The Concept of Harmony: a Literature Review

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Although the notion of harmony is conceptually rich and varied in its definitions and emergent qualities, it resides either implicitly or explicitly at the heart of a plethora of philosophical religious, and/or spiritual traditions as a metaphysical principle/framework and as a value with ethical, moral or spiritual significance. Due to the limited scope of the project,[1] research for this review was conducted using digital resources and online databases (such as JSTOR), focussing upon secondary scholarly and academic sources in the English language. For example, I have summarised statements on Plato and Buddhism from scholarly books, journals and papers, rather than from original sources such as Platonic dialogues or Buddhist scriptures. All the statements I have collected therefore represent academic interpretations and perspectives; primary sources await specific, detailed research and review. For each major tradition and sub-category within the area of study, I performed a variety of searches, each including relevant keywords. My first search usually entailed the name of the tradition followed by 'harmony' and various permutations of the two terms, such as 'Buddhist conception of harmony', 'harmonisation in Buddhism' and so on, and became more specific based upon the initial results returned. Notably, the Confucian, Daoist, Hellenic and Buddhist traditions were those which returned more results which were specifically relevant to harmony. Other traditions which are less explicit in the articulation of notions and practices of harmony, such as the Abrahamic religions, often did not return results which featured explicit mention of harmony in titles. As the project went on, it became increasingly clear that 'harmony as a conceptual area of study is, from an academic perspective, esoteric and under-explored. Outside of this, harmony has been subject to discussion within the sphere of sociology, such as in the Global Harmony Index.[2]

This review is organised around three common themes within diverse conceptions of harmony: (a) harmony as unity within diversity, (b) harmony as a dynamic process, and (c) harmony as an attribute of the divine. The philosophical/religious/spiritual traditions to be examined are Confucianism, Daoism, Mohism, ancient Greek thought (Plato, Aristotle, Heraclitus and Pythagoras), Buddhism, Christianity (including Aquinas and Leibniz), Judaism and Islam. In presenting these diverse conceptions, differences, similarities and nuanced distinctions are

also sought and discussed. Harmony is then examined from the perspective of practice, illuminating various approaches towards how harmony can be integrated into and as a way of being.

Harmony as Unity within Diversity

In order to begin to elucidate a basic understanding of the notion of harmony and its conceptual fundamentals, I shall turn first to ancient Chinese thought. Chenyang Li, who can be credited with having written the first full length book on the 'understudied' concept of harmony within the Confucian tradition,[3] argues that harmony is 'the most cherished ideal in Chinese culture' and a central concept within ancient Chinese philosophy more broadly.[4] The earliest iterations of the notion of harmony appeared primarily within metaphorical frameworks of music and cuisine.[5] Li provides an etymological deconstruction detailing the range of semantic meanings generated by *he* 和 (translating to harmony), arguing that its original meaning is derived from music, wherein different sounds are related in a 'mutually promoting, mutually complementing, and mutually stabilizing' rhythmic interplay.[6] Stephen C. Angle, citing the pre-Confucian *Classic of Odes*, details an analogy of harmony with a broth, wherein diverse ingredients are harmonized by a cook into a balanced proportionality, simultaneously regulating and rectifying both excess and deficiency.[7] From both analyses, it can be understood that at its most fundamental, harmony can be interpreted broadly as the 'coming-together of different things', within which a certain 'favourable relationship' is implied, analogous to musical (or at the least, sonorous) concordance.[8] In both Li and Angle's depictions of harmony, harmony implies a virtuous quality of a totality wherein the existence of differing components is presupposed as in the interplay of diverse sounds and the fusions of different cooking ingredients yet are set into a balanced relationship.

However, harmony in Confucianism is not merely a state of equanimity between varying elements. Li makes an emphatic distinction between the undesirable notion of *tong* (sameness or uniformity) and *he* (harmony).[9] According to Chung-Ying Cheng, *he* admits 'disagreement and difference in unison' whereas *tong* admits 'no disagreement and no difference at all'.[10] Harmony differs from 'stagnant concordance' in that it is 'sustained by energy generated through the interaction of different elements in creative tension'.[11] Li suggests that *tong* 'without adequate differences' precludes the possibility of meaningful harmony, stating that 'a single item does not harmonize'.[12] Thus, diversity and difference can be understood as requisite foundations for harmony, such that harmony can

be characterized to a certain extent by *unity in diversity* or *balance in opposition*.

As Li observes, there are significant similarities between Confucian and Hellenic conceptual models of harmony during the axial age (8th-3rd century BC), particularly evident in the thought of Heraclitus, who along with Pythagoras was one of the first Greek philosophers to explore harmony.[13] The basis of the English word 'harmony' is found in the Latin word *harmonia* and the Greek word ἁρμονία – derived from ἁρμός ('*harmos*'), meaning 'joint' or 'means of joint' – roughly translating to 'concord of sounds'.[14] Heraclitus defines harmony at its most fundamental as 'the opposites in concert', stating 'that which is in opposition is in concert, and from things that differ comes the most beautiful harmony'.[15] Much like Confucianism, Heraclitus construes deeper harmony as constituted in a unity of multiple contrasting elements, as opposed to a lesser harmony exemplified by relations marked by similarity. In his explanation, Li cites W.K. C Guthrie's interpretation of harmony from a Heraclitan perspective, which can be summarised in three points.

1. As everything is composed in some defining respect by opposing elements, all things are 'subject to internal tension'.

2. All opposites are in some significant sense identical. This statement loosely delineates several conceptual aspects of opposites: mutual transformability or 'reciprocal succession' (for example, day and night); relativity to the subject's perspectives; and the presence of multiple and seemingly contradictory facets of the same conceptual object (for example, the properties 'up' and 'down' belonging to the same continuum).

3. Tension between opposites is 'the universal and creative force of harmony'. Where there is no tension and opposition, there is no harmony. This harmony exists in the equilibrium of opposing movements and elements.[16]

The tropes of *unity in diversity* and *balance in opposition* manifest most distinctly in the ancient Chinese paradigm of *yin-yang*. Broadly, *yin-yang* refers to the unity of two 'mutually opposed' yet 'correlative and complementary' forces considered to exist within all things.[17] In a narrower sense, it refers to two dynamic and mutually complementary 'force elements within *qi*' whose fusion and interaction 'determines the existence of all things in the universe'.[18] Represented by the dots in each respective half of the flowing circle of the *yin-yang* symbol, the *yin* and *yang* are 'interdependent, interpenetrating and inter-transformational'.[19]

The reciprocal relationship between hot and cold, day and night, and up and down exemplify these qualities of mutual transformability. Cheng interprets the condition of this mutual 'interpenetration of things in a whole' to be the 'unity of opposites', such that genuine opposites are only found in unity, and vice versa; unity and opposites therefore become the 'condition for existence of the other'.[20]

Heraclitus was not the only ancient Greek philosopher to conceive of harmony as constituted within relationships of difference. The earliest examples of Pythagorean investigations into the concept of harmony manifested in his significant discovery of intervallic musical consonances by means of mathematical ratios.[21] Pythagoras is credited with being the first to conceive of the 'harmony of the spheres', the notion that the celestial bodies (Sun, Moon and planets) move in harmonious, 'musical' proportion.[22] He was also the first to apply the word *kosmos*, which translates to 'order', in describing the world and more broadly, all phenomena, acknowledging what he perceived as its immanent logic.[23] The Pythagoreans viewed music as a 'prototype' of the concept of harmony, but equated harmony with 'numerical ratios and abstract mathematical formulas', illustrating a characteristically and contrastingly 'quantitative tendency' in their conception of harmony, compared with the predominantly qualitative approach of ancient Chinese philosophy.[24] For Pythagoreans, God is not the primary mover in the cosmos; mathematics constitute the 'ultimate principle of everything', innately representing the 'harmonious unification of opposites' in their alternation of even and odd.[25] Harmony is thus presented within the Pythagorean tradition as a metaphysical principle and a means of qualifying our perception of order which in itself is constituted by unified differing elements.

