

Cultural politics or beyond politics —A Review of "The Spirit of Chinese Culture" and a Discussion of Hsu Cho-yun's Thought

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Abstract

Xu Zhuoyun's late-life publication, *The Spirit of Chinese Culture*, breaks through the paradigm of historical writing, characterized by its free-flowing and approachable style. It reveals his ambition to explore new perspectives and overturn old conventions. Based on the grassroots enjoyment and lifestyles of ordinary people, it constructs a broad, profound, and multifaceted spiritual landscape of Chinese culture through in-depth exploration and analysis of folklore, beliefs, legends, and literature. In this book and a series of his later works, Xu Zhuoyun replaces the political forms primarily focused on financial issues and war games with cultural politics, conducting discussions with a more universal concern. By leveraging the significant spiritual resources and value systems contained within culture and civilization, he transcends the current political environment to a certain extent, enabling him to engage in dialogue with classical China and establish a relationship of inheritance and anticipation. He strives to offer some guidance or direction for the development of modern and future China, grounded in the context of "globalization," and combining the spirit and wisdom of Chinese culture to contribute several thought proposals originating from the East to the world.

1. Putting People's Livelihood First: A Comprehensive Historical Perspective in Modern Transition

A rich intellectual background and diverse experiences were crucial factors in establishing Hsu Cho-yun's academic concepts, research characteristics, and even his standing in the academic world. His extensive and profound perspectives and humanistic experiences surpassed those of most of his peers and even some younger scholars. A historian who grew up amidst the hardships of war, he possessed a compassionate heart and a deep concern for his country, dedicating half his life to research and travel around the world, ultimately becoming a monumental figure. During his studies in Taipei in the 1950s, the academic influence of Li Tsung-tung and Shen Kang-po as his thesis advisors was undeniable. Together with professors such as Tung Tso-pin, Lao Gan, Yen Keng-wang, and Chuan Han-sheng, they laid the foundation for Hsu Cho-yun's academic journey.

Fu Ssu-nien and Chien Szu-liang, on the other hand, exerted a dual influence on Hsu Cho-yun's life planning and intellectual orientation. The former was a mentor who guided him to switch his major from foreign languages to history, objectively laying the foundation for his academic direction and life aspirations for many years to come. Furthermore, Fu, as an accomplished historian, exerted a subtle but profound influence on his successors through his rigorous and meticulous scholarship and his generous and magnanimous character. This influence was even more significant, especially since Fu and Hsu Cho-yun's later research areas overlapped in many areas, such as historical linguistics. The latter's direct academic influence was relatively limited. While Qian Siliang, a chemist, made many contributions outside the humanities, he directly or indirectly participated in Hsu Cho-yun's academic path development during his tenure as president of National Taiwan University, assisting him with his studies in the United States. For Hsu Cho-yun, among his many peers and predecessors in Taiwan were numerous academic giants, but very few had a lasting impact on his life, academic thought, or even specific methodologies. Perhaps only Hu Shih was such a figure.

