) were the Chinese entries.

- March, on the invitation of the Indian Council of Agricultural Research Vice Agricultural Minister of China, Liu Xigeng led a Chinese delegation on a visit to Punjab, India.
- March, on the invitation of the Chinese National Sports Commission, one trainer from India’s National Institute of Sports participated in the “athletics instructor training course” held in China
- May, Chinese table-tennis delegation headed by Li Furong visited New Delhi on the invitation of Table Tennis Association of India after participating in the Fifth Asian Table Tennis Championships at Calcutta.
- May, Prof. V. T. Gupta of the Punjab University visited China and inspected the Himalayan geography.
- June, Director of the East China Water Institute, Yan Kai participated in the UN International Hydrological Programme (IHP) - Asian Hydrological Data Exchange Meeting held at New Delhi.
- June, Indian film personality, G. Anand visited China on the invitation of the China Film Import and Export Corporation.
- October, Chinese dancers Zhang Jun and Liu Youlan came to India on an Indian Government scholarship programme to learn Indian classical dance.

#### 1981

- China’s Lu Xun experts, Wang Shijing, Wu Xiaoling, and Bengali literature translator, Shi Zhen visited India.
- February-March, Wuhan Acrobatic Troupe led by Xia Juhua performed in New Delhi, Jaipur, Hyderabad and Calcutta. The troupe also met Prime Minister Indira Gandhi.
- April, Chinese gymnastics’ delegation visited India. In November, Indian junior lawn tennis team visited China. This was the first time in more than 20 years that the sportsmen from the two countries paid mutual special visits to each others countries.
- May, India organised a week-long Chinese painting exhibition.
- June, Premier of the State Council of the PRC and Foreign Minister, Huang Hua visited India.
- November, China participated in the Second International Children’s Film Festival of India. Chinese feature film *Miao miao* (The Young Teacher) won the Best Children’s Film Award.
- November-December, Shanghai’s men’s volleyball team visited India.
- December, a Chinese delegation of practitioners of traditional Chinese medicine led by Vice President of the China Academy of Traditional Chinese Medicine, Tang Youzhi and Head of the Guang’anmen Hospital of the China Academy of Traditional Chinese Medicine, Shi Xiuzhang visited six cities of India. At the end of the month, the

Chinese delegation watched the documentary "Cataract Removal by Acupuncture Needle", brought from China, along with more than 100 practitioners of traditional Indian medicine at the Institute of Traditional Indian Medicine, Banaras.

- December, a Chinese Academy of Sciences' delegation participated in the Indian Science Congress and the 50<sup>th</sup> anniversary celebrations of the Indian Statistical Institute.

#### 1982

- June-July, an Indian petroleum delegation went to China. The delegation visited Daqing oilfield, Bohai offshore oil facility, oil refinery of the Yanshan Petrochemical Company Ltd and Sichuan natural gas.
- November 12, Indian ambassador to China held a reception in the honour of the Chinese sports delegation going to India for participating in the Ninth Asian Games.
- November, a national science delegation from India visited China.
- December, Dr. Basu led a delegation to China for participating in the 40<sup>th</sup> death anniversary meeting of Dr. Kotnis and the 25<sup>th</sup> death anniversary meeting of Madan Mohanlal Atal.
- December, an India Council of Social Science Research delegation visited China. Deng Xiaoping personally met the delegates.

#### 1983

- February, Chinese women's softball team came to India on a friendly visit.
- March, Chinese soccer team participated in the Second Nehru Cup International Football Tournament held in Cochin.
- August, famous Indian sitarist, Ravi Shankar performed in China.
- October, a delegation of Hindi scholars like Liu Guonan, Jin Dinghan et al from the Department of Oriental Languages, Peking University, visited India. The delegation participated in the World Hindi Conference held in New Delhi.
- October, Chinese Chess team participated in the fifth Asian Team Chess Championship held in New Delhi.
- November, an Indian science and technology policy, management, and planning delegation visited China on the invitation of China's National Commission of Science and Technology (present-day Ministry of Science and Technology). Both sides exchanged views on strengthening the bilateral exchanges in the realm of science and technology, and developing science and technology policy.
- November, in the Third International Children's Film Festival of India, Chinese children film *Quan Shui Ding Dong* (Bubbling Spring) won the Golden Elephant award. It also won the Children's Jury

Award for best movie. Chinese child artist Wang Jiaying won the second award for Best Female Child Artist.

- November-December, Chinese badminton team participated in the Fifth Asian Badminton Tournament held at Calcutta.

#### 1984

- January, Chinese soccer team participated in the third Nehru cup football tournament.
- February, Vice-chairman of the standing committee of the PRC's National People's Congress, Huang Hua led the delegation from China's National People's Congress on its visit to India. Both the sides agreed to promote exchanges and learning in the fields of family planning and biomedical research.
- February, Deputy Director of the Institute of Mathematic of the Chinese Academy of Sciences, Yang Yue, led a Chinese delegation on its visit to India.
- February, a Chinese delegation of leprosy experts led by the consultant of the Ministry of Health, Dr. Ma Dehai visited India. The delegation participated in the 12<sup>th</sup> International Leprosy Conference.
- May, Indian dance troupe, Kalakshetra visited China on the invitation of China's Ministry of Culture and gave performances.
- May, Indian radio and television delegation visited China.
- June, an Indian tea industry delegation visited China on an inspection tour and participated in the 3<sup>rd</sup> International Conference of Equipment Engineers.
- October, the Chinese government sent vice-premier Yao Yilin to participate in the funeral of Indira Gandhi.
- October, All India Fine Arts and Crafts Society organised China Culture Week in New Delhi to celebrate the National Day of China, Chinese movies were screened during the culture week.

#### 1985

- January, to celebrate the Republic Day of India, Beijing's Great Wall Hotel, Air India, Indian Embassy in China and India's Ministry of Tourism jointly organised Indian Food Festival and Indian Cultural Festival in Beijing's Great Wall Hotel. Indian magicians performed magic shows and Indian movies like *36 Chowringhee Lane* and *Ankur* were screened during the festival.
- February, a Chinese radio and television delegation led by the vice-minister of the PRC's Ministry of Radio, Film, and Television, Ma Qingxiong, visited India.
- February, Yang Guang from the China Institute of Music led a delegation which put up an exhibition of Chinese musical instruments in India and also gave performances.
- March 2-18, China's Jiangxi Acrobatics Troupe

visited and performed in India. On February 17, Indian Vice President, R. Venkataraman personally watched their performance and had a group photo with the performers.