Buddhist philosophy also regards diversity to be crucial in the formation of harmony. Michio T. Shinozaki states that 'oneness' in Buddhism is not conducive to or synonymous with sameness, arguing that Buddhists perceive the ideal way of being as a relational and inclusive 'oneness of self and others', stating that 'violence exists when sameness dominates over difference'.[26] Shinozaki, in his article on the notion of peace from a Mahayana Buddhist perspective, focusing on the thought of Nikkyo Niwano (one of the founders of Buddhist organisation Rissho Kosei Kai and its first president), summarises Niwano's conception of the state of peace as 'a harmonious state of diversity'.[27] The role of the concept of harmony in regards to Buddhist ethics, practice and metaphysics shall be discussed in further detail later.

The concept of harmony also played a 'crucial role' in the philosophical thoughts of Christian theologian, philosopher Gottfried Wilhelm Leibniz.[28] Laurence Carlin states that harmony is incorporated into Leibniz's mathematics,

metaphysics, ethics and social philosophy 'as a central descriptive and explanatory concept'.[29] Similarly to Heraclitan and Confucian thought, Leibniz defines harmony as 'a similitude in dissimilar things', 'unity in variety' and more frequently as 'diversity compensated by identity'.[30] Leibniz summarises the basic premise of his concept of harmony as follows:

> Harmony is unity in variety … Harmony is when many things are reduced to some unity. For where there is no variety, there is no harmony. Conversely, where variety is without order, without proportion, there is no harmony. Hence, it is evident that the greater the variety and the unity in variety, this variety is harmonious to a higher degree.[31]

Similarly, Daoism regards 'creative tension' and 'contrast' between opposing qualities as fundamental attributes of harmony, implying a 'mutually completing and mutually compensating relationship'.[32] The 'ultimate harmony' is exemplified by nature, in which all things, composed of both *yin* and *yang*, are harmonised by *qi* (energy), illustrating the significance of the relationship between humanity and the effortlessly harmonious world for Daoists.[33] It is useful to clarify what is meant by 'nature' and 'natural' in the Daoist context. According to Jiyuan Yu, in Daoism, nature is not the natural world *per se*, but relates to the 'fundamental operational principle of the natural world', which is in itself a 'self-transformational and spontaneous state' itself constituted by the interrelated concepts of *ziran* (naturalness) and *dao*.[34]

In contrast, the Mohist conception of harmony is centred upon human relationships, connecting harmony with love, with emphasis on the 'aspect of accord' rather than tension, diversity and dynamism.[35] According to Li, Mozi maintained that the sharing the same idea was a necessary condition for harmonisation in relation to his notion of *shang tong* (promoting uniformity or sameness).[36] Thus, Li claims that Confucians are 'more willing to accommodate difference' and less willing to embrace *tong*, whereas Mohist thought is 'wary of difference' and inclined towards unity through uniformity.[37]

It is pertinent to briefly address the relationship between 'harmony' and its multitude of inherited meanings ranging from the ontological to the ethical, and harmony as a musical phenomenon. Cheng offers a basic 'analytic reconstruction' of musical harmony highlighting four central aspects: (1) musical harmony is a 'totality of parts'; (2) each part of the totality relates to other parts in the totality (he argues that this relation is one of 'support and recognition'); (3) each part contributes to 'the formation of the totality in the sense of wholeness'; (4) the

relating of parts in musical harmony is a dynamic *process* realised necessarily within spatiotemporal parameters.[38] Hence, he renders musical harmony as a 'four-dimensional totality' comprised of interrelated parts engaged in 'mutual support', realised in an 'explicit process of time and implicit reference to space'.[39] It is important to note, however, the fallacy in constructing a single theory of musical harmony, given the immense diversity within musical systems and ontologies across the world, and the changing definitions and aesthetic conceptions of, not only 'harmony', but music over time. Hellenic and ancient Chinese conceptions of musical processes would have been limited geographically and historically given the relative youth of music as a cultural medium and aesthetic form, rendering a qualitative analysis less problematic. Therefore, the analogising of musical and extramusical harmony must be approached tentatively; I would suggest that, if attempted, the analogy should be approached from the perspective of social mediation and the relational affordances of musical participation, rather than through an exclusively "musical" analytical perspective.

Nevertheless, the analogising of music and harmony, or more specifically in this case their co-conception, is central to the emergence of the concept of harmony within Hellenic and ancient Chinese philosophy.[40] This relationship also underscores the aspect of the aesthetic within the concept of harmony, inherent in our experience of 'agreeable totality' and the 'feeling of harmony' within art, music, cuisine and the natural world.[41] Even within the Pythagorean tradition, our perception of harmonious order in numbers and astronomical phenomena is fundamentally aesthetic in nature, given that order is presented in these contexts as inherently pleasing. Aesthetic balance presents itself as the fruit of coordination of diverse elements without sacrificing their distinctness; within this framework, aesthetic beauty lies precisely in the possibility of the contrasting and conflictual elements being held harmoniously in an underlying whole. Thus, harmony is 'both internally and externally real', existing as both a 'real structure' and as an 'ideal projection', rooted in human experience.[42]

Harmony as a Dynamic Process

Another significant trope which is shared across several conceptions of harmony is its characterisation as a dynamic and continuous *process* as opposed to a *state* which is achieved and maintained. We have already seen how Daoism construes harmony as a constant dynamism wherein *qi* continuously harmonises *yin* and *yang* in the natural world, while humanity should strive to fluidly adapt to and harmonise with the natural world and its processes. In Confucianism, Li argues

that while the Chinese word *he* translates to 'harmony', it is characterised more often as a verb than as a noun, and so may be more appropriately articulated as *harmonisation*, emphasising its nature as a 'dynamic process' requiring agency and action.[43] Cheng stresses the importance of the evolution of conflicting elements into 'different states of their existence' in a 'totalistic system' by virtue of the unifying and integrating process of harmonisation, thus producing a '*whole* of differences'.[44] The concept of harmony as unity in diversity but most pertinently as a metaphysical principal of *transformative process* is described by Cheng as the 'the basic insight of the philosophy of the *Yijing*'.[45]

A significant element in the characterisation of harmony as dynamic *harmonisation* is that of 'strife', which can be understood at its most fundamental within this context as struggle or conflict. Heraclitus has been interpreted to perceive change and transformation to be possible exclusively by virtue of strife, without which things would 'cease to exist'.[46] Edward Hussey describes harmony as conceived by Heraclitus as implying a 'purposive mutual adjustment of components to produce a unity', again suggesting the presence of agency and action as requisite elements within the harmonisation process.[47] Li concurs with this interpretation, arguing that a particular kind of strife is 'inherent' in Confucian harmony, detailing two types of strife: 'tension and cooperative opposition', and the more severe 'antagonistic opposition'.[48] The first is illustrated using the example of people moving in opposite directions in a busy train station yet accommodating one another's movement and achieving cooperation despite difference.[49] The second is more complex, illustrated through the mutually exclusive relationship between wolves and sheep, which Li argues necessitates a harmonisation process which transforms antagonistic opposition into cooperative opposition (notably exemplified in a process occurring 'naturally' in the world).[50] This illuminates a characterization of harmony as a quasi-dialectical creative principle, wherein differing elements enter into mutually transformative, generative relationships to form novel totalities in a dynamic and ongoing process.

