



CONFUCIUS
INSTITUTE

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William & Mary CONFUCIUS INSTITUTE

April 2013

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The College Of
WILLIAM & MARY



**WILLIAM AND MARY CONFUCIUS INSTITUTE
NEWSLETTER**

April 2013

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COVER IMAGE

W&M students, Sara Rock and Rob Weed, who are wearing Chinese traditional dress, extend their best wishes for the Chinese Lunar New Year.

photo by *Philip Jun Fang*

At the William and Mary Confucius Institute, we like to use a metaphor of 'three legs' to describe our activities – namely, W&M on-campus programs, Williamsburg and Southeastern Virginia community programs, and scholarly programs. To extend the metaphor, we stand equally on these three legs, ensuring our balance as we pursue the overall goal of advancing knowledge of Chinese language and culture. Although recently founded in April 2012, this year we have already done work in all three areas, making our first year of existence a great starting point for future growth.

Looking back on the past year, I am amazed how much we have accomplished. This is a testament to

the hard work of everyone who has contributed since the beginning, from leaders at W&M, BNU, and Hanban, to students who volunteered their time; from the WMCI staff, to members of the community who have attended our classes and events. We at WMCI are grateful for all those contributions, and I wish to express my sincere thanks to all those involved for making our first year so successful.

This newsletter, the first of what will be an annual publication, records a sampling of the work that we have done since our opening. Within these pages you will read about successful cultural programs, learn about the activities of WMCI-affiliated students and scholars, and enjoy pictures of our colorful events. We also intend this magazine to be a place to carry articles of interest to our diverse audiences, so you will find pieces on travel in China, language learning, an academic article on urban planning in Chinese history, and more.

I hope you will enjoy our first publication, and in it find plenty that catches your eye!

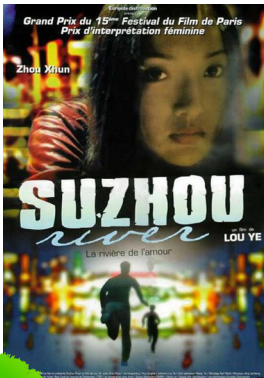
Sincerely,

Yanfang Tang, Director



THE JOURNEY

Since our founding

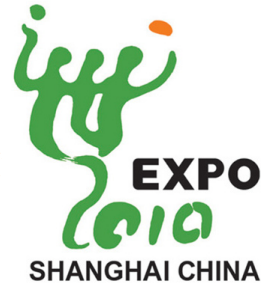


A screening of the Chinese film "Suzhou River" during the annual W&M Global Film Festival was held at Williamsburg Regional Library on February 15.

Feb. 15

Dr. Zhang Jijiao's lecture "Analyzing Shanghai Expo 2010 as a Nationally-Owned Enterprise of China" was held on March 12, co-sponsored by the Asian and Middle East Studies program (AMES). Two days later, another lecture "Shanghai Expo and China's Private Enterprises" was also held, partly sponsored by the Reves Center for International Studies.

Mar. 12, 14



Mar. 28



Feb. 18

On February 18, WMCI formally unveiled the College's Chinese Culture Semester with a parade, cultural dances and street performances in Merchant's Square, co-organized with CSO.

Mar. 23

Global Film Festival participants enjoyed screenings of "Beijing Bicycle" and "Infernal Affairs" at Kimball Theatre. Wang Xiaoshuai, director of "Beijing Bicycle," engaged in a video-assisted question and answer session with the audience following the screening of his movie.



The W&M Chinese Majors Forum "Contested Traditions in Modern Chinese Culture" was held on March 23. Keynote speech was presented by Charles Laughlin, director of the East Asia Center, and professor of Chinese Literature at the University of Virginia.

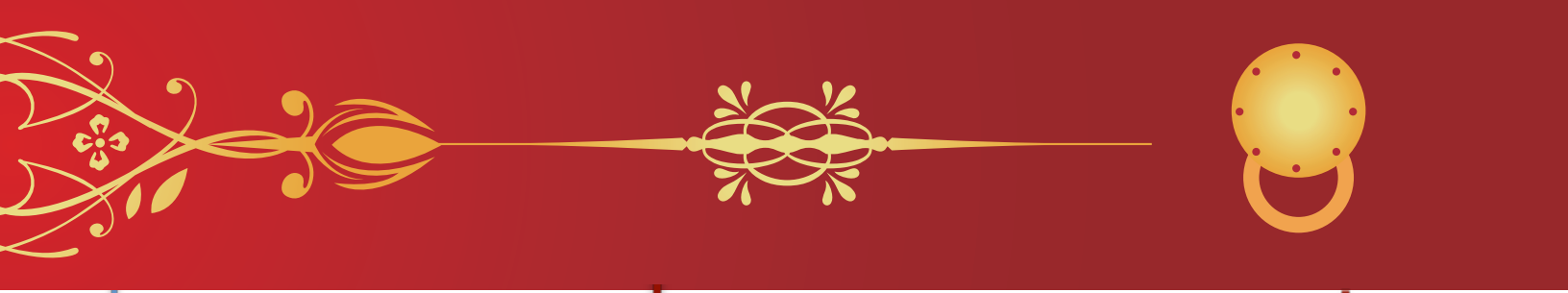


On March 28, the very first Chinese Dance Gala, an evening of Chinese culture through live performances of Chinese dance, music, and songs, was held in Kimball Theatre.



The College of William & Mary officially opened its Confucius Institute on April 16, with a day-long celebration of events, including tours of Rowe House, the College Child Care Center, Swem Library and a College Mandarin class in the Wren Building's historic grammar school classroom. Following the celebratory lunch, traditional dances and other performances were presented in the Sunken Garden.

Apr. 16



Mar. 30



Chinese Language Speech Contest took place on March 30. Around 50 students currently enrolled in W&M Chinese language courses participated in the contest.

Apr. 2



Dr. Vanessa Fong from Harvard University had a lecture "Transnational Chinese Students and the Quest for Flexible Citizenship in the Developed World" on April 2. It was co-sponsored by the Asian and Middle East Studies program (AMES).

Apr. 17



On April 17, a total of ten scholars from the College and BNU were grouped into three hour-long panels to examine Confucian classics from traditional China, their cross-cultural influence in Japan, and the use of classical Chinese philosophy in today's modern era.



On July 15, 2012, a group of 22 high school students from the Tidewater area and other parts of the country traveled to Jilin, China to attend the “Chinese Bridge Summer Camp” sponsored by Hanban, affiliated with the Chinese Ministry of Education, and co-organized by the William & Mary Confucius Institute (WMCI). Traveling with them are two chaperones, Ma Hua and Mary, teachers from Grafton High School in Yorktown.

July 15-29



July 23-25



In late July, WMCI hosted a three-session seminar on Pinyin, the Romanization system of the Chinese language, for the Office of International Students, Scholars, and Programs at the Reves Center for International Studies.

On September 30, 2012 the University of Electronic Science and Technology of China (UESTC) Student Art Troupe performed at Colonial Williamsburg’s Kimball Theatre, an event sponsored by the William & Mary Confucius Institute.