- August, China's Minister of Metallurgy, Li Dongye visited India.
- August, Chinese feature film *Yue Guang Xia de Xiao Wu* (The Little House Under the Moon) won the Best Feature Film Award during the 4<sup>th</sup> International Children's Film Festival of India
- November, a China Movie Week was held in New Delhi. A Chinese film delegation led by Wu Yigong visited India
- Renowned Chinese indologist, Ji Xianlin visited India.
- December, a Communist Party of China delegation came to India to participate in the centenary year celebrations of the Indian National Congress.

#### 1986

- March, India Film Week was held in Beijing, *Saprsh*, *Tawaif* and *Sasural*, were the movies screened during the week. Besides Beijing, these movies were also screened in Shanghai, Tianjin, and Chongqing.
- July, a delegation from the Indian National Science Academy, led by Academy President C.N.R. Rao visited China.
- A Chinese writers' delegation visited India.

#### 1987

- January, During the 11<sup>th</sup> International Film Festival of India, Chinese movie *Ye Mama* (The Outcast) won the Special Jury Award and the Critics Award given by the Indian Film Critics Association. Chinese movie *Liang Jia Fu Nü* (A Good Woman) won the International Critics Award.
- April, an Indian radio and television delegation visited China. China shot the television serial *Ai Dehua- ke Dihua* (*Madan Mohanlal Atal- Dwarkanath Shantaram Kotnis*) in India.
- November, Indian national television channel telecasted Chinese movie *Ye Mama* (The Outcast).

#### 1988

- May, Waladarjen, Secretary of Sports and Culture of the Ministry of Human Resources Development, India, led an Indian government cultural delegation to the friendly visit of China on the invitation of China's Ministry of Culture. The governments of the two countries signed the first cultural exchange and cooperation agreement.
- December, China's Minister of Culture, Liu Deyou led the Chinese government culture delegation on its visit to India. During the visit, the two governments signed "Three Year (1988-1990) Cultural Exchange Implementation Plan".
- December 19-23, Indian Prime Minister Rajiv Gandhi carried out his official goodwill visit to the

PRC. During the visit, Rajiv Gandhi held talks with the chairman of the Central Military Commission of the PRC, Deng Xiaoping, and Premier of the State Council, Li Peng. The governments of both the countries decided to establish Joint Working Group on Border Issues and Joint Economic Group on Economic Relations and Trade, Science and Technology. The two sides signed the Science and Technology Cooperation Agreement, the Civil Air Transport Agreement and the Three Year (1988-1990) Cultural Exchange Implementation Plan. Both the governments also decided to send writers delegation to each other countries every alternate year.

#### 1990

- November, an Indian government cultural delegation led by the Secretary of sports and culture of the Ministry of Human Resources Development of the Republic of India visited China. Both sides signed "the Sino-Indian Cultural Agreement, 1991-1993 Implementation Plan".

#### 1991

- December 11-16, at the invitation of the Prime Minister of India P. V. Narasimha Rao, Chinese Premier Li Peng paid an official goodwill visit to India. During the visit, the governments of both the countries jointly agreed to mutually hold cultural festivals, issued Joint Declaration and signed documents like "the Republic of India and the People's Republic of China Consular Treaty", "Agreement on Setting up of a Consulate General at Bombay and Shanghai", "MOU Between the Government of the Republic of India and the Government of PRC on Resumption of Border Trade", "the 1992 Trade Agreement Between the Government of India and China, "MOU between the Department of Space of the Republic of India and the Ministry of Aviation and Aerospace of PRC on Cooperation and Peaceful Use of Space Technology".

#### 1992

- February, Li Tieying, member of the State Council and the head of the State Education Commission came to India on an inspection tour of Indian education system.
- May 18-23, Indian President R. Venkataraman paid a state visit to China. During the visit, he held talks with the General Secretary of CPCCC Jiang Zemin, President Yang Shangkun as well as Premier of the State Council Li Peng. Both the sides expressed the willingness to further strengthen the communication and study in various fields.
- December, Chinese movies were screened in New Delhi, Mumbai and other places during the Chinese culture festival.

### 1993

- April, PRC's State Councillor and the Head of the State Science and Technology Commission (present Ministry of Science and Technology) Song Jian led a Chinese delegation on its visit to India. The delegation attended the third meeting of the India-China Joint Committee on Scientific and Technological Cooperation.
- September 6-9, at the invitation of Premier Li Peng, the Indian Prime Minister P. V. Narasimha Rao paid an official visit to China. During the visit, the governments of both the countries signed documents regarding Agreement on Maintaining Peace and Stability at the Line of Actual Control, Agreement on Cooperation Between Chinese Ministry of Radio, Film and Television and Indian Ministry of Information and Broadcasting, Protocol for Extension of Border Trade across Shipki La Pass
- December, Chinese Vice Premier Li Lanqing led the delegation of the Chinese government to India to participate in the E-9 Education Summit.

### 1994

- June, Minister of Foreign Trade and Economic Cooperation Wu Yi led a Chinese delegation to India to participate in the India-China Joint Economic Group on Economic Relations and Trade, Science and Technology.
- September, the Indian Minister of Health and Family Welfare visited China. Both sides signed a Health and Medical Scientific Cooperation Agreement.
- China held the first India Culture Festival. India sent a large delegation of more than 140 people including 10 cultural troupes and government officials.

### 1995

- January, according to the agreement, China provided 44.4 tons of low-enriched Uranium to India's Tarapur nuclear power plant.
- March, Indian Minister of State of Environment and Forests visited China and signed the protocol on protecting Tigers between the two governments.
- March, the deputy director of China's State Science and Technology Commission led the Chinese governments' science and technology delegation on an official friendly visit to India.
- June, the Vice Minister of public health of China led a delegation to India on an invitation and signed summaries of cooperation with Ministry of Health and Family Welfare, Government of India.
- November, The Chairman of Education Commission of PRC (present Ministry of Education) Zhu Kaixuan led a delegation to India and both sides signed a Communication Plan on Education, Training and Management.

