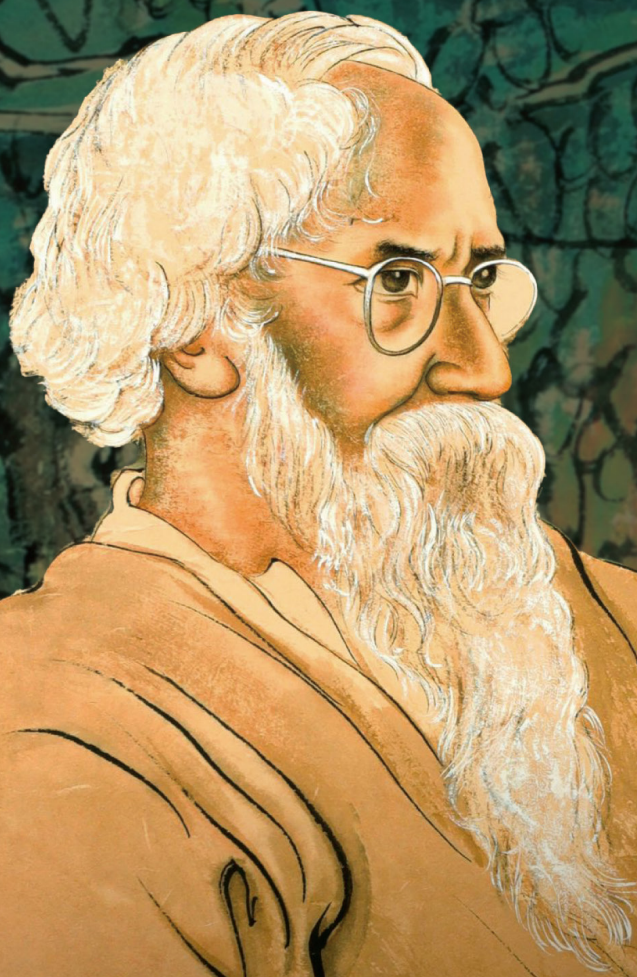


# A Hundred-Year Retrospective:

An International Conference on  
Rabindranath Tagore's Visit to China and  
the Unfolding of China-India Cultural Interactions

国际学术会议

百年回眸  
泰戈尔访华纪念及  
中印文化交流的回顾与展望



2 0 2 4  
5.18 / 5.19

北京大学民主楼208会议室  
Democracy Building, room 208, Peking University



教育部人文社会科学重点研究基地  
北京大学东方文学研究中心



Center for Global Asia  
环 球 亚 洲 研 究 中 心

主办单位:

北京大学外国语学院、北京大学东方文学研究中心、  
上海纽约大学环 球 亚 洲 研 究 中 心、北京大学印度研究中心

School of Foreign Languages, Peking University  
Research Center of Eastern Literature, Peking University  
Center for Global Asia, NYU Shanghai  
Centre for India Studies, Peking University



**A Hundred-Year Retrospective:  
An International Conference on  
Rabindranath Tagore's Visit to China and  
the Unfolding of China-India Cultural Interactions**

May 18-19, 2024  
Beijing, China

Hosts  
School of Foreign Languages, Peking University  
Research Center of Eastern Literature, Peking University  
Center for Global Asia, NYU Shanghai  
Centre for India Studies, Peking University

# Conference Programme

Time: May 18 - 19, 2024

---

**May 17, 2024** Venue: University Museum, Peking University

---

## Exhibition

16:00- **A Hundred-Year Retrospective: The Development of India Studies at Peking University and Sino-Indian Cultural Exchange**

---

---

**May 18, 2024** Venue: Room 208, Democracy Building, Peking University

---

## Opening Ceremony of the Conference

09:00-09:20

Moderator: ZHANG Jiamei 张嘉妹

Speaker: WANG Bangwei 王邦维 (School of Foreign Languages, Peking University)  
LI Shujing 李淑静 (School of Foreign Languages, Peking University)  
Tansen Sen (Center for Global Asia, NYU Shanghai)

---

09:20-09:30

## Group Photo

---

09:30-10:45

## Panel 1: Tagore and China I

Chair: Tansen Sen

Time	Speaker	Topic
09:30-09:45	Gal Gvili	Tagore in China: On the Promises and Limitations of Pan-Asian Poetics
09:45-10:00	Shubhda Gurung	Ji Xianlin on Tagore
10:00-10:15	Ritwik Ranjan	Tagore in China —Reconsidering the 1924 Lectures in the Wake of the ‘Anthropocene’
10:15-10:30	ZHANG Xing 张幸	A Forgotten Chapter in China-India Interactions: Recently Discovered Paintings of Rabindranath Tagore
10:30-10:45		Panel 1 Discussion

---

10:45-11:45

## Panel 2: Tagore and China II

Chair: CAO Yin 曹寅

Time	Speaker	Topic
10:45-11:00	SUN Yixue 孙宜学	Tagore's Globalization and China's Cultural Outreach: Inspiration and Reference
11:00-11:15	Mohammad Yasin	Learning Lessons from Tagore to Improve India – China Cultural Relations in the 21st Century
11:15-11:30	ZHANG Jiamei 张嘉妹	A Hundred Years ago and after: "Eastern" Humanism Represented by Rabindranath Tagore and Tang Junyi

11:30-11:45

Panel 2 Discussion

### Lunch

11:45-13:00

3rd Floor, Democracy Building

12:00-12:40

**Documentary: Tagore in Shanghai**

Room 208, Democracy Building

13:00-14:00

## Panel 3: Tagore and Translation

Chair: ZHAO Jinchao 赵晋超

Time	Speaker	Topic
13:00-13:15	Bali Deepak	Translation of Chinese Classics, Modern and Contemporary Works in India
13:15-13:30	Adhira Mangalagiri	Tagore, Translation, Transgression
13:30-13:45	Tanvi Negi Malla	Cross-Cultural Encounters and Translating Chinese Literature: Experiences from India

13:45-14:00

Panel 3 Discussion

14:00-15:15

## Panel 4: Literature & Society

Chair: ZHANG Xing 张幸

Time	Speaker	Topic
14:00-14:15	Sarvani Gooptu	China in Imagination and Reality in Bengali Vernacular Periodicals (1860s to 1940)

14:15-14:30	Tansen Sen	Beyond Tagore and a Male-Centric Perspective of China-India Interactions: Gita Bandyopadhyay's Travelogue <i>Mosko theke Chin</i>
14:30-14:45	WU Weilin 吴蔚琳	"Flowers and opium, opium and flowers!": Guangzhou City as described in Amitav Ghosh's <i>The Ibis trilogy</i>
14:45-15:00	JIA Yan 贾岩	"Eastern Literature" as Happenstance? Re-reading Indian Literature in 1980s Chinese Magazines
15:00-15:15	Panel 4 Discussion	
15:15-15:30	<b>Tea Break</b>	
15:30-16:45	<b>Panel 5: Education &amp; Research</b> Chair: Sarvani Goptu	
Time	Speaker	Topic
15:30-15:45	Swati Ganguly	Reviving Ancient Ties: Sino-Indian Cultural and Academic Pursuits in Visva-Bharati
15:45-16:00	CHEN Ming 陈明	Reveling the Untold Study-Abroad Journey of Indian Artist Y. K. Shukla in Beijing
16:00-16:15	ZHU Xuan 朱璇	The Academic Course and Spiritual Experience of Dr. Chou Hsiang-kuang, a Chinese Scholar who Lived in India from 1942 to 1963
16:15-16:30	ZHAO Jinchao 赵晋超	Transmitting Knowledge in-between China and India: Curriculum at Chung Hwa School of Kalimpong, 1941-1960
16:30-16:45	Panal 5 Discussion	
17:00-19:00	<b>Dinner</b> Shao Yuan Chinese-Style Restaurant, PKU	

**May 19, 2024**

Venue: Room 208, Democracy Building, Peking University

**Panel 6: Policy & Diplomacy**

09:00-10:15

Chair: Bali Deepak

Time	Speaker	Topic
09:00-09:15	Emily Wilcox	Dance and China-India Cultural Interactions in the 1950s
09:15-09:30	YAN Yu 延雨	Confluence and Desolation: Reassessing Xu Beihong's Sojourn in South and Southeast Asia (1939-1942) Through a Comparative Lens
09:30-09:45	Devdip Ganguli	Transcultural Mediations: Xu Fancheng in Visva-Bharati and Sri Aurobindo Ashram
09:45-10:00	WU Tianyue 吴天跃	Gao Jianfu's Reform of New Chinese Painting and His Exchanges with the Indian Tagore Family

10:00-10:15

Panel 6 Discussion

10:15-10:30

**Tea Break**

10:15-11:00

**Panel 7: Art & Interaction**

Chair: Gal Gvili

Time	Speaker	Topic
10:15-10:30	LI Bijian 李碧建	Cultural Exchanges the Pillar to Enhance the Mutual Understanding and Bilateral Relations between China and India
10:30-10:45	XIE Chao 谢超	"All Roads Lead to South": India and China in Global South Narratives and Practices

10:45-11:00

Panel 7 Discussion

**Lunch**

11:00-13:00

3rd Floor, Democracy Building

11:30-12:00

**(Video) TAN Chung 谭中: A Community of Shared Future: Tagore's Visit to China and Its Contemporary Implications on China-India Relations**  
Room 208, Democracy Building

13:00-14:00

### Panel 8: Religion & Philosophy

Chair: ZHANG Jiamei 张嘉妹

Time	Speaker	Topic
13:00-13:15	FAN Qinyong 樊沁永	The Attention of Chinese Scholars to India Classical Works in the Past Century: With a Focus on Zhang Taiyan, Lu Xun, and Xu Fancheng
13:15-13:30	ZHANG Yuan 张远	From “Passionate Lover” to “Once a Sinner”: On the Early Reconstruction of King Udayana’s Figure from Classical Sanskrit Literature to Chinese Buddhist Literature
13:30-13:45	SHI Daoxin 释道心	A Study of Ven. Fa Zhou and Sri Lanka Buddhism

