

Two-Level of Creation

Xingdu Wang, Lancaster University, United Kingdom

The European Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract

This research explores the search for generation and appearance, focusing on the ontological and epistemological aspects derived from the interaction between contemporary Neo-Confucianism and phenomenology. Manifestation here signifies creation on two levels: one at the flowing, holistic world level and the other at the level of objects and the self. In the first section, we distinguish between Heidegger's early and late philosophical ideas by using the concepts of scene involving the self (*yǒu wǒ zhī jìng*) and scene not involving the self (*wú wǒ zhī jìng*), which are from traditional Chinese aesthetics. Specifically, a scene involving the self refers to Dasein's being in the world, while scene not involving the self refers to later Heidegger's clearing (*Lichtung*) and Heinrich Rombach's ecstasy (*Ekstase*). Furthermore, the first level of cosmic-level creation is made up of Rombach's focus on *co-creation* and *spirit* in structural phenomenology, which is linked to modern Neo-Confucian moral metaphysics and the cosmic life sentiment. The second section explores the relationship between objects and the subject, examining the boundary between Kant's phenomena and noumena, as well as the conceptual analysis of contemporary Neo-Confucianists. Using *image* (*xiàng*), a basic Chinese philosophical theory, to connect the concept with appearance, it transforms Kantian epistemological objectification into the existential appearance of Xiong Shili and Mou Zongsan, representing the creation of the relationship between the object and subject as the second layer.

Keywords: Contemporary Neo-Confucianism, Chinese Aesthetics, Martin Heidegger, Heinrich Rombach

iafor

The International Academic Forum
www.iafor.org

Introduction

In Chinese aesthetics, the concept of artistic conception (*yì jìng*) is a traditional notion. According to the Chinese scholar Yuan Xingqi, "Yi Jing refers to the artistic realm formed by the interplay between the author's subjective emotions and the objective objects" (Yuan, 1987, p. 26). One of its main characteristics is the "merging of feeling with scenery," which is an interwoven game between subject and object.

When the Chinese scholar Peng Feng (2014) modernized this aesthetic conception and translated it into English, he attempted to emulate Gernot Böhme's term *atmosphere* (Böhme, 1993) by translating it as "sensuous atmosphere". Böhme's *atmosphere* is defined as "an uncertain, diffuse, but closely related thing to objects" (Feng, 2014). In this context, *atmosphere* emphasizes an ontological relationship between subject and object. Peng Feng added "sensuous" because the aesthetic conception places more emphasis on the subject's role.

Aesthetic conception are rooted in Chinese philosophy, particularly in the ontological aspects described earlier. The ontological of aesthetic conception can be tied to the concept of 'image' (*xiàng*), which is an important theory support Chinese philosophy and aesthetic theory. *Xiang* can be described as the smallest unit of the fusion of subject and object but extends beyond that. In Peng Feng's (2014) aesthetic research, image can be described as 'appearing,' a concept derived from Martin Seel's book *Aesthetics of Appearing* (Seel, 2005). This concept is based on an "interplay between various representations" extended from Kant's idea of disinterestedness (Kant, 1781/1997).

Our research consistently believes that the appearance based on Chinese ontology needs to be discussed within the context of a holistic, dynamic, and generative cosmic relationship. To achieve this, we initiated a dialogue between contemporary Neo-Confucianism and phenomenology with 'becoming' and 'appearing' as keywords, and unified the entire theory with the concept of two layers of creation.

Scene Involving the Self

By drawing upon Eastern thought, Heidegger has also become known among Eastern scholars and is regarded by China as significant material for interaction with Chinese thoughts. Chinese scholar Zhang Xianglong (1949–2022) translates 'Da' as fate (*yuán*) and renders 'Dasein' as fate exists (*yuán zài*), because fate 'eliminates the substantiality of phenomena, resembling the ontological sense of constituting' (Zhang, 1996). Fate is a highly sinicized abstract term, often appearing in the philosophies of Buddhism and Daoism. It represents a serendipitous necessity, an intangible connection between individuals, individuals and events, and individuals and objects. This connection embodies a relational realm of constructive thinking, providing the foundation for discussing the aesthetic conception. In Being and Time, the relationship between being in the world (*In-der-Welt-Sein*) and Dasein emphasizes a particular subjectivity of Dasein, specifically, how being-there exists as to be (*Zu-sein*). Thus, being in the world is fundamentally a realm-oriented construction centred around the existentialism of Dasein. What Dasein encounters is not things, but rather the disclosed significance (*Bedeutsamkeit*) that opens up along its path of existence. Both the world and Dasein exist in a state of read-to-hand (*Zuhandenheit*), as noted by Rombach and Wang in 2009. This is a sensory atmosphere opened up by human beings' subjective emotions that can be analyzed by artistic conception theory. Zhang Xianglong (2001) believes that artistic conception implies, on the one hand, being unobjectifiable and unconceptualizable, blending all beings vividly together into presence. On