### 1996

- October, The Vice-Minister of China's Health Ministry visited India and participated in the International Health Conference.
- November 28-December 1, at the invitation of Indian President Shankar Dayal Sharma the President of PRC Jiang Zemin paid a state visit to India. During the visit, both the governments affirmed to build a constructive cooperative partnership in the 21<sup>st</sup> century on the basis of the Five Principles of Peaceful Coexistence and signed documents like Agreement on Confidence Building Measures at the Military Areas of the LAC, Sino-Indian Sea Transportation Agreement, Agreement of Cooperation in the Fields of Attacking Illegal Trafficking of Drugs, Psychotropic Drugs, Narcotics and Other Illegal Activities.

### 1997

- July, the first Indian industrial technology exhibition was held in Beijing.
- November, the delegation of the State Science and Technology Commission visited India and held the second China technology exhibition.
- December, the Chairman of the Sports Commission of the People's Republic of China Wu Shaoyu paid a friendly visit to India. During the visit, China's Olympic Committee and India's Olympic Committee signed an agreement on sports exchange.

### 1999

- April, the Vice Minister of China's Information Industry led a delegation to India on an inspection tour.
- May, the fourth session of India China Joint Committee on Scientific and Technological Cooperation was held in Beijing, both the sides signed cooperation agreements.
- June 14-16, India's foreign minister Jaswant Singh visited China. During the visit, he held talks with Premier Zhu Rongji and both sides reached consensus on "India and China do not pose a threat to each other" and "the Five Principles of Peaceful Coexistence being the Norm for Handling International and Bilateral Relations".

### 2000

- May 28- June 3, Indian President K. R. Narayanan went on a state visit to China. During the visit, he held talks with the President of PRC and the Chairman of the Central Military Commission Jiang Zemin. Both sides exchanged views on bilateral relations and global as well as regional issues and reached consensus on many matters. They also agreed on establishing a 'China India Forum'.
- July, The Foreign Minister of China Tang Jiaxuan visited India on the invitation from Indian Foreign Minister Jaswant Singh. Both sides held talks on

implementing the consensus reached upon by the leaders of two countries and ways of developing and improving the bilateral relations.

- Chinese feature films like *Huang He Jue Liang* (Grief Over the Yellow River), *Yi Ge Dou Bu Neng Shao* (Not One less), *Wo De Fuqin Muqin* (The Road Home) and documentaries like *Gu Gong* (The Palace Museum), *Chang Cheng* (The Great Wall) were screened in cities like New Delhi, Chandigarh, Calcutta, Chennai etc.
- During 2000-2001, China's National Lawn Tennis team, Rowing team, Junior Women's Basketball team, Chess team etc, visited India.

#### 2001

- January 9-16, at the invitation of the Chairman of Rajya Sabha, Krishna Kant and the Speaker of Lok Sabha, G M C Balayogi, Chairman of the NPC standing committee Li Peng visited India. His proposals of having more frequent mutual visits between the parliaments of the two countries, forming a Parliamentary friendship group, and deepening the cooperation between the two parliaments in international affairs, received positive feedback from India.
- January-February, Chinese painter Chen Zui visited India.
- March, Peking University scholars, Professors Ma Keyao and Wang Bangwei, visited India.
- April, the head of China's State Administration of Cultural Heritage Zhang Wenbin visited India.
- May, a delegation from the Foreign Friendship Association of the Tibet Autonomous Region led by Ma Erqiong visited India.
- June 15, Chinese scholar professor Jin Dinghan was honoured by Indian President K R Narayanan with Dr George Grierson Award at Rashtrapati Bhawan for his distinguished contribution and achievements in the research of Hindi language and literature, and translations of Hindi literary works.
- December, a Chinese writers delegation led by the former culture minister of China and famous writer Wang Meng visited India.

#### 2002

- January 14-18, at the invitation of Indian Prime-minister Atal Bihari Vajpayee Chinese Premier Zhu Rongji paid an official friendly visit to India. Both sides held talks and signed documents on tourism, peaceful utilization of outer space, water conservation, exchanges of talented personnel etc. Chongqing Kids Acrobatic troupe also visited with the Chinese premier and performed in cities like, New Delhi, Mumbai, Bangalore etc.

#### 2003

- June 22-27, at the invitation of Chinese Premier Wen Jiabao, Indian Prime Minister Atal Bihari

Vajpayee paid an official friendly visit to China. During the visit, both sides exchanged ideas regarding bilateral relations and international and regional issues of common concern. Both sides signed "2003 - 2005 Implementation Plan of Cultural Cooperation Agreement of the Governments of India and China", "Principles of India- China Relations and the Declaration of Comprehensive Cooperation", including nine memorandums of understanding like "MOU on Mutually Establishing Cultural Centre" etc. The contents involved various fields like judiciary, education, culture, science and technology, energy, quarantine, simplifying visa procedures and expanding border trade etc. Both sides agreed to jointly build an Indian style Buddhist Hall at the White Horse Temple in Luoyang.

#### 2004

- July 8-19, Indian Art and Culture troupe visited China and gave performances.
- July 17-19, the Indian Embassy organised Indian Mango Fair in Beijing.
- July 25-31, an Indian science and technology delegation visited China. Under the framework of India China Joint Committee on Scientific and Technological Cooperation, the delegation held working- level discussion with the Chinese Ministry of Science and Technology. The Indian Delegation also held talks with the Chinese Academy of Sciences, Natural Science Foundation of China and the State Administration of Foreign Experts Affairs. The delegation also visited the China National Nanotechnology Center, China Seismological Bureau, and also visited Shenzhen.
- July 27-August 3, the head of China's State Administration of Cultural Heritage visited India.
- July 28-August 4, an Indian children's art delegation visited China.
- August 16- 27, an Indian *wushu* and arts delegation visited China to participate in the 6th Asian Art Festival organised by the Chinese Ministry of Culture.
- August 28-September 6, the governor of Henan province visited India. During the delegation's visit, India declared that it will build a Buddhist Monastery in Luoyang.