13:45-14:00

Panel 8 Discussion

14:00-15:00

### Panel 9: History & Science

Chair: Sugata Bose

Time	Speaker	Topic
14:00-14:15	CAO Yin 曹寅	The Yunnan–Burma Railway, 1860s–1940s: Imagining, Planning and Rejecting a Railway That Was Never Built
14:15-14:30	Bivash Mukherjee	Discovering Gurudev in Shanghai
14:30-14:45	CHI Mingzhou 池明宙	The Origin of Chu Coching's fascination in India -- the Intersection of Time and Space between Chu Coching and Tagore's Family and Chu Coching’s Journey to Calcutta

14:45-15:00

Panel 9 Discussion

15:00-15:15

Tea Break

15:15-16:45

### Keynote Speech

Moderator: LI Bijian 李碧建

Time	Speaker	Topic
15:15-16:15	Sugata Bose	The Tagorean Legacy: Cultural Conversations between India and China, 1924-2024
16:15-16:45		Keynote Speech Discussion
16:45-17:00		<b>Closing Ceremony</b>
17:00-19:00		<b>Dinner</b> Changchun Yuan Restaurant, PKU

---



# List of Participants

Name	Country	Institute
Adhira Mangalagiri	India	New York University
Bali Deepak	India	Jawaharlal Nehru University
Bivash Mukherjee	India	Shanghai Daily
CAO Yin 曹寅	China	Peking University
CHEN Ming 陈明	China	Peking University
CHI Mingzhou 池明宙	China	University of Science and Technology Beijing
Devdip Ganguli	India	Sri Aurobindo International Centre of Education
Emily Wilcox	USA	College of William & Mary
FAN Qinyong 樊沁永	China	Yangzhou University
Gal Gvili	USA	McGill University
JIA Yan 贾岩	China	Peking University
LI Bijian 李碧建	China	Ministry of Foreign Affairs of China
LI Shujing 李淑静	China	Peking University
Mohammad Yasin	India	Aligarh Muslim University
Ritwik Ranjan	India	Shanghai-Tech University
Sarvani Gooptu	India	Netaji Institute For Asian Studies
SHI Daoxin 释道心	China	Minnan Buddhist College
Shubhda Gurung	India	Jawaharlal Nehru University / Harvard Yenching Institute Fellow

Name	Country	Institute
Sugata Bose	India	Harvard University
SUN Yixue 孙宜学	China	Tongji University
Swati Ganguly	India	Visva-Bharati University
TAN Chung 谭中	USA	Jawaharlal Nehru University (Emeritus)
Tansen Sen	India	New York University Shanghai / New York University
Tanvi Negi Malla	India	Doon University
WANG Bangwei 王邦维	China	Peking University
WU Tianyue 吴天跃	China	Guangzhou Academy of Fine Arts
WU Weilin 吴蔚琳	China	Sun Yat-sen University
XIE Chao 谢超	China	Fudan University
YAN Yu 延雨	China	Shanghai Jiao Tong University
ZHANG Jiamei 张嘉妹	China	Peking University
ZHANG Xing 张幸	China	Peking University
ZHANG Yuan 张远	China	Chinese Academy of Social Sciences
ZHAO Jinchao 赵晋超	China	Tongji University
ZHU Xuan 朱璇	China	Shenzhen University

# Paper Abstracts & Biography of Participants

## Tagore, Translation, Transgression

### Adhira Mangalagiri

The history of Chinese translations of Tagore's writings is now well-known. Less acknowledged in rehearsals of this history remains a reckoning with the particular strategies of (self)translation that hastened the cross-cultural mobility of Tagore's poetry, and that continue to play a central role in how Tagore is memorialized in both China and India today. This paper discusses how what we may think of as "translational transgression" – deviations from the original or creative liberties taken during the process of translation – in fact proved crucial to and enabled Tagore's hyper-translatability. The paper tells the story of these transgressions beginning from Tagore's stylistic Orientalism that informed his own self-translations of *Gitanjali* in 1912 to Feng Tang's controversial translations in 2015. Ultimately, the paper suggests, Tagore's position in the Chinese literary sphere can only be fully understood once we draw into question commonly-held assumptions about translation's purported fidelity to an "original". Translation as transgression, then, may prove a more fruitful lens through which to read China's Tagore.

---

Adhira Mangalagiri is an Assistant Professor in the Department of Comparative Literature at New York University. She is the author of *States of Disconnect: The China-India Literary Relation in the Twentieth Century* (Columbia UP, 2023). Her research has appeared in *Comparative Literature Studies*, the *Journal of World Literature*, *China and Asia*, *The Yearbook of Comparative Literature*, among others. She has (co)edited special issues on China-India studies for the *International Journal of Asian Studies* (2022) and *Crossroads* (2022). She is a member of the British Academy-funded "Chinese Global Orders" research project. She currently serves as a general editor for *Comparative Critical Studies*, the house journal of the British Comparative Literature Association.

## Translation of Chinese Classics, Modern and Contemporary Works in India

### Bali Deepak

The paper argues that irrespective of an uninterrupted civilizational dialogue and extremely huge 'embodied cultural capitals' in both India and China, transmission, and circulation of this capital has remained abysmal, and hence the 'cultural disequilibrium.' One of the important factors for this disequilibrium is the non-translation of each other's literary capital rather than untranslatability of the Chinese or Indian languages, for the existing repository of the entire East Asian Buddhist literature was constructed through translations alone! It further argues that whatever efforts have been made of late, originates from the individual passion for Chinese classics and other literary genres by scarce Sinologists in India, rather than by greater incentives or market forces, which nonetheless is taking shape with the rise of China. The study while looking into an overall scenario of the translation and transmission of Chinese cultural capital in India, also analyses some of the issues that are jeopardizing the circulation of the same.

Key Words: India-China Civilizational dialogue, cultural capital, translation of the Four Books, Chinese classical poetry, Chinese contemporary works, problems and challenges

---

B. R. Deepak is professor of Chinese studies at the Centre for Chinese and South East Asian Studies Jawaharlal Nehru University, New Delhi. Some of his recent authored works include, *India's China Dilemma: The Lost Equilibrium and Widening Asymmetries* and *India and China: Beyond the Binary of Friendship and Enmity*. He is the first Indian to have translated *The Four Books of Confucianism* (The Analects of Confucius, The Mencius, The Great Learning and The Mean) from Chinese to Hindi. Some of his other translations from Chinese to Hindi and English include, *China and India: Dialogue of Civilizations*, *Ji Xianlin: A Critical Biography*, *Core Values of Chinese Civilization*, *Chinese Poetry: From the Book of Odes to The Romance of West Chamber*.



## Discovering Gurudev in Shanghai

### Bivash Mukherjee

I will talk about how I discovered Gurudev Rabindranath Tagore in Shanghai, my interactions with Chinese scholars and poets on his visits to China, and the city's fascination with the Indian Bard. The research and interviews led to the publication of an article in the Shanghai Daily, followed by a short documentary film. The 2009 production of "Gurudev: A Journey to the East" underwent revision in 2024, incorporating additional materials. The film has been screened in China and at institutions abroad.

---

I have been associated with Shanghai Daily, an English-language daily based in China's financial metropolis, since its launch in 1999. Before I arrived in China, I worked in Russia for The Moscow Times and The Nation newspaper in Bangkok, Thailand. I began my journalism career in Mumbai with the Current Weekly, then moved on to The Independent, a Times of India Group publication. I am one of the recipients of the Shanghai Municipal Government's Magnolia Gold and Silver awards.

## The Yunnan–Burma railway, 1860s–1940s: Imagining, planning and rejecting a railway that was never built

CAO Yin

In the late nineteenth century, British commercial interests in Asia and back home visualised a railway connecting British Burma with inland China, which they saw as a vast unexplored market. British engineers and adventurers were then employed by the commercial bodies to investigate the economy and geography of Yunnan and Upper Burma for the project. The railway was eventually rejected by the British as being unviable and unprofitable. The colonial knowledge created by these missions (in the form of travelogues, survey reports, interviews and studies) was later interpreted by Chinese nationalists as evidence of Britain's ambitions to colonise southwest China in 1905 (the Russo-Japanese War) and 1927 (the Northern Expedition) when the Chinese nation was in deep crisis. But the outbreak of the Second Sino-Japanese War led the Chinese Nationalist government to reconsider the Yunnan–Burma railway as necessary infrastructure for obtaining foreign supplies to save the nation. The colonial knowledge produced by British explorers and merchants earlier was reinterpreted by the Nationalists to try to persuade the British authorities to construct the Burma section of the railway. By tracing the history of this failed project, this article argues that nationalist understandings of colonial infrastructure were far from fixed and consistent. It recounts the circulation of colonial knowledge on the Yunnan–Burma railway from the late nineteenth to the early twentieth century, showing how different nationalist agents in Asia interpreted and reinterpreted colonial infrastructure at various critical periods.

---

Cao Yin is an associate professor of history at Peking University. He teaches global history, Indian history, and South and Southeast Asian studies at Tsinghua. He is the author of *Chinese Sojourners in Wartime Raj, 1942-45* (Oxford: Oxford University Press, 2022) and *From Policemen to Revolutionaries: A Sikh Diaspora in Global Shanghai, 1885-1945* (Leiden: Brill, 2018). He is the recipient of several world-renowned fellowships, including the Humboldt Research Fellowship for Experienced Researcher, the IAS Fellowship at Leiden, and the CSEAS Fellowship at Kyoto.