the other hand, it highlights the situational aspect of Dasein, representing an individual's complete immersion and thorough involvement in the entire world of significance. (Zhang, 2001, p.393) What Wang Kuo-wei¹ (1889-1927) referred to as *Boundary* (*jìng jiè*)² is what later Zong Baihua (1897-1986)³ referred to as the *Aesthetic conception* (*yì jìng*), encompassing the fusion of subjective emotions, the realm of being, and meaningful images. Dasein always exists in a mood (*Gestimmt*) and with emotions. The fundamental openness of Dasein allows this realm to manifest as mood (Zhang, 2001, p.395).

Within the overall flowing realm, Dasein opens up its own sensory atmosphere and emotional space, manifesting itself in an ambient manner while interpenetrating with other entities in the whole realm, thereby fostering a mood of life. A clarifying atmosphere emerges, a manifestation of vitality brought forth by the sensory aspect of Dasein. The expansion of this space of vitality originates from the tension of individual life and the crystallization of spirituality. Artists and poets, in various ways, present the images obtained through contemplating the soul and all things.

Wang Kuo-wei's scene, which involves the self and the viewing of objects from the self, exemplifies this emphasis on the vitality of the subject. It establishes a subjective emotional atmosphere around Dasein as the center, akin to the ripples formed by a stone thrown into a clear spring. Our discussion will delve deeper into the scene's state without involving oneself. The scene not involving the self refers to a state where the self lacks inherent nature and completely dissolves into the relationships between things, unaware of its own identity. In this state, Dasein is a spontaneous or, more fundamentally, a return to the pre-separation of subject and object; in the *Ereignis*, where the Dasein is fully integrated into being, it is a more fundamental being in the world, where the world does not construct the realm for me. Instead, I am an integral part of the world's constituents.

Scene Not Involving the Self

In his later years, Heidegger believed that the discussion concerning the acquisition of the horizon (*Horizont*) framework between representation and concept, as well as the sensory rationality of cognitive ability and the analysis and synthesis of research methods, cannot reach the contemplation of ultimate questions. Therefore, in his later years, he turned to the discussion of concepts such as an event (*Ereignis*) and clearing (*Lichtung*). This individual, representing finite existents, through enlightenment, incorporates nothingness into themselves, revealing being and making the truth (Rombach & Wang. 2009, p. 288). According to Rombach, the early discussions about Heidegger's existence in the world emphasize the importance of Dasein; things have yet to attain that pure and unrelated status in themselves. To some extent, questioning Dasein obscures the significance of 'being in'. This restriction of existence could potentially result in a focus on Dasein. Although there is a later turn towards the discourse on emergence at the clearing, there is also the risk of falling into a de-subjectification and subject-object division. This discussion needs to delve into the origin of the interaction and co-creation

¹ Wang Kuo-wei (1889–1927) was a notable Chinese scholar and critic, whose work significantly impacted the understanding of Chinese aesthetics.

² *Boundary* (*jìng jiè*): Wang Kuo-wei's concept of *Boundary* describes the fusion of subjective emotions and objective reality into a unified experience. It highlights a metaphorical space where personal feelings and the external world merge, impacting later interpretations like Zong Baihua's aesthetic conception (*yì jìng*).

³ Zong Baihua (1897–1986): A key 20th-century Chinese philosopher, Zong Baihua expanded on Wang Kuo-wei's concept of aesthetic conception (*yì jìng*), highlighting the fusion of emotions and reality and bridging traditional aesthetics with modern philosophy.

between humans and nature.