#### 2005

- From April 9-12, Chinese Premier Wen Jiabao paid an official friendly visit to India. During the visit, he held talks with Indian Prime Minister Manmohan Singh. The governments of the two countries declared building of a strategic cooperative partnership oriented towards peace and prosperity. Both sides signed documents like "the Joint Statement of PRC and the Republic of India", "an agreement of Political Guiding Principle for Resolving the Border Issue between India and China" etc.

- August 31 - September 2, Renuka Chowdhury, Minister of State for Tourism, India, visited China. During her meeting with the Chinese media she underlined the need to promote India as a tourist destination among a large number of Chinese tourists and increase the number of Chinese tourists going to India.
- September 7-9, the Indian Bidding Committee for 2014 Asian Games visited China.
- November 14-20, Indian Minister of Health and Family Welfare, Dr A Ramdas paid a friendly visit to China heading a five-member delegation.

#### 2006

- On New Year's day, the heads of state and the Prime Ministers of India and China exchanged congratulatory calls and declared 2006 as the "India China Friendship Year"
- January 1-8, China's Liaoning Peking Opera Troupe visited India on the invitation of India's National School of Drama.
- January 6, China's Shanxi Folk Art Exhibition opened in New Delhi.
- February 28 – March 3, China's tea delegation visited India.
- On April 26, the foundation stone-laying ceremony of the Indian style Buddhist hall was held at the White Horse Temple of Luoyang city in Henan Province. The Indian Ambassador to China Nalin Surie gave a speech during the ceremony.
- August 25– September 1, the Indian Film Festival was held in Beijing.
- November 20-23, President of China Hu Jintao came to India on a state visit. During his visit, the leaders of both the countries agreed to exchange mutual visits 500 youngsters in the next five years. The governments of the two countries together issued a "Joint Declaration", formulated "Ten Strategies" to strengthen cooperative partnership and signed thirteen cooperative agreements like "Agreement on Boosting and Protecting Investment" etc. Hu Jintao also participated in the celebrations of "India China Friendship Year".
- December 25, the Indian Minister of Tourism and Culture Ambika Soni visited China and held talks with the Chinese Minister of Culture Sun Jiazheng regarding bilateral cultural exchanges. On December 26, "Gods of the West – Ancient Indian Treasures Exhibition" opened in the China National Museum. Indian Minister of Tourism and Culture Ambika Soni, Chinese Deputy Foreign Minister Dai Bingguo, Head of China's State Administration of Cultural Heritage Shan Jixiang and Indian Ambassador to China Nirupama Rao attended the opening ceremony and jointly inaugurated the ceremony by cutting the ribbon.

#### 2007

- February 14, Indian Embassy in China held the launch ceremony of "India-China Year of Friendship through Tourism, 2007".
- October 25-29, Congress Party President and Chairperson of UPA Sonia Gandhi paid a friendly visit to China on the invitation of Chinese President Hu Jintao. During her visit, Sonia Gandhi gave a speech at Qinghua University. In her speech she emphasised on the importance of strengthening the exchanges between the youth of both the countries. The General Secretary of the Indian Youth Congress Rahul Gandhi accompanying the Indian delegation paid a visit to the President of Peking University Xu Zhihong, and the Chairman of All-China Youth Federation Yang Yue to further promote exchanges between the youth of both the countries. The Indian delegation also visited museums and historical sites in Beijing, Xi'an and Shanghai, and watched Beijing Opera and Recreated Tang style music dances.

#### 2008

- January 13-15, at the invitation of Chinese Premier Wen Jiabao, Indian Prime Minister Manmohan Singh paid an official friendly visit to China. During the visit, both sides reached a consensus on establishing China India Exchange Fund for expanding the exchanges in the field of humanities, continuing the exchange visit of 100 youth delegates between the two countries and jointly organising "India Festival" and "China Festival" in 2010. The governments of both countries also signed 10 cooperative documents like "A Shared Vision for the 21<sup>st</sup> Century Of the Republic of India and the People's Republic of China" etc.
- August, India despatched sports delegation to Beijing to participate in the 29<sup>th</sup> Summer Olympic Games. A total of 57 sportspersons participated in 13 events. President and Chairperson of UPA Sonia Gandhi along with General Secretary of the Indian National Congress Rahul Gandhi, arrived in Beijing to participate in the opening ceremony of the Olympic Games and other related art and cultural activities. At the same time, the "2008 Olympic Games Cultural Festival" was jointly organised in New Delhi by the Chinese Embassy in India, Hotel Meridian Plaza, New Delhi and an Indian stamp web portal "Stamps Today".
- November 18–27, at the invitation of Indian Council for Cultural Relations, Chinese Ministry of Culture sent the Tianjin Acrobatic Troupe of thirty members to perform in India. During the visit, the group gave four performances respectively in New Delhi and Kolkata, and held interactions with Indian Artists and local India China Friendship Association.

- November 23, “The South Asian Forum: Celebrating the 110<sup>th</sup> Anniversary of the Birth of Tan Yunshan and Prabodh Chandra Bagchi”, jointly organised by institutions like Chinese People’s Association for Friendship with Foreign Countries, Peking University, Beijing Foreign Studies University, Shenzhen University etc convened in Beijing. Many scholars from India and China participated and delivered speeches.

#### 2009

- May 20-23, the First India China University Students Forum, jointly organised by the Chinese People’s Association for Friendship with Foreign Countries, India China Association for Friendship and Centre for Indian Studies in Peking University, was held successfully at the Peking University.