## Reveling the Untold Study-Abroad Journey of Indian Artist Y. K. Shukla in Beijing

**CHEN Ming**

Previous study of the modern and contemporary artistic exchanges between China and India examines primarily the Indian influence on Chinese painters, focusing on Chinese painters who traveled and studied in India, such as Gao Jianfu, Xu Beihong, Ye Qianyu, Xu Fancheng, You Yunshan, Chang Xiufeng, and Shi Lu. Nevertheless, Chinese art has also been actively introduced to India through exhibitions and artistic interactions during World War II. In addition, international artists, including Indian painters, have also come to China to learn painting techniques, revealing the less-examined transmission and influence of modern Chinese art in India. This study examines the untold stories of three Indian painters who studied in Beijing before and after 1949, unveiling their experiences of studying abroad, their interactions with Chinese artists, as well as their integration of Chinese artistic style in their works.

---

Chen Ming is professor and Dean of the School of Foreign Languages, Peking University, Beijing, China. He also serves as director of the Research Center for the Eastern Literature at Peking University. He received his PhD from Peking University in 1999. His research interests include ancient Indian language and literature, Buddhist literature, history of cultural exchange between China and India, cultural history of medicine, visual studies in Asian literature. He has published ten books in Chinese for example *Indian Buddhist Vaidyaraja: Jivaka and Jivaka-pustaka across cultures* (2021), *The Terms in the Sanskrit and Chinese Texts of the Mulasarvastivada Vinaya-vastus: A Comparative Study* (2018), *Medical Culture along the Silk Road*(2017), *Indian Buddhist Mythology: Its Writing and Transmission*(2016), and *Foreign Medicine and Culture in Medieval China* (2013). He also has published over a dozen English and French articles on the history of Sino-Indian medical exchange. He is currently working on a new book project on A Global History of Theriaca and Snakestone.

## **The Origin of Chu Coching's fascination in India ---the intersection of time and space between Chu Coching and Tagore's family and Chu Coching's journey to Calcutta**

### **CHI Mingzhou**

Chu Coching's Diary, the archives of the University of Illinois, and other peripheral clues in India reveal the temporal and spatial intersection between Chu Coching and Rabindranath Tagore and his son Ratindranath Tagore in 1912-13. In his third year as an undergraduate study at the University of Illinois, Chu Coching moved to the Cosmopolitan Club House, becoming an active member or possibly core member of the Illinois University's Cosmopolitan Club, and witnessing a number of activities of the great poet Tagore. In 1946, during his one week journey in Calcutta, He visited the Univeristy of Visva-Bharati, met Rathindranath Tagore and wrote lots of details of his observations in his diary. Chu Coching's global perspectives and life experiences brought him unique thoughts and insights, which enabled him to maintain a lifelong enthusiasm and initiative in understanding Indian culture, history, science and politics. Chu Coching, with very keen insight, openly stated in the Zhejiang University newspaper in 1942 that "India by no means destined to subjugated by other countries for a long time." Chu Coching's affection for the Indian people was sincere, remaining positive throughout his life. He praised and spoke highly of the Indian people's struggle for independence and scientific progress, being the first Chinese scientist to believe that understanding contemporary India has significance and requires a strategic perspective. Therefore, Chu Coching can be regarded as the "Indian affairs expert" in Chinese scientific community in the 20th century who has been omitted or forgotten in the narrative of the modern and contemporary exchange history between China and India.

---

#### Academic interest:

My academic fields focus on the history of architectural culture and technology in south and southeast Asia, as well as the history of material and cultural exchanges between China and India, the theory of ancient architecture and residence (Vāstu vidyā), and the network of scientific activities between India and China(1910-1960).  
Education experience: During 2014-2019, gained a doctoral degree in the Department of South Asian Studies, Peking University and was the Harvard Yenching Visiting fellow 2017-2018 (India-China study Program).



## Transcultural Mediations: Xu Fancheng in Visva-Bharati and Sri Aurobindo Ashram

**Devdip Ganguli**

Transcultural figures of the 20th century played a crucial role in the Pan-Asian cultural renaissance that was underlined by mutual sharing of knowledge. Rabindranath Tagore's (1861-1941) Visva-Bharati played a key role in this exchange by welcoming scholars from across Asia, most notably from China, and creating a hub for cultural mediation. Xu Fancheng (1909-2000), one of the many Chinese scholars at Visva-Bharati, resided there for 5 years, before proceeding to the Sri Aurobindo Ashram in Pondicherry, India, a center for spiritual seeking anchored by the Indian nationalist and mystic Sri Aurobindo (1872-1950) and his collaborator from France, Mirra Alfassa (1878-1973). In the 27 years that Xu Fancheng stayed in Pondicherry, he plunged into a study of ancient Indian texts, published numerous translations from Sanskrit and English into Chinese, wrote on Chinese philosophy, and left behind a legacy of around 300 paintings. This presentation will trace the journey of Xu Fancheng's life in India by relying on archival documents, narrative interviews, and an analytical examination of his art works. By delving into the nuances of Xu Fancheng's life and work, this presentation seeks to underscore the profound impact of transcultural mediations on personal identity, artistic expression, and intellectual discourse during a pivotal era of Asian history which still holds great promise for the future.

---

Devdip Ganguli is Faculty Member at the Sri Aurobindo International Centre of Education in Pondicherry, where he offers undergraduate courses on Sri Aurobindo's philosophical works, and on Indian history, art, and culture. He is also Visiting Faculty for Transcultural Philosophy at École Normale Supérieure, Paris. His latest co-edited book is *Reading Sri Aurobindo* (2022, Penguin Random House), which introduces the entire body of Sri Aurobindo's writings. Devdip has a keen interest in cultural and spiritual exchanges between India, China, and the wider East Asian region, and has been researching the life and legacy of Xu Fancheng for over a decade.

## Dance and China-India Cultural Interactions in the 1950s

### Emily Wilcox

Dance played an important role in diplomatic and cultural exchange between China and India during the 1950s. In the years leading up to the Bandung Afro-Asia meeting of 1955, China and India both sent cultural delegations back and forth, which often consisted of classical and folk performances that embodied a strong sense of national culture. These exchanges, which included performances, collaborations, and mutual study between Chinese and Indian dancers and choreographers, exemplified the Bandung ideology of respect among Afro-Asian nations through cross-cultural embodied learning, particularly the Chinese learning of Indian dance. This mode of exchange helped China establish cultural expressions of anti-colonial Third World solidarity at a time when China was still establishing its own dance field and negotiating the role that Asian dance played in this process vis-à-vis European dance forms such as ballet and Eastern European folk dances. In 1957, the renowned male Indian modern dancer Uday Shankar toured China and taught a solo dance to Zhang Jun, a female Chinese dancer who would later become a leading member of the Oriental Song and Dance Ensemble. This talk analyzes Shankar's visit and passing on of his dance to Zhang in relation to Zhang's interactions with other Indian dancers. It considers the significance of Shankar's artistic identity as a self-styled "creative dancer" rather than a classical or folk dancer in this context of inter-Asia dance exchange. Since Shankar was also a close associate of Tagore who continued some of Tagore's ideas of aesthetic education in dance, this paper also considers Shankar's visit in light of the longer relationship between China and Tagore.

---

Emily Wilcox is Associate Professor of Chinese Studies at William & Mary. She holds an undergraduate degree from Harvard, master's degree from Cambridge, and PhD from Berkeley. Wilcox is currently a member of the Board of the Historical Society for Twentieth-Century China and the Association for Asian Studies East and Inner Asia Council. Wilcox is author of *Revolutionary Bodies: Chinese Dance and the Socialist Legacy* (University of California Press 2018) and co-editor of *Corporeal Politics: Dancing East Asia* (University of Michigan Press 2020), *Inter-Asia in Motion: Dance as Method* (Routledge 2023), and *Teaching Film from the People's Republic of China* (MLA 2024). She has published more than thirty articles in English and Chinese.

# The Attention of Chinese Scholars to India Classical Works in the Past Century: With a Focus on Zhang Taiyan, Lu Xun, and Xu Fancheng

**FAN Qinyong**

Current research in Indian philosophy in China pays less attention to the classics of Indian civilization, but not none. In terms of academic tradition, the lineage of three generations of scholars—Zhang Taiyan (章太炎), Lu Xun (鲁迅), and Xu Fancheng (徐梵澄)—in this field deserves attention. These scholars were well-acquainted with the traditions of major classical civilizations, taking a broad view of them and emphasizing the potential of Vedānta theories in shaping human nature. Zhang Taiyan's early recognition of the significance of Brahminical Sanskrit classics underscores the resonance between the spirits of India and China. His integration of evolutionary theory and Buddhist ideology, known as "Good and Evil Evolve Together" (俱分进化), offered Lu Xun the opportunity for a comprehensive and direct exploration of "downward transcendence" from a literary perspective. Conversely, Xu Fancheng summarized this profound principle through the translation and interpretation of original texts. This line of research is not an instance of Orientalism but rather a shift from a racial perspective to a global citizen's viewpoint. It represents a dialogue between China and India at the pinnacle of their civilizations, placing the concerns of Chinese and Indian religions and philosophies within the broader context of the universe and life as a whole. It pertains to the future well-being of the community of human destiny and deserves full attention and continuation following the civilizational achievements of Buddhist exchanges between China and India.

---

Fan Qinyong (1982-), Currently serving as a Lecturer in the Department of Philosophy at Yangzhou University. I hold a PhD in Specialized History from the Institute of Religion and Culture at Capital Normal University, and have completed Postdoctoral research at the Institute of Philosophy of the Chinese Academy of Social Sciences (CASS). My primary research focuses on Spiritual Philosophy with an emphasis on China and India. My main areas of expertise include Modern Chinese Philosophy and Philosophy and Cultural Communication between China and Foreign Countries, which I conduct in English. Over the past few years, my research has been primarily dedicated to exploring the spiritual philosophy of Xu Fancheng.

