Live Confucian

The Newsletter of the Confucius Institute at Pace University

Exploring a Wealth of Chinese Arts

Artists from the Confucius Institute of Chinese Opera at Binghamton University perform a duel at a performance in Pace's Student Union. (Rob Klein)

All the arts, whether it be cuisine, fine arts or performing arts, are seen as equally valuable in the Chinese mind. A true Confucian "gentleman" or "lady" is well versed in many of the arts, not just one. The Confucius Institute at Pace University (Pace CI) attempts to explore this wealth of Chinese arts in as many ways possible.

The Pace CI has been blessed in the past with world class Chinese opera performances, often featuring opera stars from China. However, rare is the performance that allows for the audience to get close and personal with the performers themselves. So it was truly special when the performance group from the Confucius Institute of

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Innovations in Education

How do you learn a foreign language? It is a frequently asked question, yet definitely too general to answer. Learning a foreign language could be compared to building a house, and vocabulary is as essential to learning a foreign language as bricks are to building a house. When one first starts learning a foreign language, one of the biggest challenges is getting all the vocabulary down. According to journalist Laura Keen, "Learning grammar is good too, but with a lot of vocabulary you can successfully describe anything you need to." Using "mind maps" is one approach to learning vocabulary, taking Chinese as a foreign language, for example.

A mind map is a diagram used to visually organize information. A mind map is hierarchical and shows relation-

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On May 5, 2017, at the Experience China Open House, held at the Consulate General of the People's Republic of China in New York, the challenge was to pick up beans using only chopsticks.

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The Pace CI is dedicated to providing Chinese language and cultural education, resources, and services to meet the needs of people from all backgrounds.

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Dear Friends:

Welcome to our latest newsletter! I am excited to share with you what we do here at the Confucius Institute at Pace University. Founded in May 2009, our Confucius Institute is unique for several reasons. First, we are situated at the heart of Manhattan, steps away from New York City Hall and around the corner from Chinatown and Wall Street. It is our privilege to bridge the worlds of culture, finance and government. Second, we are the only Confucius Institute in North America to partner with a Chinese company, Phoenix Publishing and Media Corporation, Inc., in addition to Nanjing Normal University. Our partners bring their educational, scholarly, and professional expertise to Pace. Third, we have a team of dedicated faculty and staff members who are keen to bring Chinese language and culture to New York. All our programs are open to people inside and outside of Pace University. In addition, we have launched a Visiting Scholars Program and Chinese Language Testing Centers in Long Island and New Jersey. These initiatives will make us a major player in promoting intercultural dialogue between East and West. Please visit our website (http://www.pace.edu/confucius), subscribe to our email list, and come to our events.

Dr. Joseph Tse-Hei Lee
Executive Director
Confucius Institute at Pace University

Our Partners:

Innovations in Education

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ships among pieces of the whole. It is often created around a single concept, drawn as an image in the center of a blank page, to which associated representations of ideas such as images, words and parts of words are added. Major ideas are connected directly to the central concept, and other ideas branch out from those. Mind maps are used to generate, visualize, structure and classify ideas, and as an aid to studying and organizing information, solving problems, making decisions and writing.

A mind map is also a visual thinking tool that helps structuring information, helping learners to better analyze, comprehend, synthesize, recall and generate new ideas. Mind maps also use colors and different font sizes to highlight ideas and make the whole map more memorable. Their

power lies in their simplicity.

To sum up, mind maps improve memory and learning by helping learners transition from collecting dots to connecting dots, thus not only getting to know these themed words but subconsciously systemizing them and forming schemas as well. To put it another way, by putting individual pieces of information in a larger context and showing their relationships with other pieces, mind maps help leaners assign meaning to them while they learn, and connect them to their network of existing knowledge. This process helps learners to truly internalize new vocabulary.

Pictorial pun rebuses are another great way to learn the Chinese language. Professor Zhao Hua, of the Confucius Institute at Nanyang Technological University in Singapore, believes that learning the surprising meanings behind pun rebuses enhances students' grasp of the Chinese language and increases their understanding of Chinese culture. Originally from Dalian, China, Ms. Zhao Hua is a popular and experienced bilingual Chinese-English teacher and has been working at Nanyang since 2008.