Cheng criticises the Heraclitan concept of strife on the grounds that it lacks an explicit explanation of the 'principle of unity', critiquing what he construes as too great a focus on the concept of strife and the transformation of opposites.[51] Informed by principles of the *Yijing*, he suggests instead that the 'very presence of change and transformation in existing things should presuppose a unity of unity and disunity', underscoring the unity of opposites as a uniquely creative principle 'in a metaphysical sense'.[52] In this way Cheng argues that it is *unity* rather than disunity in which transformation occurs.[53]

While a search for uses of the word 'harmony' in the *Oxford Online*

Dictionary of Buddhism rendered only seven results, none of which explicitly defined a concept of harmony on its own terms but rather presented harmony in reference to other Buddhist terminology, concepts aligned with the broad parameters of harmony theory are fundamental to Buddhist philosophy.[54] The notion of *pratītyasamutpāda*, which attempts to 'capture the Buddha's account of causality', is the 'basic idea of Buddhism as a system of thought'.[55] Translating roughly as 'dependent co-arising', this fundamental concept assumes that 'reality appears as an interdependent process wherein change and choice, doer and deed, person and community are mutually causative'.[56] The mutuality of causation, phenomena and being implicitly places a metaphysics of harmony at the centre of Buddhist philosophy.

According to Shinozaki, many Japanese Buddhists, including Nikkyo Niwano, regard harmony as one of the 'highest values', interpreting nirvana (the 'ideal Buddhist state') as a 'dynamism of creation and harmony', rather than merely a 'state of mental peace and quiet'.[57] Harmony is again analogised with music, specifically with the performance of an orchestra, emphasising implicitly the aspect of the interdependence and relationality within group performance.[58] John Brinkman states that within Buddhism, harmony as a dynamic process, inextricable from the notion of dependent co-arising, can be interpreted such that it becomes 'the comprehensive character of the universe and the fundamental quality of each particular existence'.[59]

Harmony as an Attribute of the Divine

Historical difference between Eastern and Western epistemologies and hermeneutics may help illuminate the diverse and contrasting conceptual frameworks for the notion of harmony across the globe. David Hall and Roger Ames suggest that the prototypical Western philosophical approach is rooted in 'Truth-seeking' wherein Truth can be interpreted as essence, eternal and absolute, exemplified in Plato's Forms.[60] In contrast, ancient Chinese thought is characterised by 'Way-seeking', wherein the Way, in Li's words, is 'generated through human activity',[61] and is not predominated by pre-set narratives.[62]

Classical Chinese worldviews and metaphysics can be interpreted as 'revolving around the articulation of ongoing processes' which 'have no external, Godlike power behind them'.[63] While Western thought follows logical patterns, relying on 'the application of an antecedent pattern of relatedness to a given situation', the classical Chinese approach is rooted in aesthetic order, relying on 'creation of novel patterns', requiring 'openness, disclosure and flexibility'.[64]

The Confucian, Daoist and Buddhist concept of harmony, or harmonisation, epitomises this distinction, interpretable as an 'integration of different forces and as an on-going process in a fluid yet dynamic world' without a 'given, fixed underlying structure', which Li terms 'deep harmony'.[65] This is contrasted with the 'conformist harmony' of Pythagoras, Plato and the Abrahamic religions, which complies with a predetermined, 'perfect order' in the world, either resulting from the imposition of order on the world by a divine Other such as God, or from the primordiality of number/mathematics as the ultimate principle in the case of Pythagoras.[66]

Imtiyaz Yusuf argues that humanity has experienced the Ultimate predominantly in three ways: first, perceived 'from the outside' such as in the cases of the Semitic prophets; second, perceived 'from within', such as in the cases of Hinduism, Jainism and Buddhism; third, through a medium such as a shaman, as is the case in shamanistic and indigenous African religions/spiritual traditions.[67] John Hick argues that monotheistic religions understand God on 'personal terms', defined by the relationship of the individual believer and the divine Other, whereas non-theistic religions interact with Ultimate Reality either via worship of many gods 'at a popular level' or by 'adhering to the notion of non-personal Ultimate Reality at the philosophical level' (as is the case in Buddhism).[68] It is this 'personal' relation between a divine Other and humanity which underscores much of the Western religions conceptualisations of harmony.

The Abrahamic religions share similarities in their understanding of harmony on a conceptual level, insofar as harmony is constituted both in and by God. In other words, harmony is understood in relation to God and as an attribute of the divine. Before examining the concept and role of harmony within the Abrahamic religions, it is pertinent to examine harmony as an emergent quality of the creation of a divine Other within the thought of Plato as a precursor to the theocentric metaphysics of the Abrahamic religions. In *Timaeus*, Plato presents a cosmogony (notably distinct from that of contemporaneous Greek mythology) in which, from a state of chaos, the 'Demiurge' imposes mathematical order, generating a 'soul for the world'.[69] A moral element is attached to the construction of the harmonious cosmos from chaos in that Plato considers order to be implicitly good and disorder to be bad. Plato is one of the first thinkers to introduce the concept that there is an intrinsically good Divine other, who necessarily produces only the good.[70] Plato distinguishes the ever-changing phenomenological world with the eternal, unchanging and perfect world of the Forms which can only be 'apprehended by intelligence and reason', wherein, according to Li, Plato's concept of harmony is rooted.[71] Plato's understanding of harmony can therefore

be interpreted as constituted in the divine, pre-established, perfect order of the cosmos, generated by a divine Other based upon the unchanging Forms.

Brinkman argues that within the Christian tradition, the universe is permeated with the 'attribute of divine peace', by virtue of God being the 'pure and simple' source of every being's 'integrity', 'accord' and 'the sacred cause of the universal integration and peace of all phenomena'.[72] Based upon the thought of Thomas Aquinas, Brinkman interprets the 'central perfection of the universe' to be 'the act of existence itself', due to, in simple terms, the immanence of God; the quality of harmonious perfection exists only in God's 'transcendent simplicity'.[73] Similarly, Leibniz's notion of order makes the same appeal to God's quality of perfection, arguing that God is not capable of doing that which is not orderly.[74] For Leibniz, events that are not regular are not conceivable; irregularity is simply a perceptual error on part of the human subject when a rule of order is more complex than the human mind can grasp.[75] This bears similarities to Heraclitus' doctrine of hidden harmony, wherein the most profound harmony is construed as that which is not immediately visible.