In Xu Zhuoyun's recollection, there was always a certain distance between Mr. Hu Shi and him. This was due to the gap caused by their social status and academic standing at that time, as well as the divergence between their specific research fields. However, the infrequent interaction between the two brought Xu Zhuoyun a great influence. When he entered the Academia Sinica in 1956, Hu Shi, the then president, became his supervisor. Later, Hu Shi personally helped him overcome the obstacles to studying in the United States and provided him with the Overseas Chinese Fund. The more profound influence was the impact on his overall academic thinking. As a pioneer of Chinese liberalism and democratic politics, Hu Shi was widely known in the academic field for his verification-seeking ideas and skepticism. The so-called "scientific spirit, strict distrust of everything without sufficient evidence" (Lou, 2025) was an important symbol of the transformation of Chinese humanities thought into the modern era. As early as the 1930s, it had become a trend in the academic circles of the Republic of China. Xu Zhuoyun became the inheritor of this academic attitude. As for specific issues, in the correspondence, we can see that from the re-examination of the identity of Confucian scholars to the exploration of the value of Mozi, the value provided by Hu Shih was directly or indirectly input into Xu Zhuoyun's academic lineage. Therefore, when he returned to Taiwan in 1962, he was filled with sorrow. When Hu Shih was buried, Xu Zhuoyun and his colleagues lined the streets to mourn. In the postscript of the paper he wrote in Nangang in October of that year, he further explained his feelings. He said, "When Zhuoyun decided to return to the country, he originally hoped to learn from Mr. Hu Shih so that he could get a glimpse of the master's teachings. Unexpectedly, he was shocked to hear the bad news in Chicago. His wish to learn from Mr. Hu Shih could not be realized." (Hsu, 1963) His heartfelt confession was sincere and regretful. Although the predecessors have passed away, their bloodline remains. In "The Spirit of Chinese Culture," whether it is the discussion of the philosophy of the pre-Qin philosophers or the analysis of social structure, one can see Hu Shi's presence. In particular, in the section on "The Rebirth of Chinese Culture," Xu Zhuoyun has made a good inheritance of the academic mentality of this leading figure of the "New Culture Movement."

With the scholarly air of Taipei, Hsu Cho-yun, after going to the United States, added at least two more layers of academic armor to himself in his research on life and social activities. Among them, Herrlee Glessner Creel, who once proposed that "Confucius was a reformer" (Guo & Li, 2023), had a particularly profound influence on him. During his years of study in Illinois, Herrlee Glessner Creel, as his mentor, subtly integrated Hsu Cho-yun into the humanistic hall of the "Chicago School". He absorbed the broad global vision, the vision of overseas Sinology, and the academic style of many of Berthold Laufer's schools. Combined with the focus on "humanity" that Hu Shi, Li

Ji and other domestic predecessors had repeatedly advocated, the strong humanism, humanistic spirit and universal concern that Hsu Cho-yun later showed in his research on intellectual history were thus foreshadowed. Looking back along the timeline from his late works such as "The History of the Western Zhou Dynasty" and "On the History of Ancient Chinese Society", it is evident that he had already shown a profound exploration of humanistic thought and a warm affection for the traditional Chinese spirit when he was creating "The History of the Western Zhou Dynasty" and "On the History of Ancient Chinese Society". In his teacher and friends, such as archaeologist Zhang Guangzhi, who were from the same school, one can almost see a certain will, cultivation and character symbols rooted in classical Chinese literature and history scholars. Just as Chen Lai once said in "Interpretation and Reconstruction" that Wang Chuanshan "corrected the life direction of Chinese culture from the perspective of thought and culture"(Peng, 2022), Xu Zhuoyun has similar qualities. Therefore, after obtaining his doctorate, he successively rejected the invitations of five American universities and research institutions and resolutely chose to return to Taiwan to repay his hometown and cultivate the younger generation with his knowledge and practical experience. However, the political situation was unpredictable. Just a few years after taking charge of the History Department at National Taiwan University in 1965, due to the political climate on the island, Hsu Cho-yun returned to the United States, taking up a post in Pittsburgh. For many years thereafter, Pittsburgh served as his primary academic base and place of residence. He frequently traveled to Hong Kong, Taiwan, and mainland China on part-time or visiting occasions, using himself as a bridge and foundation to establish a communication channel between the academic circles of mainland China, Taiwan, and Hong Kong, as well as between China and the United States, and between China and the West. He actively promoted academic exchange, mutual verification, and mutual competition. Combined with his eventful and often tumultuous life, Hsu Cho-yun's rich historical perspective and scholarly thinking are even more remarkable and difficult to replicate or emulate. His later works, a series of texts discussing China and the world, classical and contemporary issues, are akin to a precious intellectual autobiography.