An example of a mind map for the word "school"

With her engaging personality and teaching style, on Friday May 5, 2017, Hua came to the Pace CI to give a lecture on decoding language symbols in Chinese arts. Pun rebuses, both modern and historical, display the wordplay of homonyms in Chinese visual art. Of course, English speakers also love puns and these influence our visual culture, but on a simpler level. For example, you might say you were having a "bad *hair* day" and display an emoji of a rabbit with frizzled hair to make a pun of a "bad *hare* day." A rebus in Chinese art expresses meaning through the homophonic relationship between the image and the Chinese character, to attract luck and blessings. For example, the word for "bat" in Mandarin is pronounced *biānfú* and "blessing" is pronounced *fú* so bats are often painted to represent blessings. Traditionally, there are five blessings one attempts to achieve in life (long life, wealth, health, love of virtue and a peaceful death), so bats are shown in groups of five in Chinese art.

For those of us who learn visually, seeing a bat may bring to mind its name in Chinese, leading through its symbolism to the word for blessings. It can also be quite fun to figure out the message that is encoded in the painting, engaging learners in a way no textbook can.

Nothing could dampen the enthusiasm that the children brought to the Consulate General of the People's Republic of China in New York on Friday May 5. The occasion was the Experience China Open House, organized by the Education Office at the Consulate, which brought together about 200 K-12 Students. New York area Confucius Institutes, including the Pace CI, set up booths in a fair of cultural activities, while students had to go from activity to activity, gaining points for their mastery of different aspects of Chinese culture. At the Pace CI's booth the students had to master their use of chopsticks. Following the fair, the students showed off what they already knew about Chinese language and culture. There were yo-yo performances, a play depicting Chinese and American values, and talks on students experience with the Chinese language. Students were also treated to a lively Chinese lesson, which incorporated the game, "Rock, Paper, Scissors."

The students who attended had the opportunity to see how much fun learning Chinese could be and the importance of why they were learning it. It is hoped that these students continue to learn Chinese throughout their lives and that they are better off because of it.

Exploring a Wealth of Chinese Arts

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Chinese Opera (CICO) at Binghamton University came to Pace to demonstrate the magic of Chinese opera in a performance of "Amazing China." As with all Confucius Institutes, CICO promotes the teaching of Chinese language and culture, but CICO also focuses on promoting Chinese opera and music. Its performers include faculty from Binghamton University and the National Academy of Chinese Theatre Arts. The event, celebrating Confucius Institute Day, was part of their tour of Southern New York State.

Soy sauce naturally fermenting in the summer sun
(Jiang Wanjuan/chinadaily.com.cn)

The performance featured a number of fight scenes including "Defeating Jiaozan," a duel with bamboo sticks between a general and a female servant who wants to fight in his army, "Green Stone Mountain," featuring an immortal trying to defeat the Night Tailed Fox, who has been killing people indiscriminately, and a battle between the Golden Panther and the Monkey King. In between these exciting fight scenes the singers in the troupe sung of love, beauty and longing.

In addition to listening to vocal and instrumental Chinese opera excerpts and watching kung-fu acrobatics the audience members were able to feel the heft of the weapons, try on the magnificent costumes and ask questions about the peculiarities of the classical art form. From the Q&A sessions, the spectators learned that both genders can play male and female parts, that you need special paint removers to take away the intricate make-up the performers wear and that female roles all require the same make-up, but that the make-up for male roles represents their temperament and if they are a good or bad guy.

With the doors wide open to the Student Union, the university community was truly welcomed by the CICO troupe to the world of Chinese opera. New York State is lucky to have such a group of artists, who are not only world class performers but are willing to share their art with others. We look forward to once again being able to invite this troupe to our CI.

China, of course is the premier destination for anyone wanting to explore the world of Chinese art. However, for those unable or not willing to travel abroad, New York City presents a treasure trove of high quality Chinese artistic treasures. On October 7, 2016, Ansel Lurio presented on Chinese and Chinese-American visual art collections in New York City museums.