## Tagore in China: On the Promises and Limitations of Pan-Asian Poetics

### Gal Gvili

Rabindranath Tagore's 1924 tour in China has attracted numerous critical analyses throughout the years and continues to pique scholars' curiosity. The literary luminary's attempt to raise support for his vision of an Asia-wide investment in spirituality in a rapidly materializing world remains a particularly fraught topic. Scholarship on China's response to the Eastern spirituality ideal has generally focused on Chinese Marxists' scathing critiques of Tagore's vision, epitomized in the cold reception his lectures received from their audience. Less attention has been paid to an array of enthusiastic responses that emerged from May 4th poets in the form of journal articles about Tagore and poetry which directly engaged with his ideas. This talk investigates the exchange with Tagore and his work as an event that deeply informed Chinese poetry. As such, I argue, Tagore's visit enables a new understanding of the Eastern spirituality project not as a failure, but as a vehicle for the Chinese envisioning of Pan-Asian poetics.

---

Gal Gvili is an Associate Professor at McGill University Department of East Asian Studies. She specializes in modern and contemporary Chinese literature and Comparative Literature. Her articles have appeared or are forthcoming in *The Journal of Asian Studies*, *Religions*, *Comparative Literature Studies*, *China and Asia: A Journal in Historical Studies*, *Inter-Asia Cultural Studies* and the edited volume *Beyond Pan-Asianism: Connecting China and India 1840s-1860s*. Her book *Imagining India in Modern China: Literary Decolonization and the Imperial Unconscious, 1895-1962* (Columbia University Press, 2022, Winner of the Harry Levin First Book Award in Comparative Literature, ACLA) examines how the image of India, in particular, Chinese writers' multifaceted visions of Sino-Indian connections, shaped the making of a new literature in the twentieth century.



## “Eastern Literature” as Happenstance? Re-reading Indian Literature in 1980s Chinese Magazines

JIA Yan

This essay examines how “Eastern literature” was perceived and presented in the making of world literature in 1980s China, an era of political and cultural opening-up, through the lens of Indian literature included in the magazine *Shijie Wenxue*. Although the magazine’s editors discursively championed the idea of geographic all-inclusiveness, the larger conjuncture brought “Western literature” to the forefront of attention. “Eastern” authors and texts, in contrast, were confined to a state of “happenstance”, due to the occasional manner of their presentation. However, by re-reading *Shijie Wenxue* on three levels, I argue that the magazine in fact managed to produce a relatively eclectic and “thick” knowledge of Indian literature, which would have otherwise been easily neglected because of its tokenistic appearance and low visibility. Adopting a more creative and critical mode of reading, one can turn the seemingly Western-centric project of *Shijie Wenxue* into a useful archive for readers with a special interest in “Eastern literature”.

---

JIA Yan is Assistant Professor of Hindi and Indian literature at Peking University. He holds a PhD in Cultural, Literary and Postcolonial Studies from SOAS, University of London. He specializes in the fields of modern Hindi literature and China-India literary relations. His research papers have appeared in various peer-reviewed journals, such as *Journal of World Literature* (twice), *World Literature Studies* and *History Compass*, as well as in several edited volumes published by noted academic presses. His papers won the position of runner-up for the 2021 and 2024 Martha Cheung Award for Best English Article in Translation Studies by an Early Career Scholar.

## **Cultural exchanges the pillar to enhance the mutual understanding and bilateral relations between China and India**

### **LI Bijian**

Tagore is among the forerunners of cultural exchanges between India and China, and laid the solid foundation for further enhancing the mutual exchanges and development. Today when we are commemorating Tagore's visit to China, we have to bear in our mind the political, economic and social perspectives of the importance of cultural exchanges especially in the volatile period of the bilateral ties. China and India being the largest developing countries and most populous nations, further enhancing mutual cultural exchanges to promote the bilateral relations is of dispensible at a time of turbulent world situation.

---

Mr. Li Bijian a scholar turned diplomat, worked about 15 years in China Institute of International Studies as assistant research fellow and associate research fellow, and joined the Asia Department in 2004. He served as Third, Second, First Secretaries respectively in Chinese Embassies in Bangladesh, Uganda, Singapore, and as Political Counsellors and DCM in Chinese Embassies in Afghanistan, Latvia, and India. He was Consul General of China in Karachi.

## Learning Lessons from Tagore to Improve India – China Cultural Relations in the 21st Century

### Mohammad Yasin

For centuries, China regarded India as a ‘paradise in the West’. Various works by Chen Lunjing, Xie Qinggao, Wei Yuan and so on focused on and appreciative about India. Moreover, in the early 20th century, Kang Youwei, Zhang Binglin, Liang Qichao and Sun Yat-Sen were deeply impressed with Indian values and culture. However, the colonized history of India blurred this impression in Chinese minds. Most notably, Lu Xun and Chen Duxiu considered that the ‘colonized India’ would not be able to produce great writers. While Lu Xun misread the Indian poet-philosopher Rabindranath Tagore glorifying the practice of *sati*, Chen Duxiu, a writer turned Marxist, had a critical view of Tagore. However, Tagore’s visit to China in 1924 sparked interest among Chinese citizens. Subsequently, many of Tagore’s works have been translated from Bengali or English to Chinese. Chinese scholars, including Xu Dishan and later Ji Xianlin, became the important Indologists at Peking University. Meanwhile, the establishment of Cheena Bhavana (Department of Chinese Language, Literature and Cultural Studies) in 1937 was considered a turning point in India-China cultural relations. While Prof. Tan Yunshan’s contribution to fostering cultural relations between two ancient civilizations has been greatly appreciated in India, the Chinese craze for Tagore after his Nobel win and during his visit to China was noticed extensively. However, the border conflict in 1962 negatively impacted India studies in China and vice versa. Following the visit of Rajiv Gandhi to China in 1988, the relations were supposedly normalized. Then, what explains Tagore’s role in advancing India-China cultural ties in the first quarter of the 20th century? What is the current state of Chinese studies in India and vice versa? Where does the contrast lie? This paper employs an empirical and archival-analytical approach (by mining materials in Bengali and Chinese) to answer these questions.

---

**Md Yasin** is an assistant professor of Chinese at **Aligarh Muslim University**, India and a **PhD** from the Centre for East Asian Studies, **Jawaharlal Nehru University (JNU)**, New Delhi. He received the **Harvard Yenching Institute – Institute of Chinese Studies** Multi-Year Fellowship (2018-2022). Yasin, a fluent **Mandarin speaker**, focuses on China’s Self-Image and its UN policy. Following his **B.A.** and **M.A.** in Chinese language, literature and culture from JNU, Yasin qualified for the University Grants Commission of India’s National Eligibility Test for Assistant Professor with a Junior Research Fellowship (JRF) in 2015. He completed his postgraduate diploma at **Beijing Language and Culture University** on a joint scholarship from the **Ministry of Human Resource Development (MHRD)**, India, and the **China Scholarship Council**. **Fudan University** sponsored him to attend the 2017 BRICS Program in Shanghai. He taught at Indian Universities such as Aligarh Muslim University, Apeejay Stya University and Doon University. Yasin was a visiting fellow at **Central China Normal University** (2018-19), **Peking University** (2019-20) and **Harvard University** (2021-22). His recent publications have appeared in *The Indian Journal of Politics* and the websites of the *Institute of Chinese Studies (ICS)*, *Nepal Institute for International Cooperation and Engagement (NIICE)*, *The Quint* and *China Daily*.

## Tagore in China —Reconsidering the 1924 lectures in the wake of the ‘Anthropocene’

**Ritwik Ranjan**

How best to reassess the importance of Tagore’s 1924 visit to China today? I submit— such an assessment should not be informed purely by historical or literary perspectives— but must take into account the most pressing issues of our times: the climate crisis and the advent of the Anthropocene epoch. Tagore’s pronouncements in China in 1924 about the civilizational pasts of India and China, his Asianism and his views on creativity and the future— how relevant are they when considered in 2024— the year when a decade and a half long debate on the 'Anthropocene' thesis reached a conclusion? Theorized as a response to the climate crisis, the Anthropocene epoch has been the most influential idea of recent times. Through the past decade, humanities and social sciences scholars have been forced to rethink their relationship to time and history— thanks to the idea of adding this new epoch to the geological time-scale that highlights the geological agency of humanity. Do Tagore’s critiques of the West— as enunciated in his China lectures—provide us with insights to update our customary assumptions about time and history and thus prepare us better for our future in the era of climate crisis? The paper would deal with this question and related themes.

---

Trained in India (Jadavpur University, Calcutta) and the US (Princeton University). Interests: Intellectual History, Political History, Postcolonial/Decolonial Studies etc. Published articles in *Futures*, *History and Theory*, *South Asia: Journal of South Asian Studies*, etc. After obtaining doctoral diploma in 2016, taught at New York University- Shanghai campus, Indian Institute of Technology (Guwahati, Assam), and since mid-2021 at Shanghai-Tech University. Award: The excellence of the PhD thesis was recognized in 2018- by the International Commission for the History and Theory of Historiography. The Commercial Press (商务印书馆) is going to publish a Chinese translation of the dissertation in the near future.

## China in Imagination and Reality in Bengali vernacular periodicals (1860s to 1940)

### Sarvani Goptu

The urge to know and discuss the qualities and values that made China great has been an important part of the intellectual history of India from the latter half of the 19th century and this is connected to cosmopolitan and nationalist ideas emerging among the educated elite. It is my contention that these ideas on Asia and its constituent countries were widely discussed and disseminated through the vernacular literary periodicals in Bengal in order to educate a large reading public on a cosmopolitan world view with nationalistic undertones from the twentieth century onwards in furtherance of the idea of an ideal people, strengthened by past glories and inspired by the struggle for independence. China was an important element in this discussion, being a strong Asian country like Japan, and because India identified spiritual and material connectivity with her in the past and present. Discussions on China are both by those who travel there for various reasons as well as by those who write imaginatively from the large literature available on various aspects of China's past and present. It is also interesting that the authors of these periodicals are from varied backgrounds, classes, and gender and their focus is also different – yet there are certain essential commonalities which may lead one to speak of certain universalisms regarding India- China exchanges. From the large number of essays on China in the popular Bengali literary periodicals, I have looked at the basic trends in order to understand what Rabindranath Tagore referred to as 'great eastern qualities' which needed to be internalised by all Asians in order to fight colonialism and imperialism. My contention is that what Tagore represented during his visit in China in 1924, had a prehistory which started more than half a century ago and continues even today.