in the traditional Eastern philosophy system can be traced back to the words of Liu Zongyuan in the mid-Tang Dynasty(Zhang, 2023), and further back to the text of the Book of Han. This idea of upholding righteousness, which has been passed down for more than two thousand years, has been regarded by the "new Confucian" scholars as the spirit of resisting the complete Westernization and protecting the roots of history in the ideological field during the transformation of modern society. Xu Zhuoyun's historical manuscripts deeply reflect this point. Upholding righteousness is to protect the Chinese value system, inherit and respect the classical spiritual lineage, take China as an important anchor point for historical information, and not lose its position in the increasingly fierce "world history" and become a wanderer who migrates to follow the winds and rains of Europe and America. As Yang Bo said, "In the field of cultural history , Mr. Xu regards ‘ characteristics ’ as the sedimentation after selection, and even more so as an unbroken continuation . Those elements that have been solidified by the continuation have become the striking marks of a culture"(Yang, 2025). In the midst of the fluctuations and turbulence of the overall Han culture circle in modern times, Xu Zhuoyun, while fully learning about the democratic thought, social system and structure of the Western academic community, was full of reflection on the ideals of the East, thinking about the future of China, and carrying out extensive value collection and preservation. In the process of modernization and transformation, he was even more concerned with "characteristics" and tried to promote the progress of the times with a solution that has the spirit of Chinese culture and education and the lineage of Chinese consciousness, rather than willingly surrendering or actively accepting it, and completely getting involved in a system that is completely dominated or even steered by a certain pole of the world. Through "The Spirit of Chinese Culture", it can be seen that, compared

with the two extreme ideas advocated by the "New Culture Movement" and the "Xueheng School" during the turbulent years, which advocated either completely overthrowing the old Chinese culture or continuing to transmit the old culture, Xu Zhuoyun paid more attention to a certain kind of internal harmony of continuity, as well as selection in a gentle environment. His view is not entirely the same as that of Li Zehou, who was known as a mentor in mainland China in the 1980s, who said that "national salvation overshadows enlightenment" (Wang, 2019).. Compared with the value game between "national salvation" and "enlightenment", Xu Zhuoyun focused on the parallel rather than the overriding relationship between the two, and even proposed a third concept that transcends the former two from a more macro perspective, namely the path of "revival", and devoted the rest of his life to constantly proving, emphasizing and expanding this plan.

In the book, Xu Zhuoyun strives to evoke a resonance among Chinese people that originates from cultural genes and customs. Through daily, humble, and detailed research and exploration, he delves into traditional culture to search for and interpret a Chinese cultural attitude, namely, "not based on gods, but on people" (Zhang, 2009) consciousness and value form. Xu Jilin once pointed out that "The Spirit of Chinese Culture" is a classic work under the "great master writes a small book" (Xu, 2020) model. Indeed, after half a lifetime of monograph research, thematic discussions and academic deliberation of specific sections, Xu Zhuoyun, in his later years, has accumulated knowledge and experience, and his feelings for his country and family are driving him. The relatively popular and macro text that emerged from this has a wider audience and a broader dissemination level. Analyzing Xu Zhuoyun's "small book", three characteristics are the most representative. Firstly, he possesses an inclusive and enlightened cultural mindset. He widely adopts and extends concepts such as the "pluralistic unity" (Wang & Zhao, 2022) cultural and political structure, from the ancient Chinese civilization to the integration of multi-ethnic and regional cultures in the feudal era, and even the analysis and diagnosis of modern national and social cultural psychology. Along with his historical scholarship, he often possesses a cultural perception full of hope and empathy. Secondly, he has a rich and diverse analytical perspective. The concept of benevolence taught by the classical Chinese scholar-official class is wrapped in Xu Zhuoyun's simple academic mind, along with a strong desire for "peace" or "harmony," which forms the core view of reading and studying history. As stated in the preface to the History of the Western Zhou Dynasty, "Between heroes and the times, I tend to observe the evolution and progression of the times" (Xu, 2024) Xu Zhuoyun was well-versed in the relationship between history and the people, the forms of common people and the powerful, the fall of dynasties and time, and the scale of culture and spirit. Compared with the heroic scenes dominated by kings, nobles and generals, he clearly paid more attention to the chapters about ordinary people. His research on "ordinary people" far exceeded his focus on "rulers". In *The Spirit of Chinese Culture*, he repeatedly elaborated on folk customs, literature, ethics, religion, beliefs and even dress in grassroots society. Xu Zhuoyun mobilized his rich academic abilities and his abilities from ancient history, cultural history, social and economic history and even comparative studies of Chinese and Western cultures to make a three-dimensional and integrated analysis of the cultural spirit of most Chinese people in most periods. The ideal of "integrating the characteristics of Chinese common people's culture into modern civilization may save modern civilization" (Hsu, 2024) is gradually unfolding between the lines. Hsu Cho-yun, who upholds the principle of "putting the people first," is committed to practicing this belief.