In a multi-cultural and ethnic city such as New York it is often hard to pinpoint what exactly is "Chinese" art. Many Chinese artists who are part of the international community such as Ai Weiwei have lived in New York and take on many influences that are not specifically Chinese. Are American-born Chinese part of the Chinese art world? How about people from the Chinese diaspora in places like Southeast Asia? What makes something visual art in the eyes of the Chinese is also a different view of what art is in the Western sense. For example, Europeans may not view garden design as a visual art, but for the Chinese, gardens play a pivotal role in how art is looked at.

The first stop for anyone interested in traditional Chinese art is the Metropolitan Museum of Art (The Met). The Met has been collecting Asian art since the late 19th century and established a Department of Far Eastern Art in 1915. At 64,500 square feet its collection of Chinese art is one of the most comprehensive and largest outside of East Asia. Due to the comprehensive nature of many other departments at the museum it is also a great place to see how Chinese art fits into the rest of the art world.

The pre-eminence of the Met as a place to see Chinese art got a big boost when the Astor Chinese Garden Court was installed in 1981. China had recently been opened to the West and there was a renewed interest in Chinese culture in the United States. The museum decided that a garden would be a great focal point to display Chinese art around.

Other museums with major collections of Chinese art include the Asia Society and the Brooklyn Museum. The Society has centers throughout the United States and Asia with headquarters and a museum on the Upper East Side of Manhattan. The museum collects both classical Chinese art as well as contemporary Chinese and Chinese-American Art. Even before you walk into the building you will see that the Brooklyn Museum places Chinese art and culture in high regard. On its façade, built in 1909, are sculptures representing civilizations of the world, including that of China. Some of the strengths of the museum's collection include cloisonné enamels and tomb figures.

Other museums within the five boroughs which have smaller collections of Chinese art, but are worth seeking out, include the Cooper-Hewitt National Design Museum

One of the great hidden treasures in New York is the New York Chinese Scholar's Garden on Staten Island.
(NYC Urban Sketchers)

The garden was constructed by both Chinese and American artisans both in China and the U.S. and is based on the Late Spring Studio courtyard from the Garden of the Master of the Nets, a classic garden in Suzhou, China. Other strengths of the Met's collection outside the garden include large-scale Buddhist sculptures, jade and other stoneware, lacquerware, calligraphy and painting.

One of the great hidden treasures of Chinese art in New York is the New York Chinese Scholar's Garden in Staten Island. Part of the Snug Harbor Cultural Center and Botanical Garden, unlike the Met's garden, which is only a small part of a full Chinese garden and is inside, the Scholar's Garden is a full garden, open to the elements, giving visitors the full experience of what such a garden really feels like.

(its collection of bird cages is noteworthy), International Center of Photography, American Museum of Natural History, Museum of Chinese in America (MoCA) and the Rubin Museum of Art.

The art that is on view in New York gives us only a taste of the full breadth of Chinese art. However, the portion that is on display to the public is enough to better encourage cross-cultural understanding. In this age of competition and even fear of China among Americans, art gives us a chance to truly see the beauty of Chinese culture. Hopefully the museums in the New York area will continue to make it their mission to collect and display Chinese art.

The kitchen is another area where the arts are taken seri-

ously in China. One of the bedrocks of the Chinese culinary arts is humble soy sauce. Soy sauce is a condiment that most people take for granted. However, soy sauce is more than just a simple seasoning. The fermentation of soy sauce is an ancient art that brings eating from an act of simple nourishment to a true cuisine, one of the markers of culture. On March 24 Ansel Lurio, Program Coordinator at the Confucius Institute gave a presentation and tasting, “Chinese Soy Sauce: The Essential Chinese Condiment.”

After a general introduction of the origins of soy sauce and its spread across East Asia and around the world, Ansel summarized how soy sauce is traditionally produced. Using a video from Bourbon Barrel Foods, a small batch soy sauce distillery in the United States, as an example, the audience followed the steps of soy sauce production. First the beans are washed and cooked while the wheat is cracked and roasted. This mixture is then inoculated with yeasts, funguses, and bacteria and left to sit for a number of hours. It is then packed in barrels with salt and water and sits for a period of weeks to months. When it is ready, the liquid is strained off and bottled as soy sauce while the leftover mash is used as animal feed. Variations on this process make distinct types of soy sauces.