#### 2010

- March 21-25, at the invitation of the Indian Lalit Kala Akademi and Sangeet Natak Akademi, Vice chairman of China Federation of Literary and Art Circles Li Mu visited India with a delegation of six members. During the visit, both sides discussed the exchange and cooperation in the fields like art, drama, dance, and music, and agreed to sign cooperation and exchange agreement at the appropriate time.
- May 26-31, at the invitation of the Chinese President Hu Jintao, President of India Pratibha Patil paid a state visit to China. During the visit, the two leaders reached a consensus on strengthening bilateral cooperation and exchanges in the humanities fields like culture, education, academics, media, youth, and people-to-people exchanges etc, consolidating and developing the friendship between the two countries by organising a series celebration activities to mark the 60<sup>th</sup> anniversary of the establishment of diplomatic relations between India and China. The leaders of two countries jointly attended reception held to mark the 60<sup>th</sup> anniversary of China-India diplomatic ties. President Pratibha Patil also attended the opening ceremony of the Indian style Buddhist Hall at the White Horse Temple in Luoyang. Indian President also visited the 41<sup>st</sup> Shanghai World Expo.
- July 1- August 2, India held “India Festival -2010” in China to celebrate the 60<sup>th</sup> anniversary of India-China diplomatic ties, an Indian Bollywood song and dance troupe and some other art troupes went to China to perform.
- August 26-30, as part of the celebrations to mark the 60<sup>th</sup> anniversary of India-China diplomatic ties, the India China Friendship Painting and Art Exhibition opened in Beijing.
- August 30-September 3, India participated in the 17<sup>th</sup> Beijing International Book Fair as the Country of Honour.

- October 31, Premier Wen Jiabao visited the India pavilion at Shanghai Expo.
- December 15-17, at the invitation of Indian Prime Minister Manmohan Singh, Chinese Premier Wen Jiabao paid an official visit to India. During the visit, both sides designated 2011 as the “Year of China-India Exchange”, decided to exchange mutual visits of 500 youth delegates, and deepen the exchanges and cooperation in the fields of media, education etc. Both sides jointly attended the closing ceremony of “China Festival” and the commemorative activities of the 60<sup>th</sup> anniversary of India-China diplomatic ties. The two sides also signed the “ the Government of People’s Republic of China and the Government of the Republic of India Cultural Cooperation Implementation Plan, 2010-2012”, covering culture, arts, cultural heritage, youth exchanges, education, sports, journalism, publishing and mass media etc. In addition, Wen Jiabao also visited Tagore International School, New Delhi, and held a meeting with people from India China cultural circles.

#### 2011

- July 11, “The Phenomenon of Tan Yunshan and Cultural Exchange between China and India in the 21<sup>st</sup> century - China Indian Culture and Art Forum”, organised by the Chinese Ministry of Culture and China Academy of Art convened in Beijing. During the conference, experts from India and China exchanged views on China – India cultural exchanges, discussions covered area like film, theater, traditional Chinese culture and literature, Indian Buddhist philosophy etc.
- November 3-5, an International Conference to commemorate the 150<sup>th</sup> Anniversary of Gurudev Rabindranath Tagore’s birth, jointly organised by the Department of South Asian Studies, Peking University, Centre for India Studies, Peking University and China India Literary Research Association, convened in Peking University, Beijing. More than 50 scholars from China and India carried out in-depth discussions on issues of Tagore’s literary works, artistic achievement, philosophy, social activities, humanitarian spirit and Tagore’s relationship with China through seven sessions.

#### 2012

- March 28-30, Chinese President Hu Jintao visited India to participate in the Fourth BRICS Leaders Meeting held in New Delhi. During the visit, he had a meeting with Indian Prime Minister Manmohan Singh. Both the sides reached consensus on major projects like strengthening cultural exchange, promoting mutual understanding, continuing the mutual exchange visits of the hundred youth delegates, implementing Chinese language teaching in India, strengthening cooperation in tourism, promoting the exchange of personnel,

and encouraging local government and media to expand exchanges and cooperation. The two sides jointly declared 2012 as the “Year of China-India Friendship and Cooperation”.

- April, China Xinjiang Muqam Art Troupe visited India at the invitation of the Indian Council for Cultural Relations. The troupe’s performances held at New Delhi and Bangalore were the first in the series of cultural activities to mark the “Year of China-India Friendship and Cooperation”.
- November, China Broadcasting Art Troupe visited India on the invitation of the Musicians Federation of India, and performed in Mumbai and New Delhi.

#### 2013

- April 25-28, the Second Sino-Indian University Student Forum, jointly organised by the China People’s Association for Friendship with Foreign Countries, China India Friendship Association, Center for South Asian Studies/ Centre for India Studies, Peking University and Charhar Institute, successfully convened at the Peking University, Beijing. “Writing China and India Future: Our

Opportunities and Challenges” was the theme of the forum. Almost a hundred delegates from leading universities of China and India participated in the forum and carried out in-depth discussions on issues like China-India cultural exchanges, economy and trade exchanges, and diplomatic relations etc.

- May 19-22, at the invitation of Indian Prime Minister Manmohan Singh Chinese Premier Li Keqiang paid an official visit to India. During the visit, Premier Li Keqiang called on the President of India Pranab Mukherjee and held talks with Indian Prime Minister Manmohan Singh. The governments of two countries issued a joint statement announcing the strengthening of cultural exchanges. The two governments declared 2014 as “China-India Friendship Exchange Year”, decided to complete the compilation of the Encyclopedia of India-China cultural contacts in 2014, agreed to jointly start the project of translating each other’s classic and contemporary works and decided to continue with the annual exchange of 100 youth delegates.

### **Cultural Agreement Between The Government of The Republic of India and The Government of The People’s Republic of China, May 1988**

The Government of the Republic of India and the Government of the People’s Republic of China (hereinafter referred to as the two Contracting Parties), inspired by a common desire to establish and develop closer relations, and desirous of promoting and developing in every possible manner the relations and understanding between India and China in the realms of culture and art, education, social sciences, sports, public health, press and publishing, broadcasting, film and television, have agreed to conclude the Present Agreement.

#### **Article 1**

The two Contracting Parties have agreed, in accordance with the principles of equality and mutual benefit, to promote and encourage exchanges as well as cooperation between the two countries in the fields of culture and art, education, sports, public health, press and publication, broadcasting, film and television in order to contribute towards a better understanding of each other in these fields

#### **Article 2**

The two Contracting Parties shall encourage and promote exchanges and cooperation in the field of art, culture and classical studies through:

- a) exchange visits of writers, artists, specialists and scholars;
- b) exchange visits of performing art troupes;
- c) reciprocal exhibitions on culture and art; and
- d) exchange of official and cultural delegations.