Judaism also sees harmony as an attribute of the divine. God, as I. A. Ben Yosef writes, is the 'Ultimate Reality', with God's quality as *creator* being one of the most significant aspects of the Jewish understanding of God.[76] In contrast with Confucianism, which is inclined towards a unified conception of human and ultimate, Judaism presents the 'separation between human beings and the ultimate' as the primary motive in 'the explanation for relatedness in the world'.[77] Galia Patt-Shamir offers the example of the story of Creation (*Genesis* 1-2) as the 'divine act of separation' wherein God becomes understood by mankind as 'distinct, detached, and perfect'.[78] For Patt-Shamir, God is understood in Judaism as an aspiration – the only being who truly understands what is good and what is not; mankind is eternally distinct from and 'subdued' by God.[79] Hence, Yosef argues that 'the concept of unity of the universe was foreign to Jews; they saw unity in God alone'.[80] Patt-Shamir argues that *disharmony* is established in the human world as a 'necessary human condition' and as a 'motivation for action and progress', citing the Biblical story of Babel as an example.[81] Subsequently, separation and disharmony can be understood as 'primary motivations for action'; it is God's 'demand' that mankind improves.[82] It seems that harmony from a Jewish perspective can be understood as actualised as an aspect of God's perfection and divine unity, and as an ideal that should be strived for by humanity in order to come closer with the divine.

Similarly, Islam conceives of harmony as a cosmic principle emerging from God's immanence and perfection. Ibrahim Kalin cites the traditional Islamic

philosophy of 'the great chain of being', which refers to the interpretation of the world as the 'best of all possible worlds', due to its actuality, implying 'completion and plenitude' rather than potentiality, and prerequisite order derived from God.[83] He goes on to describe the natural world as 'a constant state of peace' as according to the Qur'an, it is *Muslim* in that it 'surrenders… itself to the will of God' and therefore transcends 'tension and discord'.[84] This suggests that harmony in Islam is conceived of not only as an inherent attribute of God and an emergent quality of his creation but most importantly in the relationship between mankind, nature and the divine Other.

In its conceptualisation of harmony, Islam seems to place particular emphasis on the relationship between the believer and God. While harmony is not an explicitly defined principle or concept in Islamic doctrine *per se* or (seemingly) in the broad spectrum of Islamic studies, the concept of *Tawhid* may inform the construction of an Islamic notion of harmony. Defined in the *Oxford Dictionary of Islam* as the 'defining doctrine' of Islam, *Tawhid* can be interpreted as 'oneness with God', the declaration of 'the unity and uniqueness of God as creator and sustainer of the universe'.[85] *Tawhid* is used as the 'organising principle for human society' and the fundament of 'religious knowledge, history, metaphysics, aesthetics, and ethics' as well as 'social, economic and world order'.[86]

Sumanto Al Qurtuby offers an analysis of the concept of *Tawhid* from an anthropocentric perspective, arguing that Tawhid is interpretable as a 'human act', a departure point for 'true understanding' of ourselves and our place in the cosmos, and 'human-God relations'.[87] He describes *Tawhid* as a 'principle of unity' which offers a foundation for 'achieving political justice, social harmony, civil liberty, and peacebuilding', underscoring not only the 'oneness of God' but the 'unity of humanity'.[88] He states that as created, humans exist in 'dispersion, disarray, disharmony, dissonance, and discord', and that *Tawhid* presents itself as a pathway to resolve this disharmony by overcoming 'false realities' (defined as 'anything that distracts the heart from … God') and achieving social justice.[89]

In a similar vein to Judaism, in Islam, disharmony is conceived of as a natural state resulting from human action and agency, against which humanity must strive through commitment to God. Mohammed Abu-Nimer argues that, given humanity's capacity for wrongdoing, the prophets of God will encounter opposition, highlighting the nature of conflict as a 'natural phenomenon', emphasising the importance of conflict transformation, the devotion to God and God's will for mankind to come into unity.[90] It is worth noting, however, that despite this characterisation of humanity as in a state of disharmony, Islam recognises that the 'primordial nature' of humanity as created by God

is a 'moral and spiritual substance' attracted essentially to goodness and 'God-consciousness', wherein imperfections are 'accidental' qualities which result from free will and emerge naturally in the struggle of the soul to do good and transcend 'subliminal desires'.[91] This is arguably a conceptual trait shared across the Abrahamic traditions, insofar as they all share the notions of the fall of humanity from Eden, God-given free will, and the necessity of human transcendence. Consequently, in Islam, humanity's capacity to live in harmony both with one another and themselves is conceived of as a responsibility to God. According to Sohail Hashimi, human nature is characterised by the 'will to live on earth in a state of harmony and peace with other living things'; this is the 'ultimate import' of man's responsibility as God's 'viceregent'.[92] Thus, peace can be interpreted as God's 'true purpose of humanity'.[93]

Abu-Nimer maintains that there are three principle responsibilities according to which each person will be judged by God: responsibility to Allah through faithful performance of religious duties; responsibility to oneself through existing in 'harmony with oneself' and responsibility to live harmoniously and peacefully with others.[94] Kalin argues that the 'normative depiction of natural phenomenon' sees nature as 'prostrating before God', and the 'process' of man's participation in praising and 'acknowledging God's unity' underscores the 'essential link' between *anthropos* and *cosmos*.[95] He calls this inherent commonality between humanity as 'subject' and universe as 'object' the 'anthropocosmic vision', illuminating man's God-given responsibility to the world and the importance of harmonising with nature in recognition of its divine essence in Islamic thought.[96]

This responsibility towards harmony is further underscored by the ever-present doctrine of the sanctity of life. Farhan Mujahid Chak notes that within the Islamic tradition, all humanity (past, present and future inclusive) are understood to be children of Adam and are asked to 'make witness to God', thus 'imbuing every human being with intrinsic goodness and recognition of the Divine', creating 'an inherent kinship in the entire human family'.[97] Thus, it can be inferred that harmony is conceived as unity within and of the cosmos by virtue of God's immanence, and as per God's will, a state which is to be strived for on both an interpersonal and intrapersonal level by humanity through full commitment to God, which in itself constitutes the ultimate harmony. The primacy of the relationship between mankind and God in terms of both outward and inward intentionality lends itself to a characterisation of harmony as a relational dynamic between humanity and the Divine, and furthermore, a process in which humanity strives for transcendence of his own imperfection in order to come closer to his inherent 'God-consciousness'.[98] Thus, while harmony is not understood as

a metaphysical principle which embodies the divine self-referentially as it is more commonly in the East, within Islam, it can be argued that harmony is still encountered as a dynamic process which prioritises the relational.

However, the relationship which is of primordial significance is that with the divine-Other, through which all other relationships are mediated. While harmony or *harmonisation* in Confucianism is a self-referential process constituting the greatest good in itself, harmonisation in Abrahamic religions is experienced and striven for as part of a totality of intentionality towards God. This embodies what Kalin conceives the purpose of all religious teachings: to 're-establish the primordial harmony between heaven and earth, between the Creator and the created'.[99]

Integrating Understandings of Harmony in Practice and as a Way of Being

Harmony can be understood not only as a metaphysical principle, but also as a value, or in other words, as a framework which denotes ethical and moral values and practices. This raises the question as to how harmony is perceived as a concept applicable within or in itself as a way of being.