In China, soy sauce is divided into two separate categories, light and dark. Referring to the color, premium light soy sauce can be compared to extra-virgin olive oil, as this is taken from the first pressing. If instead of a salt-water brine, the soy sauce ferments in leftover light soy sauce, it is considered double fermented. Light soy sauce tends to be saltier and is used for dipping. It is the type of soy sauce to use when no specific type is asked for. Dark soy sauce on the other hand is used more for cooking and has a deeper flavor. It is fermented longer and is often sweetened and thickened. There are also a number of types of flavored sauces including ones flavored with shrimp and mushrooms. After exploring some of the traditional Chinese dishes that feature soy sauce as an ingredient audience members had a chance to taste dumplings dipped in a number of sauces made with different types of soy sauce.

Tasting the different types of soy sauce made us all realize that soy sauce is not a simple ingredient. It is a complex condiment that has a proud lineage. And without it, Chinese cuisine would never have reached the levels it has achieved.

Partners Vital to Success

The Confucius Institute at Pace University (Pace CI) would not be able to produce many of its programs and events without the connections we have formed with both community partners and within the university.

One of our longest lasting partnerships has been with the New York Chinese Opera Society (NYCOS). NYCOS’s mission is to promote cultural exchange and enrichment programs in the Greater New York area so that the traditions of Chinese opera, with its distinct style of music, singing, instrumentation and staging can be preserved and enhanced. As part of our collaboration the Pace CI has hosted a number of lectures and workshops by the Youth Troupe of NYCOS. The annual highlight of our collaboration with NYCOS is the Winter Cultural Exchange Festival, which celebrated its tenth anniversary this past Oct. 31-Nov. 5. The flagship event of NYCOS, this festival brings authentic Peking opera performances to fans in the New York area, greatly enriching their cultural lives and generating positive community engagement. This year’s featured opera was The Wild Boar Forest.” Many people get introduced to Chinese opera because of the 1962 film version of "The Wild Boar Forest." The origin of the plot is taken from chapters 6-9 of the classic Chinese novel, "Water Margin." A Song Dynasty officer, Gao Qiu, was attracted to the military commander Lin Chong's wife, so he tricked Lin Chong and arrested him for attempting to

Visiting artists Yang Shaopeng and Zheng Xiao introduce the gestures of Peking opera at a seminar in advance of a NYCOS performance of the “Wild Boar Forest,” held at Pace’s Schimmel Center for the Arts. (Rob Klein)

assassinate Gao Qiu. Lin Chong was punished and sent away to Cangzhou. Gao Qiu instructed two guards to kill Lin Chong on the way, but they were unsuccessful because Lin Chong's friend, Lu Zhishen saved him and Lin Chong arrived in Cangzhou safely. Gao Qiu sends his henchman Lu Qian to assassinate Lin Chong, but again Lin Chong escapes. When he finds out that his wife has hanged herself he kills Lu for revenge and goes to Liangshan. It was NYCOS's honor to feature in the starring roles three nationally ranked Paramount Class Peking opera performing artists. With new props and sets and dedicated professional directors this was a highly anticipated performance.

The festivities started on the 31st with a press conference to announce and present awards to the winners of the Sixth Annual New York NYCOS Essay Competition. The purpose of this yearly competition, open to all Pace University students, and co-sponsored, along with NYCOS, by the Pace CI and the East Asian Studies Program at Pace University, is to spur more in-depth research in Chinese culture and increase the interest and participation of Pace students in Chinese cultural studies. After being submitted in late September and early October, the essays were evaluated by a selection committee consisting of the members of the Pace CI Advisory Board. The best three essays were recommended to the New York Chinese Opera Society for awards. The first place winner received a $600 cash prize while the second and third place finalists receive $300 and $200 respectively. This year, first prize went to Economics major Melissa Bowley for her essay, "Economics in Action: The Effect of Using Technology in Chinese Classrooms." Coming in second was Jackson Morris, Global Asia major, for his exploration of "Musical Fratricide: The Effect Nationalism Has On Music via the Yellow River Cantata and Concerto," and third place was co-awarded to Economics majors Marina Villada and Anthony Zucchero for their essay "The Rise of The Middle Class in China: What Does The Future Hold?"