#### **Article 3**

The two Contracting Parties have agreed to undertake the following programme of exchanges and cooperation in the field of education:

- a) grant scholarships and facilities to students of the other country to study and research in its institutions of higher education in accordance with needs and possibilities;
- b) exchange visits of professors and specialists for delivering lectures, carrying out study tours and conducting special courses;
- c) encourage and facilitate the attendance by scholars or specialists of other country at international academic meetings held in its country;
- d) exchange books, materials and other publications in the field of education;
- e) exchange education delegations for study tours in accordance with needs and possibilities; and
- f) examine the conditions of each other’s country under which the diplomas, certificates and university degrees are awarded by educational and other institutions.

#### **Article 4**

The two Contracting Parties have agreed to translate and publish outstanding works of literature and art of each other’s country, and exchange books, periodicals and other materials on culture, literature and art.

#### **Article 5**

The two Contracting Parties shall endeavour to present

different facets of the culture of each other's country through media of radio, television and the press. With this end in view, the two Parties shall exchange suitable materials and programmes, as well as experts in the field of cinematography and participate in each other's international film festivals.

#### **Article 6**

The two Contracting Parties have agreed to strengthen contacts and cooperation between the sports organisations of the two countries. They shall send, in accordance with needs and possibilities, athletes, coaches and sports team to each other's country for friendly visits, competitions and exchange of techniques. Concrete items shall be discussed and decided by the sports organisations of the two countries.

#### **Article 7**

The two Contracting Parties have agreed to exchange experience in the fields of medicine and public health.

#### **Article 8**

The two Contracting Parties have agreed to conduct exchanges and cooperation in the field of social sciences.

#### **Article 9**

The two Contracting Parties shall encourage and facilitate exchange visits of archaeologists with a view to promote sharing of experience in excavation, preservation and display of archaeological finds, training and such other areas as may be mutually agreed upon.

#### **Article 10**

With a view to implementing the present Agreement, the two Contracting Parties will periodically formulate mutually agreed Cultural Exchange Programmes, which shall ordinarily be for a period of two years.

#### **Article 11**

The two Contracting Parties may modify or amend this Agreement by mutual consent.

#### **Article 12**

The present Agreement shall enter into force on the date on which the two Contracting Parties notify each other of the completion of their respective legal procedures.

The present Agreement shall remain in force for a period of five (5) years, and shall be renewed automatically, thereafter for further periods of five (5) years each, until either Contracting Party gives to the other a six (6) months prior notice in writing of its intention to terminate it.

Done in duplicate in Beijing on this twenty-eighth day of May, Nineteen hundred and eighty eight, in Hindi, Chinese and English languages, all three texts being equally authentic.

For the Government of the Republic of India For the  
Government of the People's Republic of China

## **List of Heads of State of India and China**

### **List of Presidents of India**

1. Rajendra Prasad (26 January, 1950- 13 May, 1962)
2. Sarvepalli Radhakrishnan (13 May, 1962- 13 May, 1967)
3. Zakir Hussain (13 May, 1967- 3 May, 1969) (The office of the President remained vacant. 3 May, 1969- 24 August, 1969)
4. Varahagiri Venkata Giri (24 August, 1969- 24 August, 1974)
5. Fakhruddin Ali Ahmed (24 August, 1974- 11 February, 1977) (The office of the President remained vacant. 11 February, 1977- 25 July, 1977)
6. Neelam Sanjiva Reddy (25 July, 1977- 25 July, 1982)
7. Giani Zail Singh (25 July, 1982- 25 July, 1987)
8. Ramaswamy Venkataraman (25 July, 1987- 25 July, 1992)
9. Shankar Dayal Sharma (25 July, 1992- 25 July, 1997)

10. Kocheril Raman Narayanan (25 July, 1997- 25 July, 2002)
11. A P J Abdul Kalam (25 July, 2002- 25 July, 2007)
12. Pratibha Patil (25 July, 2007- 25 July, 2012)
13. Pranab Kumar Mukherjee (25 July, 2012- )

### **List of Heads of State of China**

1. Mao Zedong, Chairman of the Central People's Government of the People's Republic of China (1 October, 1949-27 September, 1954)
2. Mao Zedong, (27 September, 1954- 27 April, 1959)
3. Liu Shaoqi (27 April, 1959- 1966) (The office of the President suspended. 1966- 18 June, 1983)
4. Li Xiannian (18 June, 1983- 8 April, 1988)
5. Yang Shangkun (8 April 1988- 27 March, 1993)
6. Jiang Zemin (27 March, 1993- 15 March, 2003)
7. Hu Jintao (15 March, 2003- 14 March, 2013)
8. Xi Jinping (14 March, 2013- )

## List of Prime Ministers/ Premiers of India and China

### List of the Prime Ministers of the Republic of India

1. Jawaharlal Nehru (15 August 1947- 27 May 1964)
2. Gulzarilal Nanda (27 May 1964- 9 June 1964)
3. Lal Bahadur Shastri (9 June 1964- 11 January 1966)
4. Gulzarilal Nanda (11 January 1966 - 24 January 1966)
5. Indira Gandhi (24 January 1966- 24 March 1977)
6. Morarji Desai (24 March 1977- 28 July 1979)
7. Chaudhury Charan Singh (28 July 1979- 14 January 1980)
8. Indira Gandhi (14 January 1980- 31 October 1984)
9. Rajiv Gandhi (31 October 1984- 2 December 1989)
10. V P Singh (2 December 1989- 10 November 1990)
11. Chandra Shekhar (10 November 1990- 21 June 1991)
12. P V Narasimha Rao (21 June 1991- 16 May 1996)
13. Atal Bihari Vajpayee (16 May 1996- 1 June 1996)
14. H D Deve Gowda (1 June 1996 - 21 April 1997)
15. Inder Kumar Gujral (21 April 1997 - 19 March 1998)
16. Atal Bihari Vajpayee (19 March 1998- 22 May 2004)
17. Manmohan Singh (22 May 2004 - 26 May 2014)
18. Narendra Modi (26 May 2014 - )