Sept. 30





Chinese Film Series

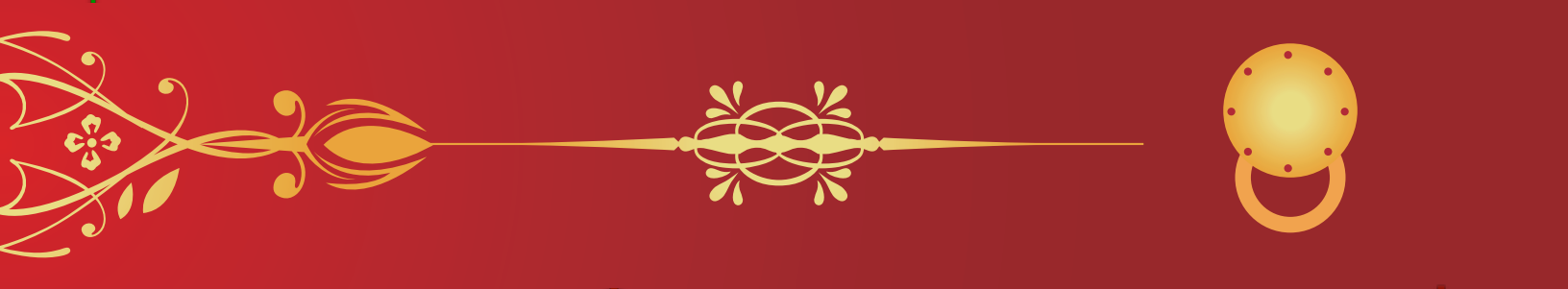
- Oct. 3 *House of Flying Daggers*
- Oct. 24 *Yellow Earth*
- Nov. 20 *Shanghai Dreams*
- DeC. 5 *The World*

Oct. 3 -
Dec. 5

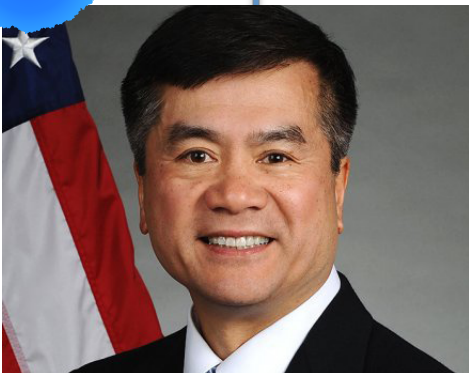


On November 9 WMCI's first annual Open House was held at Rowe House. It included calligraphy & painting, paper cutting & folding interactive demonstrations, pipa musical performances, basic language introductions, and a guide to resources and tours.

Nov. 9



Oct. 29



The sixth annual "CHINA Town Hall, National Reflections, Local Connections," was conducted by the National Committee on U.S.-China relations on Oct. 29. U.S. Ambassador to China Gary Locke was featured on a live webcast that was broadcast to 60 venues nationwide. WMCI organized this event for William & Mary and Williamsburg communities.

Community Courses

- Beginning Chinese I
- Beginning Chinese II
- Business Chinese
- Calligraphy
- Paper Cutting
- The Arts of China

Sept. 17 -
Nov. 15



Nov. 11, 12



WMCI co-sponsored "Music from China" with the Department of Music at William & Mary. An interactive Chinese Music Workshop was held the next day at the Confucius Institute.

William & Mary Opens Confucius Institute

by Beth Stefanik and Megan Shearin
photos by Stephen Salpukas



President Taylor Reveley speaks at the Opening Ceremony.

The College of William & Mary officially opened its Confucius Institute on Monday, April 16, with a day-long celebration of events involving William & Mary faculty and administrators, as well as delegates from Beijing Normal University (BNU), the Office of Chinese Language Council International (Hanban) and the Embassy of the People's Republic of China.

The William & Mary Confucius Institute (WMCI) is a collaborative partnership with BNU and Hanban, and will offer Mandarin language and Chinese culture classes, provide teacher training, and augment other programs on Chinese culture for the College and local communities.

"The William & Mary Confucius Institute will contribute significantly to the study of Chinese language and culture at our university and throughout the region," said President Taylor Reveley. "It's a special delight for us to celebrate the opening

of our Confucius Institute together with President Liu of Beijing Normal University, Deputy Director Wang of Hanban, and Minister Counsellor Fang of the Chinese Embassy, as well as many other distinguished representatives of their organizations."

The WMCI will become part of a network of more than 300 Confucius Institutes worldwide, and is only the second Confucius Institute established at a university in the Commonwealth of Virginia.

"It's especially significant that there are only two Confucius Institutes in the Commonwealth of Virginia," said Provost Michael R. Halleran. "The William & Mary Confucius Institute will meet a growing interest in and demand for information about China and Chinese language education here in southeastern Virginia."

Yanfang Tang, director of the WMCI, echoed these sentiments.

"The opening of William & Mary's Confucius Institute is a significant event for the College and for our surrounding Tidewater community, providing further international educational programs and activities," she said. "I expect a bright future where these varied initiatives will lead to a greater understanding of Chinese language and culture."

The grand opening schedule included a private tour of Rowe House, the home of the Confucius Institute at William & Mary, as well as a trip to the College Child Care Center to observe Mandarin language classes in action. A guided tour of Chinese scrolls and exhibits at Swem Library was led by Dean Carrie Cooper and Bea Hardy, director of the Special Collection Research Center, after which delegates witnessed a College Mandarin class in the Wren Building's historic grammar school classroom.

A formal lunch was served in the Great Hall of the Wren Building, with musical entertainment provided by four folk musicians from BNU. The quartet included four traditional Chinese folk musical instruments: guzheng, erhu, pipa, and yangqin. Ms. Wang Jie, a visiting instructor of dance from Beijing Normal University, performed a dance entitled, "A Uygur Girl," which expressed a girl's happiness after falling in love. An official WMCI plaque was also unveiled at the end of the lunch program.

"This is just the very beginning stage of the William & Mary Confucius Institute," said Deputy Director General of Hanban Wang Yongli. "We are very dedicated to continuing this relationship between the U.S. and Hanban, and to help the development and understanding of Chinese language and culture through Confucius Institutes such as this one at William & Mary."



The unveiling of the WMCI plaque on April 16, 2012, by members of the College of William & Mary, the WMCI, Hanban, Beijing Normal University, and the Embassy of the People's Republic of China. Seated is Senator Tommy Norment.

Following the celebratory lunch, a traditional dragon dance was performed in the Sunken Garden. Professional lion dancers and martial artists from Washington, D.C., were on hand to lead the parade while William & Mary students participated with a drum performance, a Yangge dance performance, a Tibetan dance performance and a Uygur dance performance. Three students also engaged in a martial arts display, and Emily Wilcox, a visiting assistant professor of Chinese Studies, performed sword choreography. The events were a culmination of a Chinese Cultural Semester organized by the WMCI.


"We are living in a fast changing world and it's important to understand each others cultures together, and language is key to the understanding of cultures," said Liu Chuansheng, Chairperson of University Council for Beijing Normal University. "I believe the WMCI is creating a bridge between our two universities, which will lead to mutual understanding between our two cultures."

On Tuesday, April 17, the WMCI host its first official event, the Faculty Forum on Confucian Classics. Participating in the forum were W&M faculty members T.J.

Cheng, Eric Han, Yanfang Tang, Emily Wilcox, Tomoko Connolly and Xin Wu, as well as eminent scholars from BNU, including Professors Wangeng Zheng, Zhen Kang and Zhen Han. Participants presented their research and perspectives on Chinese classics such as *The Book of Changes* and works by authors such as Confucius and Sun Zi, also known as Sun Tzu.

"The William & Mary Confucius Institute builds directly on our remarkable strengths in the study of Chinese language, culture, history and society here on campus," said Stephen E. Hanson, vice provost for international affairs and director of the Reves Center. "The generous support of our Chinese partners will propel us to an even higher level of visibility and prominence in Chinese and East Asian Studies in the years ahead."

Fang Maotian, Minister Counselor for Education Affairs, Embassy of the People's Republic of China, summed up the day in his remarks during lunch. "Education is one of the core

elements in the China and U.S. people to people communication framework," said Fang. "Young students are our future. Through the Confucius Institute we hope that the students at the College will learn Chinese language, be exposed to our rich culture and develop a cross-cultural communication capacity." 



CULTURAL

Chinese Culture Semester Kicked Off


by Ma Lei
photos by Zhang Nong



martial arts performances, modern dances, and vocal performances delighted the crowd of over 400 people.