Jane Dickson Explains Her Artistic Process at the opening of her joint exhibition with the artist GAMA, "Up, In, Out and Away: Painting Across Landscapes." (Rob Klein)

On Friday, Nov. 4, from 5-7 p.m., in advance of the opera performance on the 5th, a seminar was held on how to appreciate the "Wild Boar Forest." The directors introduced the background, skills, elements and gestures of Peking opera, with help from NYCOS President Chi Chu, as well as the artistic prominence of the "Wild Boar Forest" in the opera canon. The guest performers presented highlights from the opera and showed its beauty in terms of singing, acting, and enunciation. By the time that the doors were opened for the opera performance on the 5th at the Schimmel Center for the Arts at Pace University's downtown campus all the tickets had been sold out and the performers were greeted to thundering applause. After a decade of collaborations we can truly say that NYCOS has become an integral part of the Pace community. The stories that Chinese opera present are truly universal and NYCOS has made this unique art form part of the cultural scene in New York. We look forward to the next 10 years of Chinese Opera in New York.

Within the university, the Pace CI has presented events collaborating with academic departments and student groups.

President Donald Trump's recent executive orders regarding immigration have reignited a debate in the U.S. over who should be eligible to immigrate to this country, how people should be admitted, and how new Americans should be treated. On Wednesday February 22nd, the Pace History Department addressed these issues in a panel discussion, "Immigration Bans Past and Present: Commu-

nities, Contexts, Controversies." The discussion, co-sponsored by the Pace CI, was chaired by Dr. Ronald Frank, chair of the Pace History Department, looked at immigration through a number of lenses. The speakers took a broad view of American immigration policy in the 18th and 19th century, looking at groups that the American government has banned or tried to ban from entering the country, including French revolutionaries, Catholics, Irish, and Chinese. Later, during the mid-20th century, the crises of the Great Depression and World War II shaped immigration policy. One of the main groups trying to reach the U.S. during that time were the Jews of Europe, attempting to escape the Nazi menace that would lead to the Holocaust. Most of these refugees were turned away, however, due to fears of German spies and anti-Semitism among some Americans. With the attack on Pearl Harbor on December 7, 1941, the Chinese became one of the United States allies, and anti-Japanese sentiment rose. In response to fears of espionage by Japanese-Americans, President Roosevelt signed an executive order that forced Japanese-Americans into internment camps for the duration of the war. Fred Korematsu, a U.S. born citizen of Japanese descent, refused to comply with the order and brought his case all the way to the Supreme Court, only to lose the decision. In 1983, his conviction of evading internment was overturned and the United States admitted to making a mistake in suspending the rights of Korematsu and other Japanese-Americans during WW II. Bringing the discussion back to the present, an immigration lawyer focused on what the legal implications are of Trump's challenged travel ban, looking at what terms such as "national security," "refugee" and "illegal alien" actually mean.

The NYC Girls Dance Troupe performs "Dance Lover's Heart" as part of Pace's Lunar New Year Celebration at the Schimmel Center for the Arts. (Rob Klein)

Pace student Melissa Bowley won first prize in the 2016 NYCOS Essay Competition for her "Exploration of the Effect of Using Technology in Chinese Classrooms." (Rob Klein)