The role of harmony within Hellenic thought extends to practice, manifesting as a principal virtue in the process of self-actualisation. In Plato's *Republic*, justice within the state is qualified by the 'harmonious existence of the three classes', and on a personal level within the harmonisation of the 'three elements of the soul'.[100] In *Phaedrus*, Plato offers the an allegorical vision of the soul, consisting of three parts, one being rational (the charioteer) and the other two being the 'spirited' and the 'appetitive'.[101] The harmonisation of these three elements, achieved through the attunement of the spirited element and reason over appetite, is the condition in which the soul is 'healthy', 'beautiful' and in the 'ontologically correct, hierarchic, inner order'.[102] Li interprets the harmony of the 'three classes and the three elements of the soul' as representing the 'cardinal virtue of justice'.[103] Similarly, Sidney Zink writes that Aristotle praised the cultivation and maintenance of a 'virtuous mean preventing contrary human propensities from operating to excess'.[104] Zink also argues that Heraclitus regarded the end of human conduct to be the 'preservation of proper harmony among the elements of the soul'.[105] Plato's *Republic* conceptualises an ideal education which is 'blended in perfect proportion', suggesting not only the importance of the cultivation of intellect and reflection in the process of self-actualisation but also the significance of the cultivation of the harmonious, balanced and appropriate relationships

between virtues and elements of the soul.[106]

Confucian thought also features the notion of 'perfectibility of humanity through self-cultivation'.[107] The concept of *li* (ritual propriety) underscores the manifestation of harmony within social frameworks, embodying the application of *ren* ('love based on humanity') and *yi* (righteousness) in society.[108] Self-actualisation in itself constitutes a process of harmonisation, requiring the balance of different virtues (*ren*, *yi* and *li*). The cultivation of equilibrium within music and food is intended to 'bring peace and harmony' into the mind of the 'superior man', conducing to harmonious conduct in his interpersonal relations, illustrating that Confucian harmony is not only a 'quality of things and… of perception', but also a 'quality of mind and… of judgment and conduct'.[109] Thus, 'equilibrium of mind' is understood as the 'requisite foundation' for harmony.[110] Li suggests that Confucians attach a moral quality to harmony in that the *junzi* (superior or good person) is one who harmonises rather than seeks sameness, while a lesser person will seek sameness rather than harmonise.[111]

Li expands the notion that friendliness and love are not necessary conditions for harmony; the 'requirement of harmony' places constraints on each party interacting harmoniously, while simultaneously providing a context within which each party has 'the optimal space to flourish'.[112] Cheng suggests that this is the 'genuine Confucian position', reflective of the acknowledgement of not only the 'deep and hidden harmony value in the virtue of man' but also of the relationship between the actualisation of harmony on a personal level and the subsequent transformation of the 'external chaotic world' into a 'harmonious order of *ren, yi,* and *li*'.[113]

The neo-Confucian reading of *he* 和 reviewed in this chapter regards harmony as a fundamentally relational framework on both metaphysical, ontological and social levels. Exemplified in the *yin-yang* paradigm and its articulation of the principle of interdependence as previously expounded, transformation and creative processes are understood in much ancient Chinese thought and particularly within Confucianism as necessarily underscored by interpenetrating relationships. From a social and human perspective, an individual's capacity to harmonize is realized within their relational capacity; intrapersonal harmony is mutually constitutive of realization of harmony more broadly within the world.

Thaddeus Metz notes similarities between the centrality of self-actualisation in Confucianism, Hellenic *eudaimonism* and sub-Saharan African thought.[114] Harmony is described by Metz as a 'concept central to… the sub-Saharan ethic of *ubuntu*', ubuntu being 'the famous southern African… word for human excellence'.[115] Despite there being immense ethnic and linguistic diversity and

thus cultural and social diversity across sub-Saharan Africa, Metz maintains that scholarship in this area has demonstrated 'broad commonalities' amongst different groups in regards to ethical fundamentals.[116] According to Tim Murithi, the concept of ubuntu is presents itself in 'diverse forms' across societies throughout Africa, and defines ubuntu as a 'cultural worldview that tries to capture the essence of what it means to be human'.[117] Metz notes that in sub-Saharan African thought, maxims are often utilised to articulate moral and ethical codes.[118] Desmond Tutu, considering the moral values of sub-Saharan Africa, writes:

> We say, 'a person is a person through other people'. It is not 'I think therefore I am'. It says rather: 'I am human because I belong'. I participate, I share… Harmony, friendliness, community are great goods. Social harmony is for us the *summum bonum* – the greatest good. Anything that subverts or undermines this sought-after good is to be avoided like the plague.[119]

Tutu's words demonstrate the centrality of harmony, both social and conceptual, within self-actualisation and ubuntu within sub-Saharan African philosophy. Metz elaborates that in African thought, the ultimate *telos* of a person is to achieve total personhood – to become 'a genuine human being, one who has *ubuntu*', arguing that self-realisation lies in 'living harmoniously, or communally, with others'.[120] He notes that in both Confucianism and sub-Saharan African thought, there are 'distinctively human' and 'more animalistic sides' to human nature, with personhood being constituted in this human aspect, achieved through the process of self-actualisation via harmonious relation to others.[121] Murithi echoes this statement, stating that ubuntu societies prioritise communal life and the maintenance of positive relationships, a priority in which 'all members of a community' participate and share.[122] Metz also suggests that in African thought, approaches to self-actualisation are fundamentally conceived as relational in nature in contrast with Western approaches which are often preoccupied with individualist concepts such as 'freedom, autonomy, agreement, contract, pleasure and happiness'.[123]

In the Daoist text *Zhuangzi*, harmony or harmonisation is promoted as a 'positive value' and the 'guiding philosophy for the enlightened', synonymous with the experience of profound happiness.[124] Harmonisation conceived of as value is manifested in the notion of *wu wei*, which Li translates to 'effortless action', meaning 'to take a path that harmonises with the world', wherein 'the world' in this context relates to the aforementioned Daoist concepts surrounding

nature/the natural.[125] He argues that while Confucians actively seek to 'harmonise the world', Daoists strive to 'harmonise *with* the world'.[126] While Daoism places emphasis on harmony from an intrapersonal perspective, with the outward relationship existing towards the natural world, Confucianism places greater emphasis on interpersonal harmony, seeing 'more consistency than distinction between the "private" and the "public"… between the political and non-political, and the human society and the natural world'.[127]

It has been previously argued that Islam conceives of harmony as constituted in the relationship between the believer and God. In Islam, achieving harmony with God is the necessary condition to 'achieving internal and external peace and harmony'.[128] To harmonise and find peace both with and within God through total 'submission' conduces to 'physical, mental, spiritual and social harmony', and represents the essence of 'real Islam'.[129] According to Chak, the aforementioned principle of *Tawhid* serves as the conceptual framework of social harmony and tolerance, defined as the 'inherent recognition and embracing of diversity and plurality'.[130] Following the ethical framework of the Qur'an and harmonising with oneself, others and nature can be interpreted as the necessary conditions to harmonising with God, elucidating how the implicit Islamic concept of harmony denotes a moral and ethical system. This understanding of harmony as a process of spiritual necessity is similar to the Islamic concept of *ihsān,* meaning 'doing what is beautiful' and 'virtue, beauty, goodness, comportment, proportion, comeliness', highlighting the aesthetic, Way-based nature of harmony/harmonisation.[131]

The concept of harmony within Buddhist thought can be interpreted to manifest itself in its ethical and moral system as a prescriptive value in practice, as well as in the act of meditation and the perception of the inner truths of Buddhist Dharma. According to Joanna Rogers Macy, Buddhist morality is 'grounded' in the aforementioned notion of interdependent causality or *pratītyasamutpāda*, as in the 'corollary' Buddhist concepts of *annata* and *karma*.[132] The notion of *anatta* in Buddhism conceptualises the self as an 'interdependent, self-organising process shaped by the flow of experience and the choices that condition this flow'.[133] The self is not a subject which perceives; rather than having experience of phenomena, the self *is* itself the experience of phenomena.[134] This notably relational and non-atomic view of self, emerging from the principal fundament of Buddhist dharma (*pratītyasamutpāda*), necessitates an ethics rooted in the capacity to perceive, acknowledge and act according to the fundamental metaphysical harmony of all things.