---

Dr. Sarvani Goptu is Professor of Asian Literary and Cultural Studies in Netaji Institute for Asian Studies, Kolkata. Her main areas of research are Nationalism and Culture in the colonial period.

Her publications are- three monographs *The Actress in the Public Theatres of Calcutta* (Primus 2015), *The Music of Nationhood: Dwijendralal Roy of Bengal* (Primus 2018) which received the Hiralal Gupta Memorial Award for Best Historical work by a woman historian at the Indian History Congress, Kanoor Session, 2018, and *Knowing Asia: being Asian: Cosmopolitanism and Nationalism in Bengali periodicals 1870-1940* (Routledge,2021). Recently her edited and translated volume *Wandering Women: Travel Writings in Bengali Periodicals 1900-1940* (Primus,2023) has been published.

Her co-edited books are- *Performance and the Culture of Nationalism: Tracing Rhizomatic Lived Experiences of South, Central and Southeast Asia*, with Mimasha Pandit, (Routledge, 2023), *The Regional Great Game in the Indian Ocean and India's evolving Maritime Strategy* with Vivek Mishra. (KW Pub, 2021), and *On Modern Indian Sensibilities: Culture, Politics, History* with Ishita Banerjee-Dube, (Routledge, 2018). She was guest editor of *Gendered Asia*, Special Issue of Asian Studies in 2018.

She has presented papers in national and international conferences as well as contributed papers in edited volumes and journals of repute. Sarvani Goptu is actively engaged with the Netaji Research Bureau as Council Member and was Secretary of the Indian Association for Asian and Pacific Studies(2020-2023). She is Hony Secretary of Rotary Club of Calcutta(2023-2024) and current EC member of Indian History Congress(2023-2026).

## A Study of Ven. Fa Zhou and Sri Lanka Buddhism

### SHI Daoxin

Ven. Fa Zhou is also named W. Pachow, which is his family name. He was a famous Buddhist scholar in China. He was born in Chong Qing in 1918 and passed away in the USA in 2017. He used to come to Sri Lanka to study and teach three times successively, totally almost for over a decade, he has a deep condition with Sri Lanka Buddhism. This paper will focus on “Ven. Fa Zhou and Sri Lanka Buddhism” to research his understanding and contributions to Sri Lanka Buddhism as well as his transmission of right Dharma after he studied there for years. The methodology of this research consists of three aspects. First, will explore the biography of Ven. Fa Zhou and his condition with Sri Lanka Buddhism. Second, will research his comprehensive understanding to Sri Lanka Buddhism. Finally, will further examine what aspects he was influenced by Sri Lanka Buddhism, and after he became a famous scholar in the world, what contributions he made to Sri Lanka Buddhism. The research problems are “Why did Ven. Fa Zhou come to Sri Lanka to study *Pāli* Buddhism and his conditions with Sri Lanka Buddhism? How was Sri Lanka Buddhism in his eyes? What aspects was he influenced by Sri Lanka Buddhism? And what contributions did he make to Sri Lanka Buddhism? Through a comprehensive study of Ven. Fa Zhou and Sri Lanka Buddhism, one could know that the circumstance of Chinese Buddhism was gradually declining in the Republic of China. Therefore, Chinese monks went to Sri Lanka to pursue Dharma for the circulation of the right Dharma. Since there are some people who diligently search for the truth on the way and neglect their security as Ven. Fa Zhou, Buddhism can continue existence for thousands of years in the history of ups and downs.

---

My name is Rev. Shi Daoxin. I was born in Jing-Zhou City, Hubei Province, China in December 1987. I became a nun at Jinshan Monastery, Fuzhou City, Jiangxi Province in February 2002. My master was Ven. Yan Yao. After that, I started to study *Mahāyāna* Buddhist teachings for an associate degree there. In 2007, I went to Zhong De Temple to study the Preparatory Courses in Fu’an. In the year 2009, I came to Xiamen to study the Undergraduate Courses at the Buddhist College of Minnan and graduated in 2013. Soon later, I was recommended by the Buddhist College of Minnan to study overseas, subsidized by the Abbot of the Buddhist College of Singapore Ven. Guang Sheng, due to I had good qualities and excelled in my studies. Eventually, I chose Sri Lanka to study for a Master of Arts at the University of Peradeniya in 2014 and graduated in 2017. In the following year, I registered for a Doctor of Philosophy (abbreviated Ph.D.) at the same campus in 2018 and passed my Viva Voce Examination in September 2022. In June 2023, I smoothly achieved my Ph.D. Certificate. Now I have worked as an Editor of the Editorial Office of Haichaoyin (Chinese and English) at the Buddhist College of Minnan in Xiamen since August 2023.

## Ji Xianlin on Tagore

### Shubhda Gurung

This paper aims to systematically explore Ji Xianlin's understanding of the great Indian poet Nobel laureate Rabindranath Tagore's life, thoughts, and works. This understanding of Ji Xianlin emanates from his earliest encounters with Tagore when the former was merely thirteen years of age, while the latter was on his first visit to China in the summer of 1924. At the time, young Ji Xianlin did not know much about poetry and even less about India. However, six decades later he was not only a world-renowned Chinese Indologist but also translated one of the most important works on Tagore in 1985, written by Maiyatri Devi titled *Tagore by Fireside* in 1967.

In his 1978 published article titled 'Tagore and China' 《泰戈尔与中国》, Ji Xianlin argues that the most important achievement of Tagore's visit was the strengthening of the traditional friendship between the people of China and India, bringing the friendship of the Indian people, sowing the seeds of friendship in China wherever he went, and carrying back the friendship of the Chinese people. From the perspective of the history of Sino-Indian relations, Tagore's visit became the prelude of the new epoch. However, there were various divergent views in China on Tagore visit.

Essentially, this paper will expound on Ji Xianlin's association with Tagore, his understanding of Tagore's view on China. Furthermore, it will also analyse Ji Xianlin's assessment of Tagore's 1924 China visit and its aftermath on Sino-Indian cultural interactions.

Keywords: Tagore, Ji Xianlin, India, China, Cultural Interactions

---

Shubhda Gurung is an Institute of Chinese Studies-Harvard-Yenching Institute (ICS-HYI) Fellow. She is a doctoral candidate at the Center for Chinese and South East Asian Studies (CCSEAS), Jawaharlal Nehru University (JNU), India. As a part of the ICS-HYI Fellowship, she is currently a visiting research fellow at the School of Foreign Languages, Peking University (PKU), China, and will commence her research work at Harvard University, USA in the academic year 2024-2025. Before this, she was a Yenching Scholar at the Yenching Academy of Peking University (YCA), China, where she completed her Master's degree in China Studies. She has completed her second Master's degree in Chinese Language, Literature, and Cultural Studies from JNU, New Delhi. She also holds an advanced diploma in the Chinese language from Beijing Language and Culture University (BLCU), Beijing as a UNESCO-Great Wall Fellow. Her current research area is India and China cultural interactions in the works of Ji Xianlin.



## The Tagorean Legacy: Cultural Conversations between India and China, 1924-2024

### Sugata Bose

Drawing on his new book *Asia after Europe: Imagining a Continent in the Long Twentieth Century* (The Belknap Press of Harvard University Press, 2024), Sugata Bose will interpret artistic and literary interactions between India and China by tracking the intersecting journeys of an array of intellectual and cultural figures. In addition to Rabindranath Tagore's visit to China in 1924 with Nandalal Bose, Kshitimohan Sen and Kalidas Nag, they will include the Indian Medical Mission to China in 1938, the painter Xu Beihong's visit to Santiniketan in 1940, Debabrata Biswas's China memoir of 1953, Maitreyee Debi's trip to China in 1977, and the author's own experiences in the twenty-first century. These interactions span a whole spectrum of intimacies, affective bonds, solidarities, and alliances transcending boundaries of the nation. The presentation will illuminate a facet of the history of Asia as a connected space after the European colonial presence as part of conceptual history of Asian universalism and cosmopolitanism.

---

**Sugata Bose is the Gardiner Professor of Oceanic History and Affairs, Harvard University.** He has served as Director of Graduate Studies in History at Harvard and as the Founding Director of Harvard's South Asia Institute. Prior to taking up the Gardiner Chair at Harvard in 2001, Bose was a Fellow of St. Catharine's College, University of Cambridge, and Professor of History and Diplomacy at Tufts University.

Bose was educated at Presidency College, Calcutta, and the University of Cambridge where he obtained his Ph.D. His many books include *Modern South Asia: History, Culture, Political Economy* (with Ayesha Jalal, 5th edition 2022), *A Hundred Horizons: The Indian Ocean in the Age of Global Empire* (2006), *His Majesty's Opponent: Subhas Chandra Bose and India's Struggle against Empire* (2011, 10th anniversary edition 2022), *The Nation as Mother and other visions of nationhood* (2017) and *Asia after Europe: Imagining a Continent in the Long Twentieth Century* (2024). He was a recipient of the Guggenheim Fellowship in 1997.

Sugata Bose served as a Member of Parliament in India elected to the 16th Lok Sabha (2014-2019) representing the Jadavpur constituency in Bengal and throughout that period as a member of the Parliamentary Standing Committee on External Affairs.