Visiting Assistant Professor of Chinese Emily Wilcox was responsible for overall planning of the parade and street performances, while W&M student and Chinese Student Organization (CSO) president Kenneth Qiu organized the parade and coordinated various performance groups.

Following the parade and performances, Global Film Festival participants enjoyed screenings of “Beijing Bicycle” and “Infernal Affairs” at Kimball Theatre. Wang Xiaoshuai, director of “Beijing Bicycle,” engaged in a video-assisted question and answer session with the audience following the screening of his movie. Both films elicited positive reactions from the audience, many of whom expressed their hopes that the WMCI would continue to provide similar cultural activities to local communities.

The Confucius Institute’s arrival at William & Mary signifies a new resource for students and members of the broader community to deepen their understanding of Chinese language and culture. 

On February 18, the William & Mary Confucius Institute (WMCI) formally unveiled the College’s Chinese Culture Semester with a parade, cultural dances and street performances in Merchant’s Square. The event was co-sponsored by the William & Mary 2012 Global Film Festival.

William & Mary students, members of the Peninsula Chinese American Association, Williamsburg Chinese School students, and professional performers from Richmond took part in the parade, which wound from the Sadler Center to Colonial Williamsburg’s Merchants Square. Traditional Yangge and Dragon dances,

WMCI Held a Grand Chinese Dance Gala

by Lei Ma and Tyler Brent
photos by Zhang Nong and Philip Fang



On March 28, 2012 in Williamsburg's old Kimball Theatre, the first Chinese Dance Gala was held. The audience included Williamsburg local residents, as well as guests from neighboring cities such as Richmond and Norfolk who are interested in Chinese art. After the gala, many audience members expressed their gratitude to the performers and their hopes that many more similar activities would be held in the future.

The Gala was sponsored by the William and Mary Confucius Institute and planned by Professor Emily Wilcox of the W&M Chinese Program and Beijing Normal University Visiting Scholar Wang Jie. The gala presented a colorful and rich variety of styles of Chinese ethnic minority dance. Performers included retirees from the Williamsburg community alongside William & Mary students, all of whom volunteered their time for the performance. In only one month, through hard work

and plenty of rehearsal time, the performers reached a high level, earning praise from the audience. The climax of the show was a performance by Zhang Sun, a professional dancer from China. Besides Chinese folk dance, the Gala also had student directed and performed skits, "New Friends", guzheng, erhu, piano and other musical instrument performances, as well as rhythmic gymnastics, Kung Fu exhibition, and a solo performance of a Chinese popular song. Poetry projects by students in the W&M Chinese program were set to music and played throughout the program. 





Chinese Student Art Troupe Performs for WMCI Mid-Autumn Festival Celebration

by Daniel Husman and Jim Ducibella
photos by Zhang Nong

On the evening of the Harvest Moon, September 30, 2012, WMCI held its first annual Mid-Autumn Festival (中秋节) Celebration at Kimball Theater in Colonial Williamsburg. The event was held in conjunction with the Student Performing Arts Troupe from the University of Electronic Science and Technology of China (UESTC), a W&M sister school.

Taking the stage in the historic Kimball Theater, the UESTC students wowed a full-capacity audience with a wide variety of performances, including a traditional Tibetan square dance, songs that celebrated the power and vigor of the Chinese people, the hard-working Qiang ethnic group and, of course, love. There were flute and violin solos, a folk instrument depiction of “A Moonlit Night on the Spring River,” one of the 10 most famous classics in Chinese folk music, several “mini-musicals,” and even a dance from the iconic American musical “Grease.”

stage, at the front of the house WMCI held a reception and display in celebration of the Mid-Autumn Festival. The Mid-Autumn Festival is an important traditional holiday in China that is celebrated on the date of the first full moon of the fall, which this year fell on September 30. Tea and mooncakes – the traditional

pastry eaten on the Mid-Autumn Festival – were served to guests, who also enjoyed displays of Chinese cultural artifacts collected by WMCI, including Peking Opera masks, beautiful examples of the “Four Treasures of the Study” – brush, ink, paper, and inkstone (文房四宝) – and traditionally-bound copies of classic works



While UESTC students performed on

Ensemble brings ‘language’ of Chinese music to W&M

by Erin Zagursky

photos by Erin Zagursky and Anne Rasmussen

A group of William & Mary students had a unique picnic of sorts at the Confucius Institute on Monday Nov. 12. While enjoying pizza on paper plates and tea in delicate porcelain cups, they were treated to a performance by members of the Music from China ensemble as well as a question-and-answer session with the group’s founder.

“Music is the essence of virtue,” said founder Susan Cheng. “That’s what Confucius taught.”

The ensemble was at William & Mary as part of the Ewell Concert series. Students

who saw the group perform on Sunday were able to interact with the ensemble on Monday during both the lunchtime session at the Confucius Institute and a late-afternoon workshop. On Tuesday, students in Anne Rasmussen’s “World of Music” class were treated to one final interaction with the group, learning more about instruments like the “yangqin” and “zheng” and the cultural and historical influences on Chinese music. The visit by the ensemble was cosponsored by the Confucius Institute.

“It’s just been a really terrific opportunity to have them here and have them expand my teaching repertoire and learn about

a really important, thriving music that -- because of the Chinese Diaspora -- is in so many places in the world, but significantly in the United States,” said Rasmussen, chair of the music department.

As students finished their lunch during the noontime event on Monday, Wang Guowei Wang and Sun Li performed a traditional folk piece titled “Jasmine,” which Giacomo Puccini used in his opera “Turandot.” Guowei played on a fiddle-like instrument called an “erhu” while Li performed on a lute called a “pipa.”

Cheng explained the two instruments, noting the snake skin on the erhu and its

of Chinese literature and philosophy.

Leaders from both universities were in attendance, including W&M President Taylor Reveley, Provost Michael Halleran, and Vice-Provost Dennis Manos. UESTC was represented by President Wang Jinsong and a delegation of several deans and department heads. Slightly less than two years ago, William & Mary and UESTC entered into an arrangement that both sides hoped would generate a

wide range of mutually beneficial education and research initiatives. The agreement came after UESTC Vice President of International Affairs Wang Houjun and other officials toured the W&M campus and met with scholars, researchers and administrators.

The September 30th event left Stephen Hanson, W&M Vice-Provost for International Affairs and WMCI Board Chair, impressed with the student performers and

gratified that WMCI could organize such a successful event for the W&M and wider Williamsburg community. “The skill of the musicians and dancers from UESTC at this performance was simply astounding, especially considering that almost all of them are studying advanced engineering at their university. The event was a great celebration of the growing friendship between UESTC and William & Mary.”



attached bow. She also pointed out the plastic “false nails” that Yihan wore to protect her fingers from the steel strings of the pipa, which earned its name from the sound that is produced when the strings are plucked back and forth.

“It’s a very flat instrument, but the sound is still very resonant,” said Cheng.

Chinese music is like a language, Cheng said, adding that the Chinese language is very tonal to begin with. If those tones are exaggerated, you end up with music, she said.

“There’s a very close proximity between the spoken word and music,” Cheng said.

Cheng noted that during the Cultural Revolution in China that took place between 1966 and 1976, the government hired musicians to produce music as propaganda, and, as such, they became well known and highly esteemed.

Although that has changed today, many young people in China still seek out a musical education, said Cheng. Though many play traditional music, wealthier Chinese families are able to provide more-expensive lessons on Western instruments like the piano or violin to their children.

The influence of the West is also seen in the new music being produced in China, said Cheng. Western harmonies were once alien to Chinese music, which traditionally is played in unison with small variations. However, Chinese musicians have begun to take in Western harmonies and make them their own, she said.

The people playing music in China have



also changed, she noted. In the 1950s and 60s, the majority of orchestras in China were male. Today, they are mostly female.

“All of these opportunities have opened up for women,” said Cheng.

Rasmussen said that she often seeks ways to take advantage of the musicians who come to campus through the Ewell Concert Series by having the guest musicians give workshops or present in classes.