For Thich Nhat Hanh, meditative insight into 'the interrelatedness or interconnectedness of all things' must be the basis of all compassionate action;

compassionate action is grounded in mindful awareness of dependent co-arising.[135] By experiencing the insight into the 'inter-being' and causal interdependence of all things, one is able to perceive that suffering does not belong to a single self, but is 'symptomatic of the broader suffering of all beings'; perception of this inner truth through meditation in itself constitutes compassion and conduces to its realisation in practice.[136]

Brinkman notes that Kukai (the founder of Shingon Buddhism) uses the word *yuga* (a transliteration of *yoga*) for harmony, denoting the meaning of 'meditation and concentration of the mind'.[137] He notes that the particular human mode of perception/being has the potentiality to 'bring its awareness into accord with the harmony that pervades the universe';[138] it is this coming-into-accordance which is constitutive of harmony as practice by virtue of acknowledgment of cosmic harmony and the interrelatedness of all things. In this sense, in the process of becoming aware, harmony is constituted self-referentially, facilitated by the practice of meditation. Buddhists then strive to perceive themselves, nature and the cosmos as non-distinct, harmonising and interrelated mutualities, illustrating the 'reciprocal dynamic' between personal, social and metaphysical transformation.[139] Harmony and dependent co-arising can only be perceived through a cultivation process synonymous with harmonisation itself; in other words, harmony in Buddhism is a mutuality between harmony in the metaphysical sense and harmonisation as practice in dynamic interplay. The notion of causal interrelatedness as the basic essence of the Buddhist system of thought underscores Buddhist principles of embracing diversity, harmonising with the natural world and displaying unconditional compassion. This aligns with the Confucian and Hellenic models of harmony which see the realisation of harmony in the world as mutually constitutive of realisation of harmony within the person.[140] Harmony in both Confucian and Buddhist thought is the reality, experience and perception itself of 'unity of a whole together with the interrelationship of its parts'.[141]

Conclusion

Significantly, searching for articles based upon the inclusion of keywords and key concepts did not necessarily aid in the formulation of a broad and thoroughly developed theory of harmony, both in terms of pre-existing conceptions and novel intellectual ground. This is primarily due to the fact that the notion of harmony (that is to say, in the sense(s) that are implicit and meaningful within the scope of this project), is often not classified principally in terms of the word 'harmony'. Instead, 'harmony' may manifest in distinct and subtle ways, such as in terms of

"tolerance" and "oneness". This last point brings me to iterate that this research project focuses on critically reviewing academic literature available in digital format online in order to generate an up-to-date image depicting how notions of harmony, situated within various religious, philosophical and/or wisdom traditions across the world, have been examined, interpreted and understood, thus forming a preliminary conceptual map. It would be beyond the scope of this project and its resources to critically examine fundamental source material (i.e. religious texts), which is something to consider for the future.

It goes without saying that all traditions examined are socially, conceptually and in terms of practice, diverse and pluralistic in themselves. Thus, most articles cited in this chapter deal with a singular tradition or focus on a scholar's particular interpretations of harmony within a particular tradition as opposed to generalising a vast spectrum of understandings across diverse traditions. Having said that, these hermeneutic snapshots can indeed help us construct a broader vision of the religions/philosophies in question and their understandings, notions and practices of harmony.

During the research, I found that a notable trend within academic scholarship relating to peace and harmony under the branch of Islamic studies was that of defence. It became clear that discussions of peace, peace-building and harmony were often expounded in relation to violence (or more accurately, the avoidance of it), dealing to some degree with the trope of why Islam is *not* violent, as opposed to why it *is* peaceful. This extends beyond violence to ideas of global harmony, wherein scholars must address the tendency to equate Islam with 'global dissonance'.[142] This is no fault of the scholarship itself. On the contrary, this scholarly trend emerges from various levels: the perspectives of Western media and the damaging stereotypes and scapegoating which are generated in its wake; the hijacking/abuse/manipulation of Islam for justification of violent means, often arising on account of more complex socio-economic and geo-political dynamics of violence and unrest which are not commensurate with Islam as a religion or Muslims as a global community.[143] Abu-Nimer highlights this issue, offering the example of how few articles are available on Islam and non-violence compared to Islam and violence in the Library of Congress, describing this phenomenon as looking at Islam through a '*jihad* lens'.[144] This phenomenon is to be taken into consideration in construing this literature review. My analysis has therefore aimed to positively construct a hypothetical theory of harmony in Islam, rather than negatively define why Islam does *not* promote disharmony.

It is important to recognise that, while a culture or tradition may not have an explicit discourse of harmony developed at a conceptual level, or even have a

direct translation of the word 'harmony' (at least which coincides with Western definitions), harmony may still be implicitly conceptualised, internalised or outwardly practiced in various ways. In order to bring forward a truly authentic and meaningful account of the many conceptions of harmony across the globe, it would be necessary to carry out field research in addition to literature-based research, so that theories of harmony can be constructed, as opposed to projected upon traditions. Chenyang Li is one of the few scholars I have encountered in this project who attempts to argue the case for the applicability of harmony as an ideal to the real world, linking the conceptual to the pragmatic within contemporary society, Western and non-Western.[145] This in itself represents an important step in the progression of harmony studies towards practical materiality, illuminating a crucial question: how can we connect research into the field of harmony with the world today? And how can an advanced and informed theory of harmony aid in the envisaging and construction of a better world? A project such as this review begins to answer some of these questions; it is hoped that it will stimulate further discourse within the nascent field of harmony studies.

Notes

[1] This literature review was sponsored by the GHFP Research Institute as part of the Harmony Project. The original task was identifying, examining and comparing differing conceptions of harmony as situated within the world's major religions and spiritual traditions. However, as a web-based literature review, and due to a lack of published scholarship in this area of study, the scope of research was broadened. Initial research pointed towards ancient Chinese and ancient Greek thought as primary focal points for further review. In keeping with the original brief, the role of harmony within the Abrahamic religions and Buddhism was also considered. While these intellectual, philosophical and religious traditions fundamentally differ in nature, it is precisely their diversity which renders this review constructive, gesturing towards a conceptual map of harmony philosophies across the world.

[2] Daniel A. Bell and Mo Yingchuan, 'Harmony in the World 2013: The Ideal and the Reality', *Social Indicators Research* 118, no. 2 (2014): pp. 797–818.