### List of the Premiers of the State Council of the People's Republic of China

(1 October 1949- 27 September 1954, Zhou Enlai served as the Premier of the Government Administration Council of the Central People's Government)

1. Zhou Enlai (27 September 1954- 8 January 1976)  
(The post of Premier remained vacant between 8 January 1976- 7 April 1976)
2. Hua Guofeng (7 April 1976- 10 September 1980)
3. Zhao Ziyang (10 September 1980- 24 November 1987)  
(The post of the Premier of the State Council remained vacant between 24 November 1987- 13 April 1988)
4. Li Peng (13 April 1988- 17 March 1998)
5. Zhu Rongji (17 March 1998- 16 March 2003)
6. Wen Jiabao (16 March 2003- 15 March 2013)
7. Li Keqiang (15 March 2013- )

## List of Ambassadors of the Republic of India and the People's Republic of China

### List of Ambassadors of the Republic of India to the People's Republic of China

1. Kavalam Madhava Panikkar (1 April, 1950- June 1952)
2. Nedyam Raghavan (September 1952- October 1955)
3. Ratan Kumar Nehru (November 1955- January 1958)
4. G. Parthasarathy (July 1958- July 1961)
5. Kocheril Raman Narayanan (July 1976- November 1978)
6. Ramachandra Dattatraya Sathe (December 1978- November 1979)
7. K. S. Bajpai (July 1980- 1982)
8. A. P. Venkateswaran (5 October, 1982- 1985)
9. K.P.S. Menon (March 1985- May 1987)
10. C.V. Ranganathan (June 1987- 1991)
11. Salman Haidar (August 1991- February 1993)
12. Chandrashekhar Dasgupta (March 1993- 1996)
13. Vijay Nambiar (September 1996- August 2000)
14. Shiv Shankar Menon (August 2000- June 2003)
15. Nalin Surie (September 2003- October 2006)
16. Nirupama Rao (November 2006- July 2009)
17. S.Jaishankar (August 2009- October 2013)
18. Ashok K. Kantha (January 2014- )

### List of Ambassadors of the People's Republic of China to the Republic of India

1. Yuan Zhongxian (September 1950- February 1956)
2. Pan Zili (April 1956- July 1962)
3. Chen Zhaoyuan (September 1976- December 1979)
4. Shen Jian (March 1980- July 1984)
5. Li Lianqing (November 1984- April 1987)
6. Tu Guowei (July 1987- August 1991)
7. Cheng Ruisheng (September 1991- November 1994)
8. Pei Yuanying (January 1995- March 1998)
9. Zhou Gang (April 1998- June 2001)
10. Hua Junduo (August 2001- November 2004)
11. Sun Yuxi (December 2004- December 2007)
12. Zhang Yan (December 2007- September 2012)
13. Wei Wei (January 2013- )

## Institutions of Indian Studies in China

### Research Institutes

1. Center for South Asian Studies, Peking University
2. Centre for India Studies, Peking University
3. School of Foreign Languages, Department of South Asian Studies, Peking University
4. Center of South Asian Studies, Beijing Foreign Studies University.
5. School of Asian and African Studies, Beijing Foreign Studies University
6. School of Foreign Languages, Communication University of China.
7. Institute of Asia Pacific Studies, Chinese Academy of Social Sciences
8. China Institute of International Studies
9. South Asia, Southeast Asia and Oceania Institute, China Institute of Contemporary International Relations
10. Institute of South Asian Studies (ISAS), Yunnan Academy of Social Sciences.
11. Southeast Asia South Asia Institute, Yunnan University of Finance and Economics.
12. School of Southeast and South Asian Languages and Culture, Yunnan University of Nationalities
13. Institute of South Asian Studies, Sichuan University
14. India Research Center, Shenzhen University.
15. School of Oriental Languages and Cultures, Xi'an International Studies University
16. School of Asian and African Studies, Shanghai International Studies University
17. Faculty of Asian Languages and Cultures, Guangdong University of Foreign Studies

### Teaching Institutions:

1. Peking University. (Subjects: Hindi, Sanskrit, Pali, Urdu, Bengali. Website:www.pku.edu.cn)
2. Beijing Foreign Studies University. Subjects: Hindi, Urdu. Website:www.bfsu.edu.cn
3. Communication University of China. Subjects: Tamil, Urdu, Nepali, Bengali, Hindi, Assamese. Website:www.cuc.edu.cn
4. Xi'an International Studies University. Subjects: Hindi. Website: www.xisu.edu.cn)
5. Yunnan University of Nationalities. Subjects: Hindi. Website: www.ynni.edu.cn
6. Guangdong University of Foreign Studies. Subjects: Hindi. Website: www.gdufs.edu.cn
7. Shanghai International Studies University. Subjects: Hindi. Website: www.shisu.edu.cn

## Chinese Academic Journals on India

1. South Asian Studies (url: qk.cass.cn/nyyj/)
2. South Asian Studies Quarterly (url:www.isas.net.cn/Qikan.aspx)
3. Southeast Asian and South Asian Studies (url: www.sky.yn.gov.cn/cbkw/dnynyyj/)
4. Journal of Contemporary Asia-Pacific Studies (url:qk.cass.cn/ddyt/)
5. The Peking University South and South-East Asian Studies (url: www.pku.edu.cn)\

## Institutions of Chinese Studies in India

### Research Institutes:

1. Fergusson College, Pune
2. Department of East Asian Studies, Delhi University
3. ICS, Institute of Chinese Studies, Delhi
4. CEAS, Center for East Asian Studies, Jawaharlal Nehru University
5. SSS, School of Social Science, Jawaharlal Nehru University
6. SLL&CS, School of Languages, Literature & Cultural Studies, Jawaharlal Nehru University
7. CCSEAS, Center for Chinese and Southeast Asian Studies, Jawaharlal Nehru University
8. Cheena Bhavan, Visva-Bharati University
9. Department of Foreign Languages, Banaras Hindu University
10. IDSA, Institute of Defense Strategy & Analysis
11. IIT Madras China Studies Centre
12. Institute of Policy Research
13. Institute of Alternate Policy
14. Institute of Peace and Conflict Studies, New Delhi
15. South Asian Analysis Group