In her “Worlds of Music” class on Tuesday, Guowei and Li were joined by Cheng on a hammered dulcimer called a “yangqin” and Junling Wang on a zither called a “zheng.”

The class had been studying Chinese music for a couple of weeks prior, but Rasmussen said she preferred learning about music from the musicians themselves and not from books or films.

Cheng explained the four instruments, and Rasmussen showed the class some of their global equivalents, like the “qanun”

– the Arabic version of the dulcimer. The group also played a few selections, showcasing examples of opera, new music and other genres.

When the class ended, students were able to examine the instruments up close and ask the musicians a few more questions before the ensemble had to leave, ending a very busy – and productive – few days at William & Mary.

Rasmussen noted that the visit allowed her to celebrate the Chinese students in the William & Mary population – three of whom are in her “World of Music” class.

It may be some of those same students who perform the next Chinese music concert at William & Mary.

“The visit by the Music from China group gives us great ideas about ways to expand the study and the appreciation of Chinese culture at W&M and in the local communities,” says Professor Yanfang Tang, director of the Confucius Institute at W&M. “Many of our Chinese students at William

& Mary are talented players of the Chinese musical instruments. The Confucius Institute can acquire the instruments so that W&M students may form their very own Chinese music ensemble.”



WMCI Co-Organizes Chinese Bridge Summer Camp

by Beth Stefanik
photos by Ma Hua and stuents

On July 15, 2012, a group of 22 high school students from the Tidewater area and other parts of the country traveled to Jilin, China to attend the “Chinese Bridge Summer Camp” sponsored by Hanban, the Office of Chinese Language Council International, affiliated with the Chinese Ministry of Education, and co-organized by the William & Mary Confucius Institute (WMCI). Two chaperones travelled with them, both teachers from Grafton High School in Yorktown.

The student group, which includes 17 students from Virginia, four students from Texas and one from Ohio, spent

nine days in the Chinese city of Jilin and were in Beijing for a further four days of Chinese language learning classes and cultural activities.

Ma Lei, Chinese Director of WMCI, sees the camp as a key component of the WMCI’s outreach program. “Although WMCI is only three months old, it plays an important role in the promotion of Chinese language and culture in Williamsburg and neighboring communities.”

Molly Brueger, a participant of the summer camp, composed the poem Lotus Flower while at Jilin #1 High School. It includes the lines “Our experience in China grows and blossoms/Within us/

Everywhere we go we will spread our/ Seeds of knowledge/Just as the lotus leaves its seeds for/Future generations to grow upon.”

“I am very happy that we are able to assist Hanban in organizing this program this summer,” said Yanfang Tang, director of the William & Mary Confucius Institute. “There is a strong curiosity about China from high school students in the local communities. Nothing is more exciting and rewarding than going to China and being introduced to Chinese culture through on-site experiences. We hope to help organize this trip again next year and for many years to come!”



ACADEMIC

WMCI hosts Pinyin workshop for Reves Center

by Beth Stefanik
photo by Philip Fang

In late July, the William & Mary Confucius Institute (WMCI) hosted a three-session seminar on Pinyin, the Romanization system of the Chinese language, for the Office of International Students, Scholars, and Programs at the Reves Center for International Studies.

Through Pinyin, Chinese characters are “translated” into Western letters, allowing Western learners to more easily understand the language. After initially learning the sounds of the Pinyin letters, ISSP staff members learned the correct pronunciation of popular Chinese names and locations, as well as a number of commonly used words and phrases.

“It was important for our team to attend the Pinyin workshop because the majority of our international student population is Chinese,” said Emily Hogge, ISSP Services Associate at the Reves Center and coordinator of the seminar. “We want our students to feel at home while they’re at William & Mary, and one part of this is for our office to work on more practiced pronunciation.”

The WMCI will host similar workshops for William & Mary staff in the future, since the number of Chinese students studying at W&M in both graduate and undergraduate programs has been growing year to year. 🇨🇳



WMCI China Culture Salon - *Yi Jing* Studies

by Daniel Husman

The William and Mary Confucius Institute (WMCI) on November 9th held a meeting of the *China Culture Salon*, the first of what will be a series of meetings designed to give scholars in the William and Mary community a place to come together to discuss elements of Chinese culture, and how WMCI can produce programs furthering the growth of Chinese studies on campus.

The central item of discussion was WMCI’s plans for creating a *Center for Yi Jing Studies*, and how China scholars in the W&M community can participate in this project of making William and Mary a world-renowned center for the study of the *Yi Jing* and its place in Chinese cultural tradition. The long-term vision articulated by Dr. Yanfang Tang, WMCI Director, includes the founding of an independent *Center for Yi Jing Studies* at W&M, which would publish a scholarly journal, tentatively titled “*Yi Jing Studies: Research in Cultural Continuity and Change*.” The goal for the *Center* and the journal would be to spur the study of the deep roots of the Chinese cultural tradition and how those traditions continue to shape the contemporary world. As a core text of that deep tradition, the *Yi Jing* can serve as a focal point for inquiry into complex questions about cultural persistence, reinvention, and dynamism. “Traces of the impact of the *Yi Jing* can be seen everywhere in Chinese culture,” said Dr. Tang, “and as such it can be used as a tool for understanding developments in areas as diverse as politics, philosophy, medicine, science, literature, economics, and the arts. “The study of the *Yi Jing* will reveal significant insights into the continuity and change of Chinese traditions in all these areas of social practices and institutions,” Dr. Tang said.

Attendees of the November 9th meeting included W&M faculty drawn from departments across campus and across diverse research interests. There was broad agreement that WMCI is playing a crucial role in building a strong Chinese studies community at W&M, and that creating a *Center for Yi Jing Studies* would be a key achievement. In order to begin this project in the short-to-medium term, WMCI will organize a second *Faculty Forum* in Spring 2013 and a conference on the *Yi Jing* in 2014. Furthermore, WMCI is continuing to develop relationships with *Yi Jing* scholars around the world, especially at its sister institution of BNU, which maintains its own *Yi Jing* Studies Center. We look forward to bringing you more news soon about this exciting development! 🇨🇳

W&M-BNU Faculty Forum Focused on Confucian Classics

by Megan Shearin
photo by Philip Fang



Faculty scholars from two prestigious universities joined forces on Tuesday, April 17, to engage in a scholarly dialogue and debate on Confucian classics.

The academic forum, hosted by the William & Mary Confucius Institute (WMCI), is the culminating event of the Chinese Cultural Semester, a series of exciting cultural and academic events celebrating the grand opening of the WMCI this spring. A total of ten scholars from the College and Beijing Normal University (BNU) were grouped into three hour-long panels to examine Confucian classics from traditional China, their cross-cultural influence in Japan, and the use of classical Chinese philosophy in today's modern era.

"Scholars coming from China have their perspectives and here we have our perspectives, so this is an opportunity for the College and the community to engage in cross-cultural communication, dialogue and understanding at a much deeper level," said WMCI Director Yanfang Tang.

Tang, who teaches Chinese Studies courses

at the College, said the event "also takes advantage of the fact that William & Mary and BNU are two great schools in each country with top-rated scholars who are experts in their fields."

BNU, one of the top 10 universities in China, is the partnering university for the WMCI, whose opening was announced in August 2011.

The forum kicked off with a keynote speech comparing conceptions of time in Western and traditional Confucian philosophy given by Stephen E. Hanson, vice provost for international affairs and director of the Reves Center. The traditional theme of Confucian Classics transitioned over to the first panel, which discussed *The Book of Changes* or *Yi jing* (I Ching). This ancient book is highly regarded in China, said Tang, and is still used by the Chinese people today to derive their ideas, worldviews, spirits and values of life.

"Yi jing is like the Bible of Chinese culture," Tang said, adding, "the influence of this book can be seen in everything;

every aspect of Chinese culture from feng shui, martial arts to architecture, medicine, literature and philosophy."