# Tagore's Globalization and China's Cultural Outreach: Inspiration and Reference

## SUN Yixue

As the first Asian writer to win the Nobel laureates in Literature, Tagore served as a window for the West to comprehend the East and as a bridge for intercultural communication between East and West cultures. Throughout his life, Tagore crafted a collection of timeless literary works centered around the theme of human destiny with a global perspective. Through translation, speeches, social activities, etc., he continued to promote his literature to the world, and made unremitting efforts to realize that different cultures in the world seek common ground while reserving differences and complement each other. This pursuit encapsulates the universal principles and insights of cultural communication and exchange.

In the new era, China's cultural outreach shares a similar aim with Tagore's vision of promoting global integration and development, that is, to foster the harmonious coexistence of all world cultures and ultimately built a community with a shared future for humanity. Therefore, an objective analysis of Tagore's globalization process, experiences and lessons can offer valuable inspiration and reference for the global expansion of Chinese culture.

---

Yixue Sun, Ph.D., serves as the executive deputy director of the National Language Promotion Base of the Ministry of Education (Tongji University), dean of the International School of Tongji University, professor, doctoral supervisor, and postdoctoral cooperative supervisor. His research mainly engaged in comparative literature and world literature, overseas Sinology, and international Chinese education research. He completed his postdoctoral research at the University of Edinburgh in the United Kingdom and served as a senior visiting scholar at the University of Virginia and Arizona State University in the United States.

## Reviving ancient ties: Sino-Indian cultural and academic pursuits in Visva-Bharati

**Swati Ganguly**

This essay will discuss Sino-Indian relations as it developed Visva-Bharati, the University founded by Rabindranath Tagore and inaugurated in 1921. The period chosen for discussion is the twenty-two years after the setting up on Cheena Bhavana in 1937.

The essay is divided into three sections. The first section briefly touches upon Rabindranath's own travel to China, in 1924 which was a step in the direction of a revival of ancient ties between India and China and its tradition of exchange of Buddhist scholars and texts. I end this section with the efforts of an extraordinary individual named Tan Yun Shan (1898–1983) who ensured grants from China which would allow the setting up of the Cheena-Bhavana in 1937.

The second section looks at the decade of 40s and explores how research in history, philosophy was facilitated by the donations by various Chinese scholars and dignitaries, especially those by Chiang Kai Shek and his wife. It will also look at how fellowships made possible visits by students of Chinese studies, art-history as well as scholars like Prabodh Chandra Bagchi who had written his doctoral work on the Buddhist Canon in China under the supervision of the famous French Sinologist Sylvain Levi. It will also draw attention to the scholarly engagement by Jawaharlal Nehru in ancient India-China relations; this was crucial in shaping his diplomatic relations with China when he became the first Prime Minister of Independent India.

The final section will look at the more formal institutionalized study of Chinese language and culture with Indology after Visva-Bharati became a central university in 1951. This section will end with the visit to Santiniketan by Zhou Enlai the Chinese Premier and the promise of new bonds of fellowship.

---

Swati Ganguly is a Professor of English at the Department of English, Visva-Bharati. Her interests include Rabindranath Tagore and his times, European Renaissance, feminist studies, women's writing, translation studies, film and theatre. She has been invited to several international conferences, given special lectures and has published in international journals and Indian journals of repute including the *Economic and Political Weekly*, and the *Public Historian* (California University Press). She has been awarded the Charles Wallace Translation Fellowship (1996) and The New India Foundation Fellowship (2011) to write a book.

She has co-edited two anthologies of essays on Rabindranath Tagore, *Rabindranath Tagore and the Nation: Essays in Politics, Society and Culture* (Kolkata, Punascha, in association with Visva-Bharati 2011) and *Towards Tagore* (Kolkata: Visva-Bharati, 2014). Her monograph on *Tagore's University: A history of Visva-Bharati (1921-1961)* has been published from Permanent Black and is part of Ashoka University's prestigious Hedgehog and Fox series. The book won an award given by the Anandabajar group, a very popular media house in Kolkata.

She writes fiction in Bengali and is an occasional painter. She is the co-founder of Ebong Alaap, a non-profit society based in Kolkata.

## Beyond Tagore and a Male-Centric Perspective of China–India Interactions: Gita Bandyopadhyay’s Travelogue *Mosko theke Chin*

### Tansen Sen

Gita Bandyopadhyay was the first Indian and most likely also the first woman from independent India to pen a travelogue on the newly liberated China. Entitled *Mosko theke Chin* (From Moscow to China), the travelogue, written in Bengali, recounts Bandyopadhyay’s visit to the People’s Republic of China (PRC) in 1949 to attend the Conference of Women of Asia held in Beijing. Bandyopadhyay’s views on the developments taking place in communist China, her meetings with various Chinese women and political leaders, and her visits to other Chinese cities provide a unique perspective on the PRC prior to its recognition by the Indian government. The travelogue also presents Bandyopadhyay’s critical assessment of recently independent India and offers insights into the brewing relationship between the PRC government and the Indian leftist movement. This presentation examines the importance of Bandyopadhyay’s heretofore neglected travelogue to underscore the role of non-state, especially female, actors in China–India interactions. It also explores Bandyopadhyay’s connections with members of the feminist movement in Europe and the United States of America. It argues that the role and contributions of non-elite individuals and female actors must be recognized and studied to develop a more comprehensive understanding of China-India interactions.

---

Tansen Sen is Professor of History and the Director of the Center for Global Asia at NYU Shanghai, and Associated Full Professor of History at New York University. Previously he was a faculty at the City University of New York and the founding head of the Nalanda Sriwijaya Center at the Institute of Southeast Asian Studies, Singapore. He is the author of *Buddhism, Diplomacy, and Trade: The Realignment of Sino-Indian Relations, 600-1400* (2003; 2016) and *India, China, and the World: A Connected History* (2017; 2018). He has co-authored (with Victor H. Mair) *Traditional China in Asian and World History* (2012), edited *Buddhism across Asia: Networks of Material, Cultural and Intellectual Exchange* (2014), and co-edited (with Burkhard Schnepel) *Travelling Pasts: The Politics of Cultural Heritage in the Indian Ocean World* (2019), and (with Brian Tsui) *Beyond Pan-Asianism: Connecting China and India, 1840s–1960s* (2021). He is currently completing a book on the Ming admiral Zheng He for the Cambridge University Press, working on a monograph on Jawaharlal Nehru and China, and co-editing (with Engseng Ho) the *Cambridge History of the Indian Ocean, volume 1*.

## Cross-cultural encounters and translating Chinese literature: Experiences from India

**Tanvi Negi Malla**

Translation has from time immemorial played a crucial role in enabling cross-cultural interactions. Literary texts through translation have travelled across borders transforming, reshaping and realigning world views. The civilizational contact between India and China, two ancient civilizations was heralded by the translation of Buddhist scriptures. Literature embodies the social, cultural, historical and philosophical knowledge of a country and translation of literary texts thus opens a window to a world hitherto unknown. In the postmodern and globalised world today with its ever changing and shifting meanings, with the world becoming smaller and yet distant, literary translation continues to play an important role in enabling “cultural encounter” with the “other”, to understand oneself through the other. Learning of a foreign language in today’s world has moved beyond its utilitarian purposes and the importance of understanding culture in which language is embedded has become all the more important. It is for this reason that enhancing the inter-cultural competence of a language learner and a translator is seen as important if not more than enhancing their linguistic competence.

The crossing of linguistic and cultural boundaries involved in the process of translation and more so in literary translation situates the translator in an important position as a facilitator of cross-cultural interactions. This paper attempts to look at translation as a means of cross-cultural encounters between China and India, where some translations of Chinese literary works in India in contemporary times will be looked at to perhaps understand the role translation plays in engaging in a cultural dialogue with our neighbour. This paper will also attempt to discuss the process of translation using a case study of the translation of the novel “Rickshaw Boy” (骆驼祥子) by modern Chinese writer Lao She (老舍) from Chinese to Hindi by the author to explore the challenges of translating literary works.

Key Words: Cross-cultural encounters, Literary Translation, challenges

---

Ms. Tanvi Negi Malla is an Assistant Professor in the Department of Chinese Studies, School of Languages at Doon University, Dehradun. She has been teaching Chinese language, literature and culture since 2010. She completed her Bachelors and Masters from Jawaharlal Nehru University. In 2008, She was awarded a one-year scholarship by the Ministry of Human Resource Development to study at South East Normal University in Guangzhou, PRC. She is also a PhD scholar at the Centre for Chinese and South East Asian Studies, Jawaharlal Nehru University since 2021. She has organised and participated in many National and International Conferences, workshops, lectures and seminars. She has published articles and chapters in journals and edited volumes. She was invited to attend the Visiting Program for Young Sinologist in 2017 at Zhengzhou University organized by Ministry of Culture, People’s Republic of China. She has translated a Chinese novel 《骆驼祥子》 (Rickshaw Boy by Lao She) from Chinese to Hindi (लक्ष्मण) published by National Book Trust in 2019. She is also the recipient of 2023 Institute of Chinese Studies-Harvard Yenching Institute (Harvard University) doctoral fellowship. She is currently a visiting scholar at East China Normal University, Shanghai, China from 2023-2024. Her research interests include Chinese language and Culture, Teaching of Chinese as a Foreign Language, Modern and Contemporary Chinese Literature, Memory studies and Translation Studies.