"In his later philosophical works, Heidegger's concept of *Lichtung* should be understood as the initial grasp of the megastructure (*Megastruktur*), but this is not primarily about its overall concretization or the grasping of its origin." The activity, rather than being regarded as some sort of passive inclusion of people, appears more like being 'sent' from above to here. The decision-makers involved in this activity have lost their previously unbroken unity and authenticity regarding the origins of the human person, as well as the vividness of the search (Rombach & Wang, 2009/2024, p. 105).

Rombach's thought on *structural phenomenology* innovates upon Heidegger's work and is also closely aligned with Eastern thought. He divides Western thought into three stages from ancient Greece to the present century: substance (*Substanz*), system (*System*), and structure (*Struktur*). Substance roughly covers the period from ancient Greece to the Middle Ages, focusing on material, essence, and God. The system commences with Descartes, a philosopher who aimed to integrate the world into a dualistic system of matter and consciousness, incorporating individuals into a single, functional system. This led to the exclusivity of this cultural system, Eurocentrism, and the advent of scientific thought. From the year 2000 onward, we entered the era of structure thought, where the whole is no longer superior to the individual in existence; there is no fixed system, only adaptable structures (Rombach & Wang, 2009, p. 15).

As a spirit (*Geist*), the structure pervades all individuals. It seeks answers in the early Christian notion of spirit, where Christ is seen as the spirit of the entirety (*Geist des Ganzen*) continuing to exist within each individual. Meanwhile, through their differential existence, individuals manifest the highest unity. Therefore, this structure manifests itself not above the individual but within each individual, where the whole is revealed and manifested. The system represents a rigid, mechanized understanding of structure. The actual structure is a primordial mechanism of constitution—a mechanism through which a world emerges, occurs, and is maintained. It exists in the sense that both humans and all things contain a vast structure, and this structure lacks an absolute center, representing an absolutely open domain of freedom. Its fundamental elements are the concrete generative processes of interwoven things, and both humans and all things are involved in the co-creative (*Konkreativitat*) state of this structure's typical game (Jun Wang, 2011, p. 102). This kind of play, compared to Heidegger's Fourfold (*Das Geviert*), is not limited to humans alone having the right to commune with all things; rather, all beings in the world have the right to commune with nature.

In this co-creative structure, the 'I' (*Ich*) is not related to consciousness or any specific conscious subject. I am not an entity but rather a dynamic form of ontological construction. 'I' refers to the practice process. Within this structure, the 'I' is not a fixed 'I-thing' (*Ich-Ding*) entity but rather the ontological constructor of 'I-doing' (*Ich-tun*). (Rombach & Wang, 2015, p. 84) Individuals achieve their existence through practical labor. The structure's ego is a continuously evolving process oriented toward the entire world domain. The ego's first step within the structure is to enter ecstasy (*Ekstase*), returning to the origin where subject and object are undifferentiated and maintaining communication with the entire world structure. This means entering the scene without involving oneself and genuinely embarking on forgetting oneself, where the radiant significance of a comprehensive revision process can emerge. Individuals become the voice of the world as they immerse themselves in ecstasy.

This ecstasy is akin to the enlightenment in Buddhism, which entails the pursuit of a direct unity representing the cosmic spirit, a process of mystical and exhilarating artistic life. Only

through Ekstase can one transcend from the small structures of existence to the larger structures of the world. It is a co-creation process with all beings, allowing Dasein to become the world itself. Alternatively, one can transition from the finite to the infinite through self-forgetfulness, representing a relationship between the macrocosm and microcosm, between greater and lesser life forms. The disappearance of 'I' refers to a scene in which the self is not involved, where one observes things in terms of things, ultimately achieving a unity in which the self and things become indistinguishable. This state forgets the self, ultimately leading to the *unity of heaven and man* (*tiān rén hé yī*).

The Creation of the Cosmological

Rombach has achieved a genuine structural unity of heaven and humanity, and, more importantly, life and spirit are also incorporated into it. This not only provides an explanation for the origin and 'nothingness' in Chinese thought, but it also bears a striking resemblance to the ideas of contemporary Neo-Confucianism regarding life. Xiong Shili (1885–1968) constructed a cosmology filled with vitality with his concept of *contraction and expansion becoming transformation* (*xī pì chéng biàn*). A strong inherent life force generates not only individual life forms, but also the grand cosmic life. The potentiality for materialization is termed *contraction transformation* (*xī shì*). Rombach has achieved a genuine unity of heaven and humanity structurally, and what's more important, life and spirit are also incorporated into it. This not only provides an explanation for the origin and 'nothingness' in Chinese thought, but it also bears a striking resemblance to the ideas of contemporary Neo-Confucianism regarding life.