Wangeng Zheng, a top scholar of *Yi jing* study in China, and Xin Wu, William & Mary's assistant professor of art & art history, joined Tang for the panel. Zheng discussed *Yi jing's* overall influence on Chinese culture, Tang looked at how it has shaped Chinese thought patterns, and Wu discussed *Shuyuan*, or Confucian Academies, where Confucian classics, including *Yi jing*, were taught and transmitted.

At 3:30 p.m. the second panel shifted to Confucianism and its influence in China and neighboring Japan. W&M Japanese Studies Professors Tomoko Connolly and Eric Han were joined by BNU's Zhen Kang, a celebrity figure in China known for his talks on the TV show, "Platform for 100 Schools" (Bai jia jiang tan). Connolly, who specializes in cultural anthropology, talked about the influence of Confucianism in Japan while Han, who hails from the history department, focused on Confucianism and its reception at the turn of the century. Kang offered insight into the Confucian influence on martial arts.

The final panel began at 5 p.m. and capped the forum with an examination of Confucianism and its influence in modern China. T.J. Cheng, W&M professor of government, brought a unique voice to the panel analyzing Confucianism through an economic and political lens. Visiting professor Emily Wilcox, who specializes in dance, discussed how Confucianism has influenced Chinese dance and pop culture. Zhen Han, the vice president of BNU, outlined general characteristics of Chinese philosophy and provided concluding remarks.

Tang said the WMCI plans to conduct additional faculty forums on Confucian classics and other scholarly topics in the future.

"Scholarly engagement and collaboration is a very important component of the WMCI," she said. "It's very symbolic for William & Mary and the WMCI, and helps to promote the understanding of Chinese culture." ■

VISIONS

Leadership

W&M, BNU, and Chinese Embassy Leaders celebrate WMCI opening.

PHOTO: Stephen Salpukas



Harvest Moon

WMCI staff prepare for Mid-Autumn Festival celebration at Kimball Theater.

PHOTO: Ma Lei



Chinese New Year

W&M students celebrate the arrival of the Year of the Snake.

PHOTO: Stephen Salpukas





Four Beauties

Four folk musicians from BNU provided traditional Chinese music on the grand opening ceremony of WMCI at Wren Building on April, 16.

PHOTO: STEPHEN SALPUKAS

Friend or Foe?

A fearless Kung Fu display was performed by the Chinese Student Organization during the Dance Gala on March, 28. However, they are soon joined by an unexpected guest; Friend or Foe? The answer is clear when they bow to each other.

PHOTO: ZHANG NONG



Inside the House



Xuan Shu, volunteer teacher, instructs two kids in writing Chinese Calligraphy.

PHOTO: MA LEI



Delegates from the Chinese Embassy visit a WMCi Chinese for Beginners community class, taught by Zhang Hongyu.

PHOTO: MA LEI

VISIONS

•Your Shot

PHOTO: DAVID SO
Study abroad W&M students climb the Badaling section of the Great Wall.



David So, Class of 2014, interviews a Beijing local as part of his hutong research.

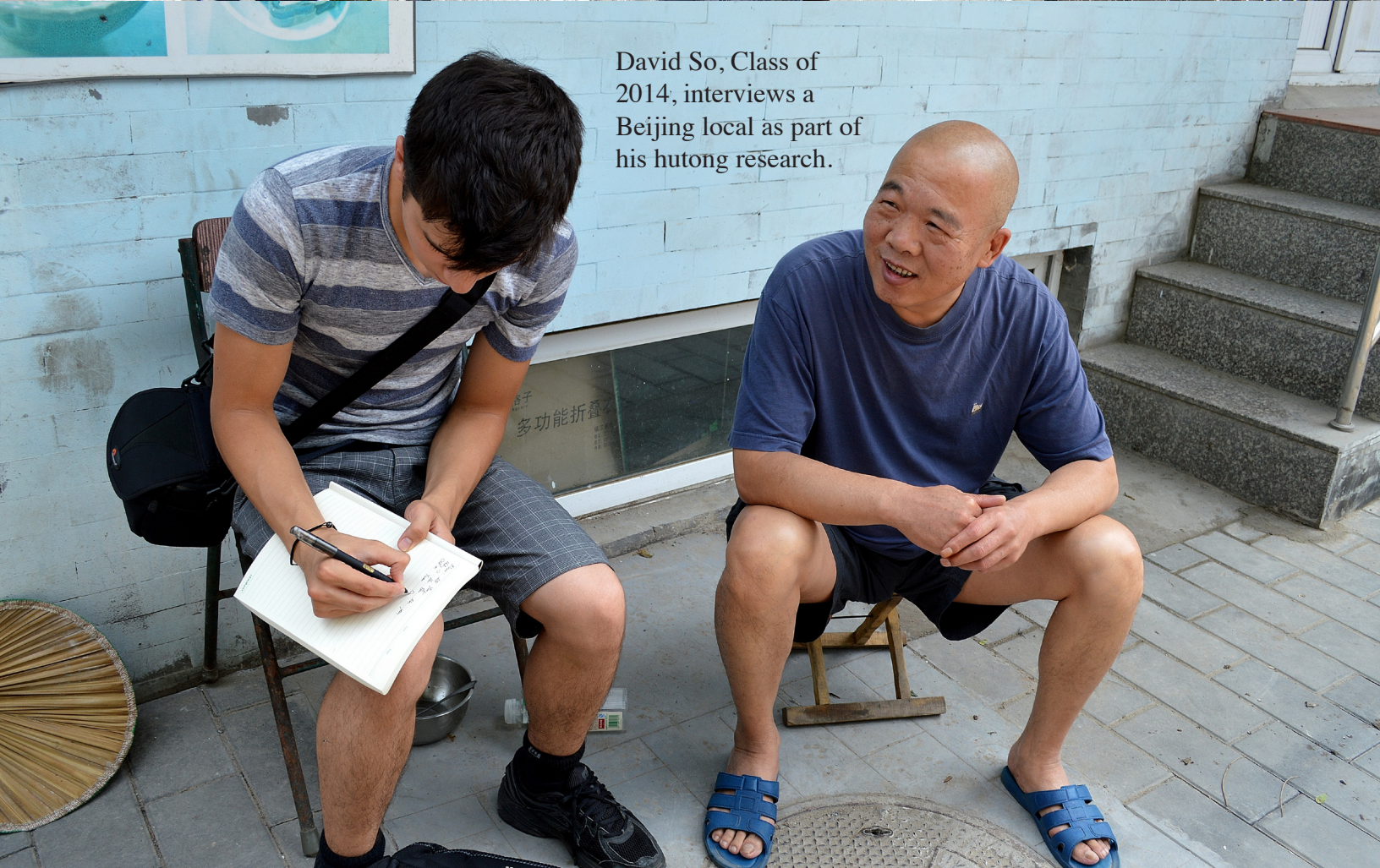




PHOTO: Ma Lei
WMCI first board meeting was held on April 17, 2012. BNU leaders Han Zhen, Cheng Xiaotang and Xiao Kai are greeted by Stephen Hanson and Tang Yanfang at the Reves Center for International Education.



PHOTO: PHILIP FANG
Han Zhen, Vice President of BNU, feeds lettuce to the lion for good luck on the grand opening.



PHOTO: STEPHEN SALPUKAS
W&M student dancers wait for the performance at the opening ceremony of WMCI on April 16.



PHOTO: PHILIP FANG
Participants of the Chinese Language Speech Contest, held on March 30, gather with judges and professors.

Midnight in Beijing

It is on these nightly runs that I feel most alive... I not only improve my language ability, but gain confidence *through* the Chinese language

“For my part, I travel not to go anywhere, but to go. I travel for travel’s sake. The great affair is to move.”