Thirdly, what Xu Zhuoyun once considered the most important responsibility was to review the spirit of traditional culture and reconstruct or repair the spirit of modern civilization, so as to promote the revitalization and revival of "Chinese discourse" and even guide or participate in solving many world issues of entanglement or conflict in the present world. He expressed a sense of

urgency more than once. In the face of the world form and cultural value system of the new era, he bluntly said that "Chinese people cannot wait for others to digest and construct it before accepting it again"(Hsu, 2016) Culture is politics. On a broader level, culture even transcends the politics of the present world and current events, and has a profound impact on a longer timeline. Xu Zhuoyun successively wrote "The Spirit of Chinese Culture" and works such as "The Great Historical Context", "The Development Process of Chinese Culture", "The Self and the Other: The Internal and External Divide in Chinese History" and "Talking about China". The essence of his work is to contribute to the "discourse" and "system" of the above concerns, so as not to fail the eternal sense of mission of a conscientious literati.

2. The World Belongs to All: "Chinese Discourse" in the Context of Historical Integration

The essence of the so-called "mission" is a kind of spiritual responsibility rooted in the cultural lineage, which has been inherited, practiced throughout the ages, and accumulated over a long period of time. For classical literati who were deeply influenced by the "Zhou Li" era, the maintenance of world order, the pursuit of a peaceful and prosperous world, the protection of the people's well-being, and the continuation of the flourishing of culture and education were their lifelong aspirations. Since the transformation brought about by the revolutionary culture of modern times, modern intellectuals have generally shed the dregs of the "family-run world" or limited beliefs that were based on loyalty to the emperor and serving the emperor. The "public world" advocated by Sun Yat-sen has replaced the concept of "rule by sage kings" that has long lingered in Chinese academia. The enthusiasm and ideals that once participated in the construction of the idea of making the emperor like Yao and Shun have been integrated into a broad sense of responsibility for the people and for the world to be public. Xu Zhuoyun possesses the aforementioned spirit of "mission" and "responsibility." At a time when Western influences and American culture were heavily infiltrating Chinese culture, he maintained a belief in correcting and supporting Chinese culture. However, he did not take "Chinese cultural centrism" as his foundation. Instead, he repeatedly engaged in academic discussions, exchanges, and theoretical critiques with "Western cultural centrism." Xu Zhuoyun's clear-headed foresight and historical thinking allowed him to almost escape the "nationalist" ideology that had repeatedly troubled the general Chinese people with its blind orientation or intense emotional crises. Xu Zhuoyun deeply understood that his responsibility lay in promoting the cultural integration and mutual learning and examination between classical and modern China, creating discourse value for future development and the attitude and path of being in the globalized ecosystem. Therefore, he spoke frankly about the importance of "being based in China and caring about the world"(Xu, 2009). The interaction and mutual influence between foreign cultures and Chinese civilization were regarded as an important path for academic and social operation.