Xiong Shili (1885–1968) created a cosmology filled with vitality, with his concepts of *contraction and expansion becoming transformation*. A strong inherent life force generates not only individual life forms, but also the grand cosmic life. The essence of the universe is *expansion transformation* (*pì shì*), which exists as an absolute spirit independent of human consciousness, characterized by incessant change, where each movement converges and coalesces, condensing into a *little one* (*xiǎo yī*) devoid of self-nature. The potentiality for materialization is termed *contraction transformation* (*xī shì*), indicating a tendency towards stability and convergence. However, when this tendency first emerges, another force, termed expansion transformation, arises, resisting materialization. All things are constituted by the combination of the transformations of *contraction* (*xī*) and *expansion* (*pì*), gradually forming tangible matter, organic plants, organisms, animals, and humans. Humanity is a product of the natural universe reaching a certain stage of development. Within the interplay of contraction and expansion, existence undergoes continuous flux, with moments of birth and extinction. As a result, the lives of individual human beings are interconnected with the grand life force of the universe (Xiong, 1958).

His philosophy approaches a form of panpsychism, where the universe is imbued with consciousness. The *expansion* functions as the omnipresent heart of the universe, with everything embodying this essence of the universe. This notion shares similarities with what Rombach referred to as the spirit of the entirety (*Geist des Ganzen*), or the spirit of the whole. Contemporary Neo-Confucianism, based on traditional Confucianism, proposes a clear ontology and generative relationship. Chinese philosophy demonstrates a continuous creativity in the universe, where humans and all life are part of the cosmos, flowing within the ceaseless operation of the universe's vitality. The universe also exhibits a vibrant creative vitality.

The 'Notorious' Thing in Itself

In Kant's *Critique of Pure Reason*, the boundaries of truth are delineated in the third chapter. The 'land of truth' that we humans can comprehend is but an isolated island; the realms beyond our knowledge are infinitely vast. Philosophers aspire to acquire knowledge beyond our experiential realm through reasoning and transcendent abilities such as innate categories, causality, substantiality, etc. However, such attempts often fail, as our presumptuous endeavors to comprehend God, the soul, and the world as a whole are futile adventures devoid of hope. The noumenon of the priori of the immortality of the soul and the existence of God serves as a boundary for our cognitive faculties. According to Hume, this island does not belong to us; it consists only of our subjective impressions, perceptions, and conceptual materials, which constitute the objects to which knowledge must conform. However, Kant argues that precisely because we construct this territory with these materials, we have complete access to it, and objects must conform to the subject's innate forms of knowledge. This represents Kant's 'Copernican' reversal: man legislates for nature, I am the legislator of this island, and human being asserts ownership of it.

Two main clues to our discussion of the problem are implied by Kant's reference to the island example. First, there is the division between noumena and phenomena. Second is the human capacity for intuitive knowledge and the manifestation of things. We understand this restricted boundary through the concepts of appearance (*Erscheinungen*), thing-in-itself (*Dinge an sich*), noumena, and phenomenon. According to Kant's perspective, the process of knowing a thing involves the stimulation of the senses by the thing-in-itself, which manifests as the intuition of the outer senses (*space*) and the intuition of the inner senses (*time*), as well as the acquisition of the appearance of the thing-in-itself. Knowledge is produced through the mediation of the transcendental imagination, followed by the categories of understanding, transcendental intuition, thinking, and consciousness. Noumenon and Thing-in-itself (*Dinge an sich*) are not the same concept; Thing-in-itself or Themselves (*Dinge an sich*) are the selves of things that cannot be experienced by human intuition as opposed to the not-defined empirical intuitions of appearance (*Erscheinungen*). It is also what Heidegger referred to as the Ding, which our innermost being points to but cannot transcend. Noumenon, also known as Noumena, is a concept that underlies phenomena about a thing in itself, which can only be comprehended through pure intellectuality. In its negative sense, it denotes the thing-in-itself as a non-sensory, intuitively accessible entity and object, accompanied by forms of intellectual intuition not possessed by humans. Its positive value lies in being accessible to intellectual intuition. For humans, the noumenon is a negative concept that limits sensory intuition.