- Robert Louis Stevenson

11:39pm flashes across my iPhone and I realize that it is time for me to get ready for one of my favorite hobbies; night running. The weather report stated that today’s pollution index in Beijing is worse than usual. Even though my boss at work today told me that pollution is even worse at night, there is no stopping me. Night running became my outlet while living in Shijiazhuang, China from 2010 to 2011. Since coming back to China this summer, I have yet to go for one of my coveted night runs, but despite the warnings about the negative effects this hobby will have on my physical health, I persist.

After changing into running clothes and lacing up my Nikes, I quietly sneak out of my dark 30th floor apartment and try not to wake my sleeping housemates. With just my iPod in hand, I make the 30 floor descent in the elevator. When I get to the bottom and step outside of my apartment building in *Chaoyang* District, Beijing, the clock strikes midnight. I remind myself of my one and only goal.

Get as lost as humanly possible.

After returning from my first ten month stint in China, many people had a hard time believing that I had learned Mandarin relatively fluently in just one year of study. However, if they knew of my nightly running regimen, they would understand just how fast one can learn the language.

I take off in any random direction from my apartment complex and run at full speed. I need to get away from my familiar surroundings. Running faster and into more of the unknown is the only thing on my mind. One mile of running passes and I realize that things are still too familiar, too safe.

As I take sporadic lefts and rights, I am sprinting past the Beijing nightlife that has just begun. Chinese businessmen are celebrating by drinking 白酒 *baijiu*, an acrid rice alcohol, and eating 串 *chuan*, the Chinese version of a kebab. Restaurants are still packed with families and street vendors line the bicycle strewn streets trying to

sell anything and everything. Despite all of the commotion, I keep running. Curious eyes follow this unusual sight; a panting foreigner sprinting through Beijing.

Only when I feel abjectly lost and utterly alone am I satisfied. After a half an hour of intentionally getting lost, I realize I must be three or four miles away from where I live. This is the part of my journey that forces me to use the language skills I have learned. I have no dictionary or translator to help me. I can only rely on my wit to get me home.

I see a kebob vendor and ask, “Hello, can you tell me how to get to *Pingguo qu*?”

“Wow, your Chinese is great! Where are you from?”

“Why don’t you guess!” The Chinese is flowing more freely than the pollution swirling around us.

“You must be from Russia.”

This is the most common perception Chinese have of my nationality, so I decide to play along. I proceed to introduce myself as a 26 year old businessman from Moscow. The vendor is so impressed by my language abilities that he invites me to sit with him and eat noodles and drink Qingdao beer for free. After a lengthy discussion of Russian politics and Sino-Soviet relations, I thank him for the food and tell

Tyler Brent

Tyler Brent ('14) is a W&M student studying International Relations and Chinese. He is originally from Lumberton, New Jersey, but two years ago lived in Shijiazhuang, China for ten months.



@ The Great Wall, China



him I must get going. He explains the way back and I am on my way.

Although I now have a full stomach and two bottles of Qingdao beer in my system, I must keep going. With my iPod on full blast, I continue to weave through the narrow and filthy streets and clustered intersections of Beijing. Whenever I become unsure of my surroundings, I simply revert back to my method of navigation: ask in Chinese.

At my next moment of uncertainty, I decide to ask a passing Chinese couple for directions. This time, when I ask them to guess my nationality, they claim that my accent is so standard that they are unable to tell where I am from. The mask that the Chinese language places over me allows me to be from everywhere. My friend

gave me a book of the world's country profiles in Chinese for my birthday, and since then I have tried out quite a few including:

Spain, Argentina, Bosnia, Lithuania, Ghana, South Africa, Belgium, the Netherlands, Venezuela, Estonia, etc.

After engaging in various conversations on politics, Chinese culture, and President Clinton's sex scandal with an overly excited taxi driver, I am able to get the directions I need to finally get home. These two hours of exploring Beijing have been some of the most fun, the most liberating.

It is on these nightly runs that I feel most alive. I learn to navigate the streets of a foreign country 7,000 miles away from home. While in such a foreign place, I am also able to slip in and out of characters, disguises, and facades of almost every nationality conceivable. I not only improve my language ability, but gain confidence *through* the Chinese language.

At the end of the run, I realize that I have not only begun to better understand a second language, but also to learn the true meaning of one word in my native language of English.

Freedom. 



Tyler had a new hairstyle in China, with two Chinese characters 努力 (nuli) on the back head, which means "hard-working."

Ron Landa

Prior to retirement in March 2012, Ron Landa worked for 39 years as a historian for the U.S. Department of State and the Office of the Secretary of Defense.



China on the Mind

Over the years I've studied several Romance and Slavic languages, including Russian. This summer's experience with Chinese exceeded them all in difficulty

LIKE MANY AMERICANS, MY WIFE Barb and I have China on our minds.

In 2005 we enjoyed a four-week trip there, covering the major tourist sites of Shanghai, Beijing, the Great Wall, and Xi'an, as well as a Yangtze River cruise. We also ventured into more remote areas--Tibet and Xinjiang, where we could feel the undercurrent of ethnic tension that erupted into violence a few years later.

Most of the trip was in the company of a tour group, but we were on our own for a week. Before departing I took a few lessons in Chinese from the wife of a graduate student at the College of William & Mary on how to pronounce basic phrases and ask questions. Though my command of the language was quite limited, the lessons served us well on several occasions, for example, in purchasing train tickets from Shanghai to Suzhou, communicating with taxi drivers, and negotiating a haircut from a sidewalk barber.

Because we might return to China, I took advantage this summer of a perk available to senior citizens and audited an intensive beginning Chinese language course at William & Mary. With the instructor's permission, Virginia residents over sixty can audit classes tuition-free at public colleges and universities.

Over the years I've studied several Romance and Slavic languages, including Russian. This summer's experience with Chinese exceeded them all in difficulty. Though my advancing years had something to do with it, the main reason was the fast pace of the class. We completed in five weeks what normally takes a semester of 15 weeks. It felt like we were being pulled along by a galloping horse—lots of homework and frequent quizzes and tests. All in all, it was a stressful but worthwhile experience.

Emphasis was on reading and writing characters, not so much on speaking Chinese. Nevertheless, we were

responsible for learning dialogues and performing them in front of the class. The teacher, Yu Peng, was outstanding. He was well-organized, patient, always in good humor, and displayed an excellent command of English on the few occasions where it was needed to explain a point of grammar. For me, a novel and highly effective feature was his reliance on a large body of written and audio material, in addition to our textbook and workbook, which was accessible via the internet and the William & Mary Blackboard.

An interesting bonus were the Confucius Institute's optional sessions on calligraphy, the preparation and ceremonial presentation of tea, and various aspects of Chinese culture and contemporary life. The Institute's Fang Jun and Zhang Hongyu conducted the sessions mostly in English, but they also engaged us in basic conversation using vocabulary from classroom lessons and introduced new words as well. 田

Page Beavers

Page Beavers has B.A. in International Studies with a concentration in Chinese Language and Cultural Studies from North Carolina State University. She has traveled to China once through a study abroad program, and was an intern at WMCI.

Basics to Learning the Language of 1.3 Billion People

When I tell people I am taking Mandarin Chinese, the first question they ask is if the language is difficult to learn. The answer is undoubtedly yes.

I have been learning Mandarin Chinese in a typical college classroom setting for the past 3 years and I am no where near fluent. This is mostly due to the fact that any language is difficult to master when taking it for an hour 3 times a week along with four other classes.

The best way to learn a language is to be immersed into the culture where the language is spoken. I studied abroad in China for one month and traveled to Beijing, Nanjing, and Shanghai. While this proximity to native speakers did add to my knowledge of Chinese culture, unfortunately it did not aid my language learning skills. I believe it mainly because I was constantly with my study abroad group of English-speaking students so we were not forced to interact with the local Chinese people. I regret not taking full advantage of this opportunity but even so, one month is no where near

enough time to significantly improve a second language.