# Gao Jianfu's Reform of New Chinese Painting and His Exchanges with the Indian Tagore Family

## WU Tianyue

The study of Gao Jianfu's reformist ideas and practices in New Chinese Painting has been quite extensive both domestically and internationally. However, the significance and insights of Gao Jianfu's early 1930s South Asian travels on the transformation of his New Chinese Painting have often been overlooked. It was precisely through interactions with the Tagore family, centered around the Indian poet Rabindranath Tagore and the painter Abanindranath Tagore, as well as intellectuals of the Bengal School, that Gao Jianfu's contemplation on the reform of New Chinese Painting deepened. As early as 1927, Gao initiated efforts to establish the "Eastern International Art Association," which aimed to include painters from various Asian countries. During and after his South Asian travels, he actively participated in joint exhibitions such as the "China-India Joint Art Exhibition" in Bombay, drawing experience from landscape sketching, mural rubbing, and creative painting to advance the New Chinese Painting movement. This paper situates Gao Jianfu's theoretical reflections and practical endeavors in the context of cross-cultural exchanges among artists from various Asian countries in the early 20th century, meticulously examining historical clues to elucidate the profound impact of Gao Jianfu's South Asian travels.

---

Wu Tianyue is currently serving as an associate professor at the School of Arts and Humanities in Guangzhou Academy of Fine Arts. He holds a PhD in Art History from the Central Academy of Fine Arts, as well as a master's degree in Anthropology from Nanjing University. His primary research areas encompass Buddhist art history, transcultural art history, and material culture studies. In recent years, his focus has been on exploring artistic exchanges between India and China, Japan, and other countries during the 20th century.

## “Flowers and opium, opium and flowers!”: Guangzhou City as described in Amitav Ghosh’s *The Ibis trilogy*

**WU Weilin**

The depiction and dissemination of urban narratives have attracted widespread attention. On a theoretical level, the fundamental theories of urban communication recognize the city as a medium, constructing a platform for communication, interaction, and connection. Moreover, in the process of globalization, the external dissemination of urban imagery directly contributes to enhancing the international recognition, influence, and competitiveness of a city.

Amitav Ghosh’s *The Ibis Trilogy* paints a vivid picture of Guangzhou (often referred to as Canton in the novels), particularly during the tumultuous period of the 19th century. The city is portrayed as a bustling, vibrant hub of trade, especially in tea, plants and opium, which are central to the plot. Ghosh masterfully captures the cosmopolitan nature of Guangzhou, with its diverse population including Chinese, British, and Indian characters, each contributing to the city’s rich cultural and economic tapestry.

The narrative delves into the complexities of colonialism and commerce, depicting Guangzhou as not only a place of economic exchange but also of cultural and ideological confrontations and exchanges. The city serves as a backdrop for many critical events in the *Trilogy*, where characters from various backgrounds and motivations interact, their lives intertwining against the broader context of historical forces like the Opium Wars.

Through detailed descriptions and a rich narrative, Ghosh portrays Guangzhou as a dynamic and multifaceted city, embodying the conflicts, challenges, and changes of the era.

This study focuses on the portrayal of Guangzhou’s urban image in Amitav Ghosh’s *The Ibis Trilogy*, exploring how the *Trilogy* describes the urban images of late Qing China through the dual narratives of political conflicts preceding the Opium Wars and peaceful cultural exchanges.

---

Wu Weilin is an assistant professor in School of Foreign Languages, Sun Yat-sen University, Guangzhou. She received her PhD in Indian languages and literatures (Sanskrit and Pāli literature) from Peking University, with a focus on a comparative study on the Pāli vinaya commentary *Samantapāsādikā* and its Chinese version. Her academic interest is Sanskrit and Pali literature, Chinese-Indian cultural relations and Buddhism.



## "All Roads Lead to South": India and China in Global South Narratives and Practices

**XIE Chao**

This article finds that the West are leading narrative campaigns to divide the Global South and trying to pit both China and India competing for the Western recognitions as the leading Global South state. The simultaneous rises and bitter history of border conflicts between China and India make their interactions within the Global South framework nonetheless subtle, but their uncoordinated policy consistency on Russia-Ukraine war and divergent responses toward Israel-Palestine conflict lead to the same destination to increase the collective voices of the Global South. While the Western handlings of Russia-Ukraine and Israel-Palestine wars only expose its continued practices of double standards, it notes that the complex intra-member relations of the Global South are preventing them to develop further cooperation, and this can partly explain why the grouping still falls short of expectations. In the conclusion part, this article will highlight why and how they can cooperate for the common good of the Global South cause.

Key Words: China-India, Global South, Western Narratives, Russia-Ukraine War, Israel-Palestine War

---

XIE Chao is Associate Professor at the Center of South Asian Studies, Fudan University and Associate Editor-in-Chief of *Quarterly Journal of International Politics*. He serves as Fellow of Shanghai Pujiang Program (2022-2025). He earned his PhD in International Relations from Tsinghua University in 2018. He served as Bangalore Fellow (The Takshashila Institution, 2019), Raisina Young Fellow (Observer Research Foundation, 2020) and Kautilya Fellow (India Foundation, 2020). He was an Assistant Professor at the Institute for International and Area Studies, Tsinghua University from 2018 to 2021 and a visiting faculty scholar at Jindal School of International Affairs, O.P. Jindal Global University for two years (2018-2020). He also held visiting scholar positions respectively at the School of International Studies, Jawaharlal Nehru University in 2014 and 2015, and at the Department of Politics and International Relations, University of Oxford from 2013 to 2014. He published one monograph and one edited book. His current researches touch upon India's political system, party politics and foreign policy.

## Confluence and Desolation: Reassessing Xu Beihong's Sojourn in South and Southeast Asia (1939-1942) Through a Comparative Lens

YAN Yu

During the tumultuous years of World War II, from 1939 to 1942, renowned Chinese painter Xu Beihong embarked on a journey through Singapore, India, and Malaya, leaving a significant mark on his artistic career. Amidst the chaos, Xu produced a series of remarkable masterpieces and employed the sale of his paintings to support the war effort in China. Existing studies often refer to this period as Xu Beihong's "Nanyang (Southeast Asia) period," centering on his patriotic fundraising endeavors and notable contributions to the Second Sino-Japanese War. However, his nearly year-long sojourn in India is frequently overlooked within these accounts. This study incorporates newly discovered primary sources and seeks to uncover the distinct cultural stances and attitudes Xu Beihong held towards South and Southeast Asia through a comparative analysis. It delves into neglected aspects such as his everyday linguistic practices, social networks, differing attitudes towards the cultures of the two regions, and his influence on the local communities. By comparing his experiences in Southeast Asia and South Asia during World War II, this study elucidates the limitations of adopting a nationalist paradigm or bilateral approach when interpreting artistic interactions within the complex and multifaceted cultural landscape of Asia in the first half of the twentieth century. Furthermore, it accentuates the underlying power dynamics that shaped the reconfiguration of the civilizational order on the eve of decolonization in South and Southeast Asia, foregrounding another dimension of inequality behind the resistance and revolutionary narrative.

---

Yan Yu holds a PhD in art history from The Chinese University of Hong Kong and a BA in Spanish and Hispanic literature from Peking University. Her research focuses on the modern transformation of Chinese characters and inter-Asia artistic interactions in the twentieth century. Her dissertation explores the social life of archaic Chinese scripts in late imperial and early republican China. Motivated by her academic interest, she has delved into diverse subjects, including calligraphy, painting, and dance. Her research articles have been published in peer-reviewed journals and edited volumes. She is also the curator of several research-based exhibitions, including the VR project "Flowers on One Stalk: China-India Artistic Interactions in the Twentieth Century" at NYU Shanghai.

## A Hundred Years ago and after: "Eastern" Humanism Represented by Rabindranath Tagore and Tang Junyi

**ZHANG Jiamei**

Tang Junyi (1909-1978) is one of the representatives of modern Chinese Neo-Confucianism. His philosophical system takes moral self as the core, emphasizing the absolute transcendence and fundamental significance of human moral self or spiritual self. Rabindranath Tagore (1861-1941) was a famous Indian poet and philosopher whose work covered poetry, fiction, drama, music, and painting etc.. Tagore's thinking was deeply influenced by traditional Indian culture, especially a deep understanding of Hinduism and Buddhism, and his philosophical views emphasized man's inner spiritual world and reverence for nature. Both thinkers emphasized the importance of the inner spiritual world of the individual, and both sought to find universal human values in their own cultural traditions. In addition, both thinkers are committed to cultural integration through their exploration of cultural exchange and universal value. In their ideological pursuit and social practice, they both highlighted the humanistic characteristics of Chinese and Indian cultures a hundred years ago and after, and tried to break through the "the other" relationship model between civilizations in a western-dominated context. Therefore the humanism represented by these two literati is concluded in this paper as an eastern style humanism through a preliminary comparison on the similarities of their thoughts and practice in a critical period both for China and India to build confidence in the process of seeking a new nation.

---

An associate professor at the Department of South Asian Studies, School of Foreign Languages, Peking University. Her research interests include history and religious culture of South Asia, and Urdu language and literature. From 2004 to 2018, she visited Pakistan several times and participated in academic conferences and cultural exchange activities. In 2019, she was a visiting scholar at the Center for Religious Studies, Princeton University, USA. Her major researching papers have been published in *South Asian Studies*, *Oriental Studies*, *Area Studies Journal of Peking University*, *The World Religious Cultures*, *Dialogue Transcultural* etc. At present, she has published an academic book entitled *Kingship and Religion: A Study of Akbar the Great's Religious Thought*, translated works such as *Track on Alexander's* " and *Selected Poems of Pakistan*". She is the chief editor of the book *Gandhara's Smile: A Tour of Pakistan's Monuments and Relics*". She has presided and participated in a number of research projects at home country and abroad.

## A Forgotten Chapter in China-India Interactions: Recently Discovered Paintings of Rabindranath Tagore

**ZHANG Xing**

In 1933, Wei Fengjiang became the first Chinese student to study Indian history and literature at Visva-Bharati university, Santiniketan. He lived in India for about six years, where he not only interacted with Rabindranath Tagore, but also met Jawaharlal Nehru and Mahatma Gandhi. After returning to China, Wei wrote several books and articles on China-India interactions, including his memoir entitled *Wode laoshi Taige'er* (My Tutor Tagore). In addition to outlining Wei Fengjiang's experiences in India and his contributions to China-India interactions, this paper examines a lesser-known artistic connection between the famous Chinese artist Feng Zikai and Tagore that was made possible through Wei. It pertains to two Tagore's paintings with Feng's seals that I recently discovered in a private collection. This highlights the multifaceted ways in which Tagore and his student Wei Fengjiang contributed to linking China and India in the twentieth century.