Xiang and Appearing, Mou Zongsan's Misinterpretation of Kant

In *Aesthetics of Appearing*, Martin Seel describes the dynamic state of affairs that precedes the experience of being excessively constrained by conceptual or empirical constraints. Returning to the topic of appearance, it can be observed that Martin Seel's usage of the term 'appearing' deviates somewhat from Kant's definitions. In Seel's view, the term 'appearing' can be interpreted as signifying the 'play of various appearances'. Furthermore, he posits that appearances are sensible characteristics that can be distinguished through concepts. The concept of 'appearing' can be understood as analogous to the process of organizing a multitude of appearances within a spatial and temporal framework, structured by a priori frameworks and consciousness. This process occurs within the present field, where the subject and the object, encountered momentarily through sensible intuition, blend in a fusion of subjectivity and objectivity (Seel, 2005).

Peng Feng, a Chinese scholar, observed this field and identified it as the image (*xiàng*) in Chinese artistic ontology. He used the term 'appearing' to describe this active field. The concept of image (*xiàng*) is derived from the fusion of the subject and ontology. It is referred to as the realm of the 'unity of heaven and humanity' and is achieved through the subject's encounter with the tao (*tào*). In his analysis, Peng Feng draws upon the concept of "clear flower," as put forth by Wang Yangming, to describe this state of fusion between subject and object. Prior to observation, the flowers and the observer are in a state of silent vacancy. When you observe the flowers with intent, their colors are immediately discernible. "From this, we may infer that these flowers are not external to the mind." (Wang & Chan, 1963). Upon initial observation, this seems to illustrate the gradual manifestation of the entity within itself, displaying a multitude of appearances as it intersects with the subject, with all elements remaining undefined, dynamic, and malleable.

However, any discourse on this topic must take into account the significant differences in philosophical approaches between the East and West. It seems prudent, therefore, not to locate this appearance within Kant's discussion but rather to situate it within the broader framework of the fluid cosmos that has been previously alluded to. It would be beneficial to return to the foundations of Chinese thought. The concept of image, or *xiang*, serves as a foundational principle in Chinese visual arts, with roots tracing back to ancient Yi thought, which is closely associated with divination techniques. In this context, "*xiàng*," which is translated as "image," additionally represents the emergence of universal truths. The etymology of the term '*xiàng*' reveals its original connotation, which was a large elephant. This animal symbolized communication between heaven and earth during the ancient era. Subsequently, it underwent a process of extension, encompassing specific meanings such as divination, communication, and imitation. Lexical items pertaining to '*xiàng*' include the following terms: abstract, quadrant, symbol, and image. In this study, *xiàng*, situated as the third position between the traditional Chinese theories of tao (*tào*) and tool (*qì*), is emphasized by contemporary scholar Pang Pu (1928–2015). The categories of tao and tool are of significant importance within the context of ancient Chinese thought, with the former denoting abstract principles and the latter representing concrete objects. Additionally, the relationship between spirit and matter, as outlined in the Zhouyi Xici Shang, is also a key aspect within this theoretical framework. In his 1950 publication, Wilhelm (p. 247) posited that the term "tao" can be understood as "that which transcends form," whereas "tool" can be seen as "that which manifests within form." However, Pang Pu (1995, p. 213) proposed an alternative interpretation: that the complete expression of "tao" (*tào*) and "tool" (*qì*) should be "*tào, xiàng, qì*." The term '*xiàng*', translated as 'image', is positioned between '*tào*' (the Tao) and '*qì*' (the tool), serving as an intermediary form for the active relationship between the two (Pu Pang, 1995, p. 213). The preceding cosmogony was constructed with the objective of demonstrating that the emergence of *Xiàng* cannot be reduced to a form of objectified representation, as would typically be expected within Western traditions.