[3] Chenyang Li, 'The Confucian Philosophy of Harmony', (New York: Routledge, 2015)

[4] Li, 'The Confucian Ideal of Harmony', p. 583.

[5] S. Angle, *Sagehood: The Contemporary Significance of Neo-Confucian Philosophy* (New York and Oxford: Oxford University Press, 2009), p. 61.

[6] Chenyang Li, 'The Confucian Ideal of Harmony', *Philosophy of East and West* 56, no. 4 (2006): pp. 584.

[7] Angle, 'Sagehood', p. 62.

[8] Li, 'The Confucian Ideal of Harmony', p. 589.

[9] Li, 'The Confucian Ideal of Harmony', p. 585/6.

[10] Chung-Ying Cheng, 'On Harmony as Transformation: Paradigms from the Yijing', *Journal of Chinese Philosophy* 36, (2009): p. 14.

[11] Li, 'The Confucian Ideal of Harmony', p. 589.

[12] Chenyang Li, 'Being as Process of Harmonization: A Chinese View of Dynamic Being', in Vesselin Petrov and Adam C. Scarfe (eds.) *Dynamic Being: Essays in Process-Relational Ontology*, (New Castle: Cambridge Scholars Publishing, 2015), 165

[13] Chenyang Li, 'The Confucian Ideal of Harmony', *Philosophy of East and West* 56, no. 4 (2006): pp. 583-603; Chenyang Li, 'The Ideal of Harmony in Ancient Chinese and Greek Philosophy', Dao 7, no. 1 (2008): pp. 81-98.

[14] Li, Chenyang. "The Ideal of Harmony in Ancient Chinese and Greek Philosophy." Dao 7.1 (2008): 90.

[15] K. Freeman, *Ancilla to the Pre-Socratic Philosophers: A Complete Translation of the Fragments in Diels Fragmente der Vorsokratiker* (Cambridge, Mass.: Harvard University Press, 1983), p. 90.

[16] Li, 'The Ideal of Harmony', p. 91.

[17] Bo Mou, *Chinese Philosophy A-Z*, (Edinburgh University Press, 2009), p. 176

[18] Bo Mou, *Chinese Philosophy A-Z*, (Edinburgh University Press, 2009), p. 176

[19] Bo Mou, *Chinese Philosophy A-Z*, (Edinburgh University Press, 2009), p. 176 For more on the characterisation of opposites in unity within Confucianism and beyond, see Cheng, 'On Harmony', p. 31.

[20] Cheng, 'On Harmony', p. 28

[21] See J. W. Roberts, 'Pythagoras', *The Oxford Dictionary of the Classical World* (Oxford: Oxford University Press, 2005).

[22] C. A. Huffman, 'The Pythagorean tradition,' in A. A. Long, ed., *The Cambridge Companion to Early Greek Philosophy* (Cambridge: Cambridge University Press 1999), p. 74.

[23] Li, ' The Ideal of Harmony, p. 92.

[24] Li, 'The Ideal of Harmony', p. 94.

[25] Li, 'The Ideal of Harmony', p. 92.

[26] Michio T. Shinozaki, 'Peace and Nonviolence from a Mahayana Buddhist Perspective: Nikkyo Niwano's Thought', *Buddhist-Christian Studies* 21, (2001): p. 24.

[27] Shinozaki, 'Peace', p. 24.

[28] Laurence Carlin, 'On the Very Concept of Harmony in Leibniz', *The Review of Metaphysics* 54, no. 1 (2000): p. 99.

[29] Carlin, 'The Very Concept', p. 99.

[30] Carlin, 'The Very Concept', p. 100.

[31] G. W. Leibniz, *Textes Inédits*, ed. Gaston Grua (Paris: Presses Universitaires de France, 1948), p. 12, cited in Carlin, 'Harmony in Leibniz', p. 101.

[32] Li, 'The Ideal of Harmony', p. 87.

[33] Li, 'The Ideal of Harmony', p. 87.

[34] Yu, Jiyuan. 'Living with Nature: Stoicism and Daoism.' *History of Philosophy Quarterly*, vol. 25, no. 1, (2008): p. 4

[35] Li, 'The Ideal of Harmony', p. 90.

[36] Li, 'The Ideal of Harmony', p. 90.

[37] Li, 'The Ideal of Harmony', p. 90.

[38] Cheng, 'On Harmony', p. 11.

[39] Cheng, 'On Harmony', p.12.

[40] See Li, 'The Ideal of Harmony'.

[41] Cheng, 'On Harmony', p. 12.

[42] Cheng, 'On Harmony', p. 12.

[43] Li, 'The Confucian Ideal of Harmony', p. 583 and p. 593.

[44] Cheng, 'On Harmony', p. 15.

[45] Cheng, 'On Harmony', p. 15.

[46] Cheng, 'On Harmony', p. 29.

[47] E. Hussey, 'Heraclitus', in A. A. Long, ed., *The Cambridge Companion to Early Greek Philosophy* (Cambridge: Cambridge University Press. 1999), p. 110

[48] Li, 'The Confucian Ideal of Harmony', p. 591.

[49] Li, 'The Confucian Ideal of Harmony', p. 591.

[50] See Li, 'The Confucian Ideal of Harmony', p. 591 for a more detailed account.

[51] Cheng, 'On Harmony', p. 29.

[52] Cheng, 'On Harmony', p. 29.

[53] Cheng, 'On Harmony', p. 29.

[54] Damien Keown, *A Dictionary of Buddhism* (Oxford: Oxford University Press, 2003).

[55] Stephen J. Laumakis, *An Introduction to Buddhist Philosophy* (Cambridge and New York: Cambridge University Press, 2008), p. 268; B. C. Law, 'Formulation of Pratītyasamutpāda', *Journal of the Royal Asiatic Society of Great Britain and Ireland*, no. 2 (1937): p. 287

[56] Joanna Rogers Macy, 'Dependent Co-Arising: The Distinctiveness of Buddhist Ethics', *The Journal of Religious Ethics* 7, no. 1 (1979): p. 38.

[57] Shinozaki, 'Peace', p. 16.

[58] Shinozaki, 'Peace', p. 16.

[59] John Brinkman, 'Harmony, Attribute of the Sacred and Phenomenal in Aquinas and Kūkai', *Buddhist-Christian Studies* 15, (1995): p. 109.

[60] David Hall and Roger Ames, *Thinking from the Han* (Albany: State University of New York Press, 1998), p. 18, cited in Li, 'The Confucian Ideal of Harmony', p. 593.

[61] Li, The Confucian Philosophy of Harmony, p. 20

[62] Hall and Ames. *Thinking*. While one should remain cautious when applying epistemic generalizations to a projected dichotomization of East and West, this suggested framework is useful in construing the distinct points of departure for comparative analysis of 'Western' and 'Eastern' traditions respectively.

[63] S. Angle, *Sagehood: The Contemporary Significance of Neo-Confucian Philosophy* (New York and Oxford: Oxford University Press, 2009), p. 64.

[64] Hall and Ames, *Thinking*, p. 16

[65] Li, 'The Ideal of Harmony', p. 91.

[66] Li, 'The Ideal of Harmony', p. 91.