Xu Zhuoyun, born into a scholarly family, whose father was a major general, has a long line of prominent figures in various fields. His lineage extends to his grandchildren, who have made significant contributions to the cultural and artistic fields. It can be said that he possesses the typical genes of professional bureaucrats and literati from the Song Dynasty and the class attributes of the classical Chinese gentry. However, Xu Zhuoyun has no interest in this. In chapters such as "The Order of Multi-faceted Interaction" in "The Spirit of Chinese Culture", one can see his sense of alienation from the literati who, from Dong Zhongshu and He Xiu onwards, were supposed to be

based on the axis of power and seated in the ruling group. In the selection of humanities research, he cherished and preserved the national and ethnic political consciousness of the "Great Unity" ideology, while he effectively reformed and improved philosophical theories such as "Unity of Heaven and Man" which were attached to the ruling authority in their initial stages, transforming them into purer aesthetic and humanistic thoughts. The "true self"(Duan, 2025) cultural psychology of the "new Confucian" masters such as Tang Junyi, which spans ancient and modern times, is also reflected in Xu Zhuoyun's writings. Unlike scholars such as Yu Yingshi, Xu Fuguan or Tu Weiming who have made outstanding achievements in the field of modern and contemporary thought, Xu Zhuoyun rarely participated in the specific construction of new theories or the symphony of a certain school of thought for most of his life. He benefited from the power of Confucianism to "expand and deepen our non-judgmental acceptance ability"(Tu, 2013), but was also attracted by the vastness and extensive value of "Dao". At the same time, under the shadow of the "grand history" view, he was keen to talk about the "Buddhism" or specifically the "Zen" concept. For decades, Xu Zhuoyun's seemingly complicated work measures and research behavior were actually all about one thing: integration.

After immersing himself in exploring the integration of Confucianism, Taoism and Buddhism in classical China over the past thousand years, as well as the integration of the "theory of the rule of the Central Plains dynasty" with the regional politics and common values of the evolution of Chinese and barbarian cultures, Xu Zhuoyun then focused on the integration of the details of people's lives with the overall country and the integration of the blueprint of national destiny. Finally, he focused on the modern era, regarding the integration between China and the West, and between the world and the outside world, as an important proposition. In terms of the main line of thought, he basically inherited Liang Shuming's bold prediction in the 1930s, namely, "taking Chinese culture as the foundation, so that Chinese and Western cultures can achieve a kind of harmony and produce a new type of Chinese-style democratic politics"(Zhao, 2005). The pursuit of democratic politics can be seen as a concrete manifestation of a cultural spirit with deep roots and the ability to renew itself that transcends general political issues. However, since modern times, whether it is the wave of "Western learning spreading to the East" that has been accepted by various fields of society in the original Han cultural sphere (represented by China, Japan and the Korean Peninsula), or the modernization of research methodology and academic system in the humanities and social sciences, the development of the research methodology and academic system has almost embarked on the inevitable path of actively integrating into the existing Western system, which has led to the idea that "democracy" must be modeled after Europe and the United States. Xu Zhuoyun has fallen into painful thinking. If the path of the revival and development of Chinese culture and the national level always exists in the form of followers, imitators and even plagiarists, then the so-called "self-delusion after rise"(Sun, 2021) of Zbigniew Kazimierz Brzezinski seems to become a proposition that is difficult to break. Therefore, in the current environment, the establishment of China's own discourse system and the re-determination of its international status have become urgent issues to be resolved.

Looking back at the international academic community in the 20th century, systematic research and specific segment analysis on Chinese studies, Sinology and even Oriental studies have gradually become hot topics. Hsu Cho-yun was born in mainland China, grew up in the Taiwan Strait region, studied in North America, and then traveled to teach, visit and conduct research in Hong Kong, Macao and other countries. Objectively, his vision and conditions surpassed those of scholars who were long confined to one corner. Like Irie Akira's vision, he attached importance to historical issues of global significance such as "the relationship between man and nature, the problem of beauty and truth, social justice, and the struggle for peace"(Xu, 2022)and tried to broaden