Conclusion

Here, we temporarily conclude our investigation into the concept of the thing in itself, ontology, and intellectual intuition. We shift from Kant's epistemology to Mou Zongsan's perspective on moral metaphysics. It is not merely two objects encountering each other in the phenomenal world, but rather the conscience (*liáng zhī*), a moral metaphysical ontology, that arises from the existence of the object and subject through intellectual intuition (*zhī jué*), gradually revealing their appearances. Subjects no longer perceive objects through sensory intuition, as

Kant proposed; instead, they permeate the moral ontology that integrates with the tao (*tào*) and co-creates with the objects. This integration is not the same as Heidegger's "Being in the World," but rather a coexistence with the metaphysical Tao that pervades everything. Regardless of intent, Mou Zongsan's translation of 'intellectual intuition' as '直觉' (*zhī jué*) is noteworthy. In Chinese, '直觉' (*zhī jué*) encompasses both 'direct perception (gaining sensory knowledge through direct contact with objective things) and 'intuition (sudden insight or enlightenment). By substituting the cognitive significance of the 'thing' with a value connotation and pursuing the essence of the universe through morality, Mou effectively replaced epistemological intuition with traditional Chinese insight. This highlights the divergence between Eastern and Western philosophy in Mou Zongsan's approach. Mou Zongsan's intellectual intuition primarily entails discussing the possibility of enlightenment as a metaphysical mode of thought. The Kantian sense of intuition and the Mou Zongsan sense of intuition are two distinct forms of intuitive understanding. The concept of 'intellectual intuition' is not about the essential attributes of external things, but about another intrinsic form of the world. The image (*xiàng*) depicted in Chinese poetry and painting—such as 'achievement and forgetting of the image' and the 'image beyond the image'—leads to an inquiry into the metaphysical world, a comprehensive world rather than a mere collection of separate images.

References

- Böhme, G. (1993). Atmosphere as the fundamental concept of a new aesthetics. *Thesis Eleven*, 36(1), 113–126. <https://doi.org/10.1177/072551369303600107>
- Kant, I. (1997). *Critique of pure reason* (P. Guyer & A. W. Wood, Trans.). Cambridge University Press. (Original work published 1781).
- Mou, Z. S. (1996). *Xianxiang yu wu zishen* [Phenomena and the things themselves]. Taipei Shi: Taiwan Student Book Company.
- Mou, Z. S. (1971). *Zhi de Zhijue yu Zhongguo Zhexue* [The theory of knowledge and Chinese philosophy]. Taipei: The Commercial Press.
- Pang, P. (1995). *Yi Fen Wei San: Zhongguo Chuantong Sixiang Kaoshi* [One divided into three: An examination of traditional Chinese thought]. Shenzhen: Haitan Publishing House.
- Peng, F. (2014). Yi Jing and atmosphere: A cross-cultural study on the ontology of art [Aesthetic imagery and atmosphere: An intercultural study on artistic ontology]. *Journal of Peking University (Philosophy and Social Sciences Edition)*, (4), 24–31.
- Rombach, H. (2009). *Zuo Wei Sheng Huo Jie Gou de Shi Jie: Jie Gou Cun Zai Lun de Wen Ti Yu Jie da* [Die Welt als Lebendige Struktur: Probleme und Losungen der Strukturontologie] (J. Wang, Trans.). Shanghai: Shanghai Bookstore Publishing House, p. 15, 105, 288.
- Rombach, H. (2015). *Jie Gou Cun Zai Lun: Yi Men Zi You de Xian Xiang Xue* [Strukturontologie: Eine Phänomenologie der Freiheit] (J. Wang, Trans.). Hangzhou: Zhejiang University Press.
- Wang, J. (2011). From consciousness, dasein to structure—A preliminary exploration of Heinrich Romberg's structural phenomenology. *Chinese Phenomenology and Philosophical Review*, (1), 98–115.
- Wang, Y. (1963). *Instructions for practical living and other neo-Confucian writings by Wang Yang-ming* (W. Chan, Trans.). New York: Columbia University Press.
- Wilhelm, R. (1950). *The I Ching: or, Book of changes* (C. F. Baynes, Trans.). Princeton, NJ: Princeton University Press.
- Xiong, S. L. (2006). *Ti Yong Lun* [On substance and function]. Beijing: China Renmin University Press.
- Yuan, X. P. (1987). *Zhongguo Shi Ge Yishu Yanjiu* [Research on the art of Chinese poetry]. Beijing: Beijing University Press.
- Zhang, X. L. (1996). *Hai De Ge Er Si Xiang yu Zhong Guo Tian Dao* [Heidegger's philosophy and the Chinese way of heaven]. Beijing: SDX Joint Publishing Company.

Zhang, X. L. (2001). *Cong Xian Xiang Xue Dao Kong Fu zi* [From phenomenology to Confucianism]. Beijing: The Commercial Press, p. 393, 395.