Another aspect that makes the Chinese language more difficult to learn than a romance language like French or Spanish is that Chinese is a tone-based language. Although there are only four tones, it is a difficult component to master since there are no such tones in the romance languages. There are also several different pronunciation techniques dealing with the placement of the tongue and teeth which makes forming certain Chinese words difficult for non-native speakers. Adding new pronunciations and tones and average speed of conversations, it is no wonder it is so difficult to learn how to speak and understand spoken Chinese.

Written Chinese is a whole other story in itself. Like Japanese, Chinese uses a variety of characters to denote words and phrases rather than a Roman alphabet. The main difference that sets Chinese apart from Japanese is the number of characters in use. There are over 80,000 characters in the written language; however, of this overwhelmingly large number of

characters, an average native Chinese speaker uses approximately 3,500 characters in everyday language. Writing characters is an art form tracing back centuries, and stroke order, width, and exact placement of each stroke in a character is important. In addition, in the 1950s pinyin was developed as a way to romanize the Chinese language to teaching standard Chinese to non-natives, for spelling Chinese names in foreign publications, and for inputting Chinese characters into a computer. Although the development of the pinyin system gives Chinese language students another component to learn, it is definitely helpful when learning the correct pronunciation of characters.

All in all, Chinese is a very difficult, but useful language to learn as over 1.3 billion people speak a version of it, almost 20% of the world's population. Learning Mandarin Chinese is still not common in America, which makes it all the more fun to attempt to master. I have thoroughly enjoyed the challenge of studying Chinese language, written and spoken, and I look forward to continuing my education in the classroom and in China. 啟



Sarah Stefan

Sarah Stefan is a sophomore and a Biology and Chinese double major at W&M. Her career goal is to be a conservation biologist working in China.



Chinese Dance for the First Time

Both learning a language and learning a new style of dance require enduring dedication and passion

I AM A SOPHOMORE AT WILLIAM & MARY, and a Chinese and Biology double major. I didn't study Chinese in high school, but decided, on a whim, that Chinese was to be the language I would take here at W&M. Chinese quickly became more than a class- it started permeating my life, from what I read to who became my friends. Most everything was somehow connected to Chinese. My extracurriculars were especially affected. I began to get involved in the new Chinese Dance Troupe.

If you had told me a year ago that

I would be dabbling in Chinese dance, I would have never believed you! From a traditional rice-throwing dance to a Tibetan Sleeve Dance, we progressed quickly over a course of a semester. I even got to be part of the dragon dance, doing my part to turn a lifeless puppet into a lively dragon.

It isn't the costumes or makeup that made me want to put all that work into making our dances a reality (even though, I must admit, looking forward to dancing in those flowing sleeves of our Tibetan costumes was a major incentive). It was the unity and friend-

ship fostered in our many practice sessions and performances. Those who knew the dances taught those who were new to it, and the process of teaching and learning, spearheaded by Prof. Emily Wilcox and Prof. Wang Jie, created a sense of community.

Dancing added a whole new dimension to my Chinese studies. Instead of reading about these dances in books, I was able to learn the basics of performing them. Learning a language is quite similar to learning a new style of dance. Both require enduring dedication and passion. 🇨🇳



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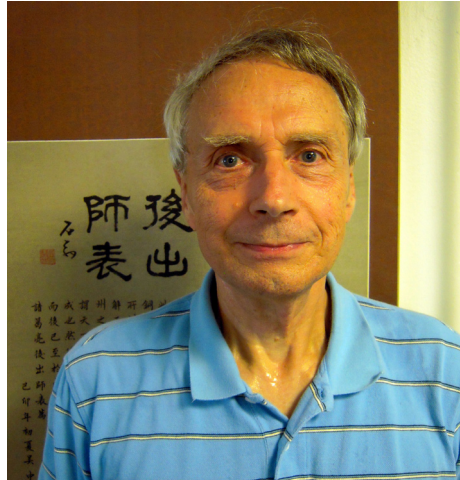
Arthur Huptich

Arthur Huptich is a retired Foreign Service Officer, currently living in Williamsburg, VA.

Use It or Lose It

MANY IN MY GENERATION remember the case of the renowned political journalist Theodore White, who initially gained fame as a war correspondent in Chongqing during WWII. While the Harvard-educated White was fluent in Chinese during the war, he was unable to put a sentence together in Chinese when he met again with Zhou En-lai some thirty years later. Although all languages are “use it or lose it” propositions, the more the time and effort that is expended in acquisition, the greater the pity it is to have such ability atrophy away so completely. China may indeed have been on White’s mind during the intervening thirty years, but Chinese obviously was not.

Whatever excuses the Mitt Romneys and Dick Cheneys may choose to offer, military service was a fact of life for most of my generation. In my case, China/Chinese first came to my mind when, after paying my dues with a few years of sea duty, I was able to get the Navy sent me to a year-long course in Chinese. That was enough to get me to, at best, first base. Moving on to Japan and determined to build on what little I had learned, I was fortunate to be introduced to a Chinese family whose pretty daughter tutored me on Sunday afternoons for two years. Suffice it to say that this served as ample motivation to keep persevering. After I left the Navy I then continued my study Japanese and Chinese in graduate school and in overseas assignments.



Although all languages are “use it or lose it” propositions, the more the time and effort that is expended in acquisition, the greater the pity it is to have such ability atrophy away so completely

What makes retention of any acquired proficiency in Chinese and Japanese an altogether different proposition from doing so with all other languages is, of course, the thousands of Chinese characters which both countries show no inclination to discard in favor of an alphabet based written language... such as did occur in Vietnam under French tutelage. Obviously, that is not likely to happen any time soon. So, since both languages require tremen-

dous amounts of rote memorization, it is no wonder that most of us who cannot remain living in-country ultimately stop persevering and wind up in the same position as Theodore White. Until fairly recently I used to think that the Peninsula was a complete desert for anyone interested in Chinese or Japanese. There are no Chinese or Japanese book stores; there are no Chinese or Japanese programs available on cable TV; and there are relatively few Japanese and Chinese people living here.

Two things occurred recently to alter that view somewhat: I found that in retirement I gained the time and inclination to tackle anew source materials I had not addressed for decades and, secondly, I had the good fortune to make connections with the Confucius Institute at William and Mary. I found the institute’s staff, Hongyu Zhang, willing to tailor assistance to meet my particular needs: namely, to record novels published in Taiwan and written with traditional Chinese characters (I have never studied the simplified characters used on the mainland) and, just as importantly, to do so on an on-going basis. It’s one thing to get the drift of what is being written in a novel and it’s quite another to be able to read and understand the meaning of every single character. Zhang has been willing to help me in that effort.

I’m thankful that the Confucius Institute can help me with my very time consuming hobby. My wife approves because it keeps me out of her hair and because she hopes that mental activity may help ward off Alzheimer’s. So, while China may not be on my mind, Chinese certainly still is. ■

Hannah Clouse

Hannah Clouse is a graduate of the College of William & Mary where she double majored in Chinese and East Asian Studies with a concentration in Japanese. As a **recipient of the Confucius Institute Scholarship** in 2012, Hannah is in China for a year to continue her study of Mandarin Chinese at Dalian University of Foreign Languages.