his collection of materials, viewpoints and experience products in order to participate in the construction of the new "discourse" in terms of appearance and weight. Whether it is Rao Zongyi, John King Fairbank, Luo Meijun, Cohen, or Mizoguchi Yuzo, Xu Zhuoyun, amidst the flourishing or chaotic state of Sinology (Han Studies) research they jointly created, meticulously studied and intensely pondered, constantly breaking through the limitations of a single academic basis or regional ethics. Especially when faced with the weak conclusions and value aftereffects of "interpreting China with the West"(Liang, 2026), Xu Zhuoyun demonstrated the composure and rigor of a historian. Beyond the epic of alienation amidst turbulent waves or the captivating conservative interpretation, Xu Zhuoyun has always been vigilant and tried his best to avoid historical theories and academic propositions with attachments of different degrees and factors, research introductions that are involved in political struggles or ideological confrontations, and value maps that submit to a certain value authority or succumb to identity attributes. In "The Spirit of Chinese Culture", he elaborates on the Chinese people's "view of life" and compares different systems outside the region, reiterating the basic value orientation and scholar's mindset of "on the one hand, based on the local culture and anchoring our own cultural fulcrum; on the other hand, opening our hearts and adding Eastern nourishment to the future of human civilization"(Feng, 2023). Therefore, Hsu Cho-yun is very good at constructing or studying the concept of "cultural community", whether it is China in culture or the world in civilization.

The integration of literature, history and philosophy is a research model that scholars of many specific disciplines in the field of humanities and social sciences in modern times have long adhered to and devoted themselves to. In particular, scholars from both sides of the Taiwan Strait, including Li Kaiyuan, Xing Yitian, Huang Liuzhu, Zhang Guogang, Lin Hu and Gan Huaizhen, who are involved in general history, dynastic history of multiple dynasties or periods, intellectual history, history of philosophy or aesthetics, comparative history of China and foreign countries, history of documents and even religious history, have all participated in it. Its core meaning almost points directly to "the tendency of Chinese intellectual circles to construct civilization theory or return to the view of civilization history" (Zeng, 2025). Xu Zhuoyun has been a senior member of this group for a long time. After retiring from his teaching and research position in a university, he gradually developed a path that is different from others, with a broader scope and a more simple and concise research language and discourse. He devoted himself to writing a series of insightful and popular historical texts. In the overall cultural research and the revitalization of "Chinese discourse", it complements and contrasts with a number of conference papers and materials from the academic circle. In tracing back to classical China, there was no absolute barrier between literature, history and philosophy. Literature, culture, history and philosophy were in a state of mutual interaction and integration for a long time. For example, the study of classical Chinese aesthetics inevitably involves the development of thought history as the main thread, and even interacts with art history, literary criticism history and political philosophy. Similar to the prototype of the "wandering epic" in some European humanities studies, which traces back to the Peloponnese Peninsula, China also had a similar "mixed-up" form in the early stage of cultural development. As Ge Zhaoguang proposed in 2007, "Chinese cultural tradition is plural, not singular"(Ge, 2014)The cultural lineage of classical China was actually composed of various fields, regional circles and internal national cultures, which ultimately created a highly mixed and integrated cultural spirit with the nature of "public". Contemporary China continues to borrow from the classics, uses the present, and looks to the future. Its process of establishing or reviving "discourse" is itself another "plural" rectification, combination and innovation.

When Hsu Cho-yun published "The Spirit of Chinese Culture" at the age of eighty, Chin Yao-chi was deeply moved by his old friend's actions, pointing out that "the deepest concern