[67] Imtiyaz Yusuf, 'Dialogue Between Islam and Buddhism through the Concepts Ummatan Wasaṭan (The Middle Nation) and Majjhima-Patipada (The Middle Way)', *Islamic Studies* 48, no. 3 (2009): p. 372.

[68] John Hick, *God Has Many Names* (Philadelphia: The Westminster Press, 1982), cited in Yusuf, 'Dialogue', p. 372.

[69] Li, 'The Ideal of Harmony', p. 96.

[70] Julia Annas, *Plato: A Very Short Introduction* (Oxford: Oxford University Press, 2003), p. 79.

[71] Li, 'The Ideal of Harmony', p. 96.

[72] Brinkman, 'Harmony', p. 106.

[73] Brinkman, 'Harmony', p. 116.

[74] G. W. Leibniz, 'Die Philosophischen Schriften', 4:431, *Philosophical Essays*, trans, and ed. Roger Ariew and Daniel Garber (Indianapolis: Hackett, 1989) p. 39, cited in Laurence Carlin, 'On the Very Concept of Harmony in Leibniz', *The Review of Metaphysics* 54, no. 1 (2000).

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by Peter Remnant and Jonathan Bennett; (Cambridge: Cambridge University Press, 1996)

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[77] Galia Patt-Shamir, 'Way as Dao: Way as Halakha: Confucianism, Judaism, and Way Metaphors', *Dao: A Journal of Comparative Philosophy* 5, no. 1 (2005): p. 138.

[78] Patt-Shamir, 'Way as Dao', p. 138.

[79] Patt-Shamir, 'Way as Dao', p. 138.

[80] Yosef, 'Action and Non-Action', p. 64.

[81] Patt-Shamir, 'Way as Dao', p. 140.

[82] Patt-Shamir, 'Way as Dao', p. 157.

[83] Ibrahim Kalin, 'Islam and Peace: A Survey of the Sources of Peace in the Islamic Tradition', *Islamic Studies* 44, no. 3 (2005): p. 335.

[84] Kalin, 'Islam and Peace', p. 336.

[85] The Oxford Dictionary of Islam, 'Tawhid', *Oxford Islamic Studies Online*, (2019), http://www.oxfordislamicstudies.com/article/opr/t125/e2356 [accessed 4 June 2019].

[86] *Oxford Islamic Studies Online.*

[87] Sumanto Al Qurtuby, 'The Islamic Roots of Liberation, Justice, and Peace: An Anthropocentric Analysis of the Concept of 'Tawhīd', *Islamic Studies* 52, no. 3/4 (2013): p. 314.

[88] Al Qurtuby, 'Islamic Roots', p. 324.

[89] Al Qurtuby, 'Islamic Roots', p. 324.

[90] Mohammed. Abu-Nimer, 'A Framework for Nonviolence and Peacebuilding in Islam', *Journal of Law and Religion*15, no. 1/2 (2000): p. 224.

[91] Kalin, 'Islam and Peace', p. 337.

[92] Abu-Nimer, 'A Framework', p. 217, summarising Sohail Hashmi, 'Interpreting the Islamic Ethics of War and Peace', in Terry Nardin, ed., *The Ethics of War and Peace: Religious and Secular Perspectives* (Princeton, N.J.: Princeton University Press, 1996), pp. 142 and 146.

[93] Abu-Nimer, 'A Framework', p. 142 and p. 146.

[94] Abu-Nimer, 'A Framework', p. 249.

[95] Kalin, 'Islam and Peace', p. 336.

[96] Kalin, 'Islam and Peace', p. 336.

[97] Farhan Mujahid Chak, 'La Convivencia: The Spirit of Co-Existence in Islam', *Islamic Studies* 48, no. 4 (2009), p. 573.

[98] Kalin, 'Islam and Peace', p. 337.

[99] Kalin, 'Islam and Peace', p. 328.

[100] Li, 'The Ideal of Harmony', p. 95; see Plato, *Republic*, 2 Vols., trans. Paul Shorey, Cambridge Mass., London: Harvard University Press, 1935. 441 A-D.

[101] Plato, *Phaedrus*, trans H. N. Fowler (Cambridge, Mass, and London: Harvard University Press, 1914), 253 C-D; see also, Plato, *Timaeus*, trans. R.G. Bury (Cambridge Mass., London: Harvard University Press, 1931).

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[103] Li, 'The Ideal of Harmony', p. 95.

[104] Sidney Zink, 'The Good as Harmony', *The Philosophical Review* 53, no. 6 (1944): p. 557.

[105] Zink, 'The Good', p. 557.

[106] F. M. Cornford, *The Republic of Plato*, *Translated with introduction and notes*

(London: Oxford University Press, 1968), p. 102.

[107] Cheng, 'On Harmony', p. 17.

[108] Cheng, 'On Harmony', p. 16.

[109] Cheng, 'On Harmony', p. 13.

[110] Cheng, 'On Harmony', p. 18.

[111] Li, 'The Confucian Ideal of Harmony', p. 586.

[112] Li, 'The Confucian Ideal of Harmony', p. 589.

[113] Cheng, 'On Harmony', p. 17.

[114] Thaddeus Metz, 'Confucian Harmony from an African Perspective', *African and Asian Studies 15*, 1, (2016): p. 6.

[115] Metz, 'Confucian Harmony', p. 2.

[116] Metz, 'Confucian Harmony', p. 8.

[117] Tim Murithi, 'An African Perspective on Peace Education: Ubuntu lessons in reconciliation', *International Review of Education* 55, (2009): p. 226.

[118] Metz, 'Confucian Harmony', p. 8

[119] Desmond Tutu, *No Future without Forgiveness* (New York: Random House, 1999), p. 35, cited in Metz, 'Confucian Harmony', p. 8.

[120] Metz, 'Confucian Harmony', p. 8.

[121] Metz, 'Confucian Harmony', p. 9.

[122] Murithi, 'An African Perspective', p. 227.

[123] Metz, 'Confucian Harmony', p. 9.

[124] Li, 'The Ideal of Harmony', p. 89.

[125] Li, 'The Ideal of Harmony', p. 89.

[126] Li, 'The Ideal of Harmony', p. 89.

[127] Li, 'The Confucian Ideal of Harmony', p. 588.

[128] Abu-Nimer, 'A Framework', p. 224.

[129] Abu-Nimer, 'A Framework', p. 243.

[130] Chak, 'La Convivencia', p. 572.

[131] Kalin, 'Islam and Peace', p. 333.

[132] Macy, 'Dependent Co-Arising', p. 38.

[133] Macy, 'Dependent Co-Arising', p. 42.

[134] Macy, 'Dependent Co-Arising', p. 42.

[135] Laumakis, *An Introduction,* p. 257.

[136] Laumakis, *An Introduction,* p. 257.

[137] Brinkman, 'Harmony', p. 109-110.

[138] Brinkman, 'Harmony', p. 109-110.

[139] Macy, 'Dependent Co-Arising', p. 38.

[140] Cheng, 'On Harmony', p. 13.

[141] Cheng, 'On Harmony, p. 25.

[142] Chak, 'La Convivencia', p. 567.

[143] Chak, 'La Convivencia', p. 570.

[144] Abu-Nimer, 'A Framework', pp. 221-2.

[145] See Chenyang Li, 'The Confucian Philosophy of Harmony', (New York: Routledge, 2015)