The Role of Urban Planning in Artistic Development in Bianjing's Pleasure Districts

The Northern Song saw a rise in a new kind of city, a bustling, 24 hour, economic, cultural, and governmental hub, and no city better exhibits these qualities than the capital of the time, Bianjing. Several different factors outside of an increasingly demanding economy led to this development. In particular, city designs during the Northern Song were more open, which facilitated market expansion (Kuhn 3). However, Bianjing, unlike other capitals, had no curfews or zoning regulations in addition to freedom of municipal administration (Harrist 12-16). The famous scroll painting by Zhang Zeduan, *Life Along the Bian River* at the Pure Brightness Festival, in which signs mark the entrances to spice shops, family residences, and a doctor's office (Yuan 112-113), validates a description of the capital from 1086:

"Restaurants, wineshops, inns, bookshops, and brothels sprang up throughout the city and conducted business at all hours of the day and night." (Harrist 12)

This painting documents the appearance and multifunctional nature of the city that served as the Northern Song capital. Furthermore, the red silk bamboo lampions

and bamboo leaf covers on the upper two floors of a three-story complex central to the painting pay tribute to Bianjing's reputation as a city of pleasure (Van Gulick 233; Qiu 220). Brothels were as much a part of capital city life as the graduates and officials who patronized them (Barnhart, Harrist, and Zhu 33), and it was within the pleasure districts that artistic output exploded. As talent gravitated toward this section of Bianjing, the pleasure districts became the nucleus of the empire's art scene because they afforded their patrons an unmatched energy and ability to collaborate, disseminate, and experience art.

The sprawling, organic development of the capital gave rise to concentrated populations of artistic minds. As the seat of the government, the city was teeming with hoards of scholars and professional artists, who found many pleasant diversions available in Bianjing's pleasure districts. There they were able to share not only entertainment, but also ideas about painting and poetry, the most closely related arts, according to Northern Song scholars (Harrist 6).

Bianjing had a political advantage in the arts. The political disunity prior to

the Northern Song Dynasty gave rise to many regional schools of painting, but the ensuing unification led to a proliferation of painters, especially at the capital, which was later the location of the Hanlin Bureau of Painting. Bianjing's wine shops and restaurants served as the most popular galleries, whereas Xiangguo Temple, the largest Buddhist institute in the capital, acted as the largest public market for art, utilizing monks as art dealers (Harrist 14-17). Furthermore, along the Temple Eastgate Avenue, were brothels as well as the very same restaurants that served as galleries. The proximity of these businesses, as they were all located on Manager's Alley, *lushixiang* (录事巷), made the pleasure districts convenient, enjoyable spaces for disseminating art (West 71).

Poetry, likewise, flourished in Bianjing's pleasure districts. While the tradition of *ci*, lyric, poetry began in the Tang Dynasty, the Chinese equivalent of prose did not replace regulated verse in popularity until the Song Dynasty (Qiu 10). The first Song poet to devote himself to writing *ci* was a scholar-official named Liu Yong (987-1053), who sympathized with courtesans and singsong girls. Liu provided new song lyrics for old, difficult melodies, so entertainment women could supplement



their sometimes meager income with the profits from singing exciting, new pieces (Qiu 10; Kuhn 163). Some of the tunes were inspired by *jiaguozi* (叫果子), the songs fruit vendors used to advertise outside the restaurants and brothels (West 84). The jauntier, shorter pieces called *xiaoling*, accompanied the drinking games within. This art of “filling in the lyrics,” as *ci* was referred to, contributed to both theatrical and musical development as well as becoming an impressive written tradition (Qiu 10; West 84-91). However, men were not the only contributors to the artistic and poetic growth in Bianjing’s pleasure districts.

With the advent of woodblock printing and the greater accessibility of educative materials, scholarly men increasingly desired equally erudite women (Chung, 83). Bianjing met this demand as its multiple pleasure districts, *washi* (瓦舍), housed over fifty theatres (West, 76) in addition to numerous *jiushi*, wine houses, and *geguan*, houses of singing girls (Van Gulik 232-233). At these locations, women displayed their talents in the performing arts, inspiring countless poets and painters to make them the subject of their works. Often these women called *jiuji*, wine supervisors, a Tang dynasty term that persisted into the Song, received summons to entertain not only at restaurants and wine shops but also the private residences of the upper class (West 76; Ebrey 30). These women, like their patrons, were well versed in and contributed to China’s artistic and poetic traditions.

While reciting poetry was one popular pastime at banquets, women not only performed, but also wrote their own verses (Ebrey 225). Initially, scholars like Sima

Guang (1019-1086) deemed composition and other entertainment arts inappropriate, especially for gentlewomen (Kuhn 143). Strangely enough, the most famous Song Dynasty poetess was Li Qingzhao (1084-1151), the granddaughter of a first-place examination candidate (Yu 146). That said, entertainment women were equally known for their poetic ability and often epitomized the concept of *cainü* (才女), talented women (Yu 172). Courtesans like Nieh Sheng-chi and the anonymous author(s) of poems to the tunes of “I Paint My Lips Red” and “Picking Mulberries” may not have gained the notoriety of Li; however, the courtesan tradition of writing poetry only grew stronger with time (Rexroth and Chung 130; Yu 43-44,173). Unfortunately, many works remained anonymous if not lost entirely. Even so, it is clear that the achievements of poetesses and their communications with the literati, particularly in verse or about new verses for songs, contributed to a strong literary tradition originating from and influenced by the pleasure quarters (Yu 201).

The term *huajiu* (花酒) accurately encapsulates the dynamic of Bianjing’s pleasure districts. Not only is it a type of wine brewed with flower fragrance, it also refers to the pleasures of wine and women (flowers) and is part of a title in a Jin play (West 78). As these three aspects of the pleasure district, wine, women, and art, became more and more enmeshed, artistic output seems to have benefited and increased. While Neo-Confucian gender norms began to gain a foothold in Chinese society in the Song dynasty, segregation of the sexes did not extend to entertainment (Chung 88). As such, the collaboration of Song men and women led to the develop-

ment of some of China’s most famous and arguably beautiful paintings and poetry. However, this also could not have been possible without Bianjing’s unique urban development. The explosion of economic activity in Bianjing as a result of the lack of regulation and openness of its design as well as relative autonomy made the capital into a booming, cultural metropolis, which was still referred to as *jingshi* (京师), the capital, during the Southern Song when it no longer was the seat of the government (West 85). For these reasons, Bianjing, modern Kaifeng, is a great city to be remembered in China’s cultural history. 图

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Along the River During the Qingming Festival, a panoramic painting by Northern Song Dynasty artist Zhang Zeduan (c.1085–1145), 25.5 cm x 59.5 cm, in the collection of the Palace Museum, Beijing.



《論語》

Confucian Analects

Excerpts, with James Legge's descriptions, 1893

子曰：“學而時習之，不亦說乎？有朋自遠方來，不亦樂乎？人不知而不慍，不亦君子乎？”

The whole work and achievement of the learner, first perfecting his knowledge, then attracting by his fame like-minded individuals, and finally complete in himself.

1. The Master said, "Is it not pleasant to learn with a constant perseverance and application?"
2. "Is it not delightful to have friends coming from distant quarters?"
3. "Is he not a man of complete virtue, who feels no discomposure though men may take no note of him?"

子曰：“巧言令色，鮮矣仁。”

Fair appearances are suspicious.

The Master said, "Fine words and an insinuating appearance are seldom associated with true virtue."

曾子曰：“吾日三省吾身：爲人謀而不忠乎？與朋友交而不信乎？傳不習乎？”

How the philosopher Tsang daily examined himself, to guard against his being guilty of any imposition. The philosopher Tsang said, "I daily examine myself on three points:-- whether, in transacting business for others, I may have been not faithful; whether, in intercourse with friends, I may have been not sincere;-- whether I may have not mastered and practiced the instructions of my teacher."

子曰：“弟子入則孝，出則弟，謹而信，汎愛眾，而親仁。行有餘力，則以學文。”

Rules for the training of the young: duty first and then accomplishments.

The Master said, "A youth, when at home, should be filial, and, abroad, respectful to his elders. He should be earnest and truthful. He should overflow in love to all, and cultivate the friendship of the good. When he has time and opportunity, after the performance of these things, he should employ them in polite studies."

子曰：“不患人之不己知，患不知人也。”

Personal attainment should be our chief aim.

The Master said, "I will not be afflicted at men's not knowing me; I will be afflicted that I do not know men."