presented in his work is the present and future of all Chinese people"(Jin, 2023). The sense of community and shared feelings contained in its value made the concept of cultural China, which transcends the framework of real politics, deeply rooted in people's hearts. Behind the so-called deep "concern" lies a more profound "pain" or "anxiety" in thought. Hsu Cho-yun, who was over ninety years old, once lamented in an interview program that when he said Lu You's last words, "But I am sad that I cannot see the unity of the nine provinces"(Editorial Department of Yanzhao Metropolitan Daily, 2025)., his eyes were filled with tears. In the mid-20th century, he was once regarded as a political intellectual who had entered Chiang Ching-kuo's residence. Some Hong Kong media outlets criticized him as a "superficial" or "empty-headed" master. However, Hsu Cho-yun's thoughts and sentiments transcended the current political confrontation between the two sides of the Taiwan Strait, and even transcended the tangible identity of a mere passport or nationality. Above the boundaries of geographical territory and political power lies a shared cultural heritage and spiritual consensus. What he called for or tried to revitalize was the cultural system, including overseas Chinese, former Japanese remnants, and hometown communities. His concerns were not simply about the bloodshed of war. As a participant in the War of Resistance against Japan, Hsu Cho-yun witnessed the rapid development and gradual strengthening of the Chinese nation in the decades that followed, and its military capabilities were no longer weak. Therefore, unlike his predecessors such as Gu Jiegang, Yao Congwu, Chen Yuan, and Zhang Xinglang, he did not need to worry about the current and timely geopolitical crisis. Xu Zhuoyun's painful reflection lies in a certain invisible or rich level of conflict, contradiction and crisis. Just as Cao Shunqing once bluntly said, "The current view of civilization is basically the Western view of civilization. It is the Western view of civilization that uses the name of 'world' to practice the Western-centric view of civilization"(Cao & Xia, 2024). Xu Zhuoyun had the intention to promote the change of this situation decades ago. In modern times, China, which has experienced war, revolution and reform and development, has broken away from the face of poverty and backwardness and has gradually moved from a well-off society to a wealthy one. Although China in the concept of science and technology still has some specific areas that need to be continuously studied and broken through, its overall level and its powerful industrial system have long stood among the world's best. In the concept of current affairs and politics, China's highly pragmatic policies and steady and efficient decision-making have created the ability to respond to many crises and changes. However, apart from the above, China in the concept of culture is weak, hollow or silent, which does not match its comprehensive strength and international status.

Xu Zhuoyun's pain and concern lies in this. Under the academic perspective of "adhering to the broad vision of world history as a reference without losing a sense of belonging"(Hsu, 2008), he is deeply aware of the many difficulties that have been overcome, digested, and continue to face. After basically completing the absorption and use of "world values" with Western learning as the main body within a hundred years, it has become an important issue to promote the rise of "Chinese discourse" and make it match the current state of China and assist in future development. Hsu Cho-yun has a deep distrust of human nature, power and interest structure. In the established and even rigid world of "democracy", cultural spirit gradually becomes a fig leaf or decoration for political games. For example, since 1990, the United States, which was the world hegemon at the time, has been in a state of "multiculturalism" (Gan, 2025). Its real academic development is too little, while the political show is too high. The Western society's vigilance and rejection of non-Western civilizations has led to the so-called globalization of civilization mutual learning gradually becoming a gimmick or a moat under a single and dominant cultural discourse in the wave of world integration and development. The revival and development of the Chinese cultural spirit is essentially a correction or even a reshaping of such problems, drawbacks, and even structural

ailments. Similar to the "all under heaven"(Zhao, 2019).triple structure proposed by Zhao Tingyang, Xu Zhuoyun repeatedly searched and cleaned up the value products and academic self-confidence that were covered up, abolished, obscured, or even distorted and forgotten in the models of global theory, international theory, and national theory. At the same time, Xu Zhuoyun's academic thought enjoyed the legacy of Qian Mu's era. Under the sorrowful and profound handwriting of his "Outline of Chinese History", he basically expressed the self-confidence of China's independent knowledge system and the necessity of inheriting and renewing theoretical discourse. Many years later, when the elderly Xu Zhuoyun began to explain to the world the inclusiveness, empathy, and powerful compatibility and adaptability of Chinese culture through works such as "The Spirit of Chinese Culture", perhaps, like his predecessors, he laid the groundwork for a solution to the world's problems with the characteristics of the Chinese cultural spirit that will be born at this time or in the future.

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