### 二、教学机构: Teaching Institutions:

16. University of Delhi
17. Jawaharlal Nehru University, Delhi
18. School of Foreign Languages, Ministry of Defence, Delhi
19. Banaras Hindu University, Varanasi
20. University of Allahabad
21. Deen Dayal Upadhyay Gorakhpur University
22. Visva-Bharati University, Santiniketan
23. University of Calcutta
24. The School of Chinese Language, Kolkata
25. University of Kalyani
26. Punjabi University, Patiala

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| <p>27. Dr. Babasaheb Ambedkar Marathwada University, Aurangabad</p> <p>28. Mahatma Gandhi International Hindi University, Wardha</p> <p>29. Utkal University, Bhubaneswar</p> <p>30. Tezpur University</p> <p>31. University of Hyderabad</p> | <p>32. English and Foreign Language University, Hyderabad</p> <p>33. IIT Madras China Studies Centre, Chennai</p> <p>34. Central University of Gujarat, Gandhinagar</p> <p>35. Central University of Jharkhand, Ranchi</p> <p>36. Doon University, Dehradun</p> |
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### Indian Academic Journals on China

#### Sino-Indian Studies

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| <p>1. China Report</p> <p>2. ICS Analysis</p> <p>3. ICS Occasional Papers</p> <p>4. ICS Monographs</p> <p>5. Strategic Analysis</p> <p>6. Journal of Defence Studies</p> | <p>7. Asian Strategic Review</p> <p>8. The Week in Review</p> <p>9. Asia-Prashant</p> <p>10. The Journal of the School of Language, Literature &amp; Culture Studies, Jawaharlal Nehru University, JSL</p> |
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### List of Select Works of Chinese Scholars on India

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| <p>1. <i>“The Eternal Traveller” Tagore: From Shiva, Jesus, Shakespeare to China</i>, Wei Liming et al, Beijing: Central Compilation and Translation Press, 2011.</p> <p>2. <i>“Outside India”: Indian Overseas Writers Research</i>, Yin Xinan, Chengdu: Bashu Publishing House, 2012.</p> <p>3. <i>Pramāna samuccaya: A Commentary</i>, Gang Xiao, Lanzhou: Gansu Ethnic Publishing House, 2008.</p> <p>4. <i>Rig Veda: The Divine Song Selection</i>, translated and annotated by Wu Baihui, Beijing: Commercial Press, 2010.</p> <p>5. <i>Mahabharata: A Review: An Ancient Indian epic</i>, Huang Baosheng, Beijing: China Social Sciences Press, 2005</p> <p>6. <i>Pramānavārttika: A Commentary</i>, Gang Xiao, Lanzhou: Gansu Ethnic Publishing House, 2009-2010.</p> <p>7. <i>Pramānavārttika: A Commentary II</i>, Gang Xiao, Lanzhou: Gansu Ethnic Publishing House, 2009-2010.</p> <p>8. <i>Lectures on Notes on Afterlife</i>, (Master) Jie Xiu, Beijing: Religion and Culture Publishing House, 2009.</p> <p>9. <i>Hetuvidyā nyāya dvāra śāstra: Research</i>, Wu Shoukang, Joint Publishing, 1994.</p> <p>10. <i>Nyayabindutika: A Commentary</i>, (Master) Shi Gangxiao, Beijing: Religion and Culture Publishing House, 2007.</p> <p>11. <i>Mulamadhymakakarika, and Buddhapalita’s Commentary: A Philological Study on the Basis of Newly Identified Sanskrit Manuscripts</i>, Ye Shaoyong, Shanghai: Zhong Xi Press, 2011.</p> <p>12. <i>20<sup>th</sup> century Indian Art</i>, Wang Yong, Culture and Art Publishing House, Feb.1997.</p> <p>13. <i>History of Indian Literature in the 20th Century</i>, Shi Haijun, Qingdao Publishing House 1998</p> | <p>14. <i>India’s New Diplomacy Theory of the 21st century</i>, Wu Yongnian, Zhao Gancheng, Ma Ying, Shanghai: Shanghai Translation Publishing House, 2004.</p> <p>15. <i>RK Narayan’s Novels and Indian Society</i>, Wang Chunjing, Shijiazhuang: Hebei Education Press, 2010.</p> <p>16. <i>Ayurveda: India’s Traditional Medicine</i>, Liao Yuchun, Shenyang: Liaoning Education Press, 2002.</p> <p>17. <i>Right View on Erotica: Eroticism in Indian Culture</i>, Shi Haijun, Chongqing: Chongqing Publishing House, 2008.</p> <p>18. <i>History of Zoroastrianism</i>, Gong Fangzhen Yan Kejia, Shanghai Social Science Press, August 1999.</p> <p>19. <i>Aurobindo</i>, Zhu Mingzhong, Kunming: Yunnan Education Press, 2009.</p> <p>20. <i>Upanishads</i>, Huang Baosheng translated, Beijing: Commercial Press, 2010.</p> <p>21. <i>Upanishads: Detail Edition</i>, Compiled by Naiwen, Beijing: China Zhi Gong Press, 2008.</p> <p>22. <i>Vernacular “Wishful vine”: One Hundred Acts of Sakyamuni</i>, translated by Dai Zuomin, Sichuan Ethnic Publishing House, Oct. 1998.</p> <p>23. <i>His Pure White Heart – Rereading Sakyamuni</i>, Chen Bingfang, Sichuan People’s Publishing House, August 1998.</p> <p>24. <i>One Hundred Buddhist Parables: Fables of Wisdom</i>, Compiled by Wang Yahui, Changsha: Yuelu Press, 2005.</p> <p>25. <i>One Hundred Buddhist Parables</i>, translated by Ni Haishu, Bao Wen Tang Bookstore June 1987.</p> <p>26. <i>One Hundred Buddhist Parables Annotations</i>, annotated by Rong Sheng, Zhejiang Ancient Books Publishing House, February 1987.</p> |
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34. *A Brief History of Tibetan Hetuvidya Buddhism*, Ju Zonglin, Ethnic Publishing House, 1994.
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