---

ZHANG Xing 張 幸 is Associate Professor and Head of the Section of South Asian Culture/Bengali at the Department of South Asian Studies, and Research Fellow at the Research Center of Eastern Literature, Peking University, China. She has been Visiting Scholar at Humboldt-Universität zu Berlin and Max-Planck-Gesellschaft, Germany, as well as Visiting Professor and Researcher at Université de Montréal, Canada. Her research focuses on South Asian society and culture, Bengali language and literature, China-India cultural exchanges as well as intercultural studies. She has published a number of articles in SSCI, A&HCI and CSSCI journals and is the author of *The Chinese Community in Calcutta* (2015), *Preserving Cultural Identity through Education* (2010, 2011).

# From “Passionate Lover” to “Once a Sinner”: On the Early Reconstruction of King Udayana’s Figure from Classical Sanskrit Literature to Chinese Buddhist Literature

ZHANG Yuan

King Udayana, a renowned monarch from ancient Indian history who lived contemporaneously with the Buddha, is frequently mentioned in Sanskrit literature and Buddhist scriptures. The legend of King Udayana holds significant academic value in various fields of study including ancient Indian literature, Sanskrit theatre, Buddhist history, social history, the history of cultural exchanges between India and China, etc. For such a fascinating character, the international Indologists have yet to see a specialized discussion that combines Sanskrit literature with Chinese Buddhist scriptures. In classical Sanskrit literature, King Udayana's life is depicted as full of twists and turns, which make him a charismatic and adventurous figure; while in Chinese translations of Buddhist texts, King Udayana is portrayed with various aspects, swinging between vilification and glorification. From classical Sanskrit literature to Buddhist scriptures, the reconstructions of King Udayana's figure includes both consistent or traceable elements and completely divergent parts. This article particularly focuses on exploring the traceable elements through three levels: (1) “Passionate Lover”; (2) “Once a Sinner”; (3) “Identity Performance”, so as to examine the early reconstructions of King Udayana’s figure from classical Sanskrit literature to Chinese translations of Buddhist scriptures.

Keywords: King Udayana; Classical Sanskrit Literature; Chinese Translations of Buddhist Scriptures; The Reconstructions of Literary Figure

---

ZHANG Yuan, Associate Research Fellow at the Institute of Foreign Literature, Chinese Academy of Social Sciences. Bachelor of Arts in English Language and Literature from Peking University (2006), Master of Arts in Foreign Languages from the Chinese Academy of Social Sciences (2009), Ph.D. from the Department of South Asian Studies at Peking University (2013), and joint Ph.D. student and visiting scholar at the Department of South Asian Studies at Harvard University (2011–2012, 2015). Mentored by Research Fellow Huang Baosheng of the Chinese Academy of Social Sciences, Professor Wang Bangwei of Peking University, and Professor Michael Witzel of Harvard University. Research interests include Indian classical studies, Sanskrit literature and philology, Indian inscriptions, ancient Indian history, and the history of Sino-India cultural interactions. Has published numerous academic works, translations, papers etc. including the monograph *A Comprehensive Study on Harṣavardhana, or Śīlāditya, 590-647 AD* (Beijing: Social Science Academic Press, 2018), *A Complete Collation, Annotation and Research on P. 2325 Fa Ju Jing Shu, or Commentaries on Dunhuang Dhammapada, of Dunhuang Manuscripts in Bibliothèque Nationale de France* (Xinbei, Taiwan: Huamulan Cultural Enterprise Co., LTD, 2022), *Fa Ju Jing Shu or Commentaries on Dunhuang Fa Ju Jing, The Essence of Dunhuang Cursive Scripts* (Beijing: Social Science Academic Press, 2021), and the Chinese translation (from Sanskrit) of *Harṣavardhana's Priyadarśikā & Ratnāvalī* (Shanghai: Zhongxi Book Company, 2022) among others.

## Transmitting Knowledge in-between China and India: Curriculum at Chung Hwa School of Kalimpong, 1941-1960

**ZHAO Jinchao**

Kalimpong, located in the Darjeeling region of West Bengal, India, has historically served as a significant border trading post connecting China, India, and Myanmar. In 1941, patriotic overseas Chinese residents in the area collectively funded the establishment of the Kalimpong Chung Hwa School, with a primary focus on promoting Chinese culture. Particularly, the Chung Hwa school not only enrolled children of local Sino-Tibetan and other ethnic Chinese merchants, as well as offspring of Chinese diaspora who arrived during wartime, but also opened its doors to local students from Nepalese and Bengalis families, thus becoming a vital educational center in the region.

Previous research has focused primarily on the complex role played by the school, entangled in the transnational machinations of Kalimpong's strategic location. The present study instead examines the less explored educational activities of the school, utilizing sources from archives, photographic records, and oral history materials from the descendants of local Chinese, Tibetan, and Hui residents. It first analyzes rarely consulted official records in Chinese archives, clarifying the ambiguous history of the school's establishment in the early 1940s against the background of WWII. Secondly, this study details the school's curriculum development, textbook selection, languages of instruction, and faculty and student sources over its nearly two decades of operation, in a comparative study with other contemporaneous Chinese schools based in Calcutta and beyond.

---

Dr. Jinchao ZHAO is currently working as Assistant Professor in Art History at the School of Humanities, Tongji University. She earned her M.A. in Comparative Literature from Peking University (2014) and Ph.D. in Art and Architectural History from the University of Virginia (2021). Before joining Tongji, Dr. Zhao completed a joint-postdoctoral fellowship of Asia studies at NYU Shanghai and Fudan University, working on topics centering on the artistic interactions between China and India. Dr. Zhao's other research interests include Buddhist visual narratives, early Indian art, and miniature paintings. Her research articles have appeared in *Religions*, *Asian Studies*, and *Eurasian Studies*, among others.

# The Academic Course and Spiritual Experience of Dr. Chou Hsiang-kuang, a Chinese Scholar who Lived in India from 1942 to 1963

## ZHU Xuan

Dr. Chou Hsiang-kuang (about 1919-1963) was a Chinese scholar and friendly personage between China and India, who studied and taught in universities, wrote and translated books, served in Indian government and went through spiritual experience until the end of his life in India (1942-1963). He studied at Visva-Bharati, University of Calcutta and Delhi University, where he received his Ph.D. He has also taught at Delhi University, Indian Administrative Service Training School and University of Allahabad. At the beginning of the Nehru government, he served as the chief of the China Section in the Publishing Department of Indian Ministry of Home Affairs, and edited publications *New India Quarterly* and *World Monthly*. He was inspired by Master Tai Xu and Dr. Carsun Chang to promote Sino-Indian Buddhist and cultural exchanges.

Dr. Chou's academic course and writings are rarely known in Chinese academic circles. During his 20 years in India, he published more than 20 works in Chinese and English, many of which were recommended and prefaced by famous Indian scholars as Dr. S. Radhakrishnan, Swami Sivananda Maharaj, Dr. Suniti Kumar Chatterji, Dr. Satya Prakash and Chinese scholar as Dr. Carsun Chang, etc. His representative work *A History of Chinese Buddhism* has been translated in many languages in India and widely circulated until now. The Chinese posthumous work *History of Indian Philosophy*, of which the Vedanta stance makes it a masterpiece of comprehensive academic work on Indian philosophy after the ones written by Prof. Liang Shuming and Prof. Tang Yongtong in China.

This article is divided into three parts: academic course in India, communicating with modern sages of India, writings and Translations. It is based on 37 articles published by Chou Hsiang-kuang in the Republic of China periodicals and more than 20 books published in India, Hong Kong and Taiwan, trying to outline Dr. Chou's academic course in India, and provide a preliminary review of his academic life.

Dr. Chou Hsiang-kuang devoted his life to academic and cultural exchanges between China and India, advocated the friendship between the two countries, insisted on the comparative vision of China, West and India, which are still of great significance to the Indology in China and Sinology in India today.

---

Zhu Xuan is Associate Research Fellow of Centre for Indian studies, Shenzhen University. She got Ph.D in Department of South Asian Studies, College of Foreign Languages of Peking University in 2013. In 2010-2011, she studied in Department of Philosophy of Delhi University for one year as a visiting scholar. Her published books as co-author are *Notes of Journey to India* (Peking University Press, 2013), *Reflections on Indian Culture* (Peking University Press, 2016), *Critical Biography of Prof. Ji Xianlin* (Shangdong Education Press, 2016), etc. She hosts the project *Interpretation and Study on Hujwiri's Kashf al-Mahjub* that was supported by National Social Science Foundation and *Reflective Studies on Sri Aurobindo's Integral Philosophy* that was by Guangdong Provincial Planning Project. Her published articles also include "Tan Yunshan's interpretation of the thoughts of Aurobindo", "An Exploration of Xu Fancheng's 27-year Life in Pondicherry", "Analyzing Xiong Shili and Aurobindo's Ontology" "A Preliminary Study on Methodology of Aurobindo's 'Spiritual Practicality': Interpretation of Isā Upaniṣad", etc.





Center for Global Asia  
环球亚洲研究中心

**主办单位：**

北京大学外国语学院、北京大学东方文学研究中心、  
上海纽约大学环球亚洲研究中心、北京大学印度研究中心

School of Foreign Languages, Peking University  
Research Center of Eastern Literature, Peking University  
Center for Global Asia, NYU Shanghai  
Centre for India Studies, Peking University