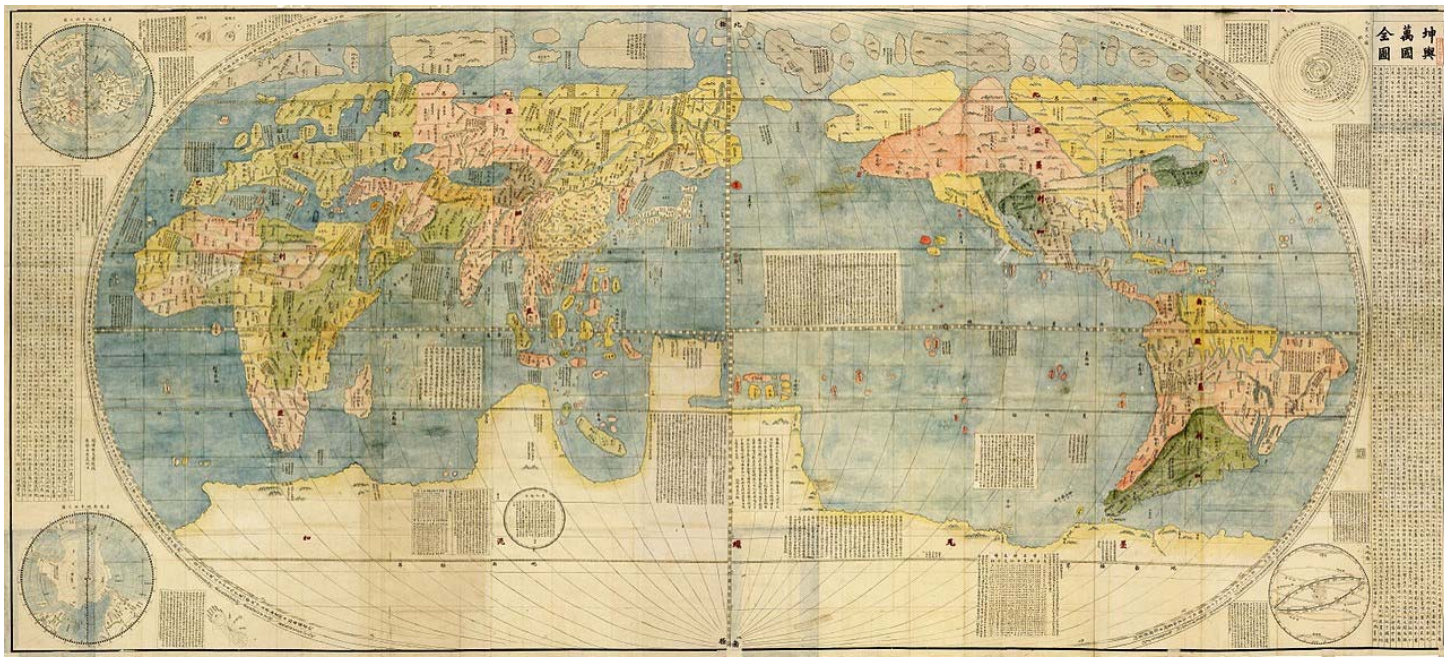
Other lectures that the Pace CI presented this past school year, along with the History Department, dealing with the history of American-East Asian relations included a commemoration of the 75th anniversary of the Japanese attack on Pearl Harbor and "Tokyo 1946-'47 — Memories and Reflections of the Peaceful Occupation of Japan."

In terms of the arts, over the years the Pace CI has helped to produce a number of exhibits in the Fingesten Art Gallery. This past March the gallery presented "Up, In, Out and Away: Painting Across Landscapes" featuring the artwork of Pace Professor Jane Dickson and the artist GAMA, who is originally from Inner Mongolia. Jane Dickson and GAMA both had formal training in academic oil painting, and both went on to incorporate and develop innovative styles. They have each created a way of painting representationally, while depicting resonant, evocative cityscapes (Jane) and landscapes (GAMA) that seem both interior and exterior.

The Seventh Annual Lunar New Year Celebration at Pace University on February 26, 2017, marking the be-

ginning of the Year of the Rooster, though held a full month after the Spring Festival was officially celebrated, brought a festive atmosphere to the Schimmel Center for the Arts. This year's celebration, held in collaboration with the Pace Chinese Scholars and Students Association, was truly cross-cultural, bringing together the best of both America and China. A production of the dance number "All That Jazz" from the Broadway musical "Chicago," performed by the RnnL dance company was complemented by a traditional Chinese dance by a local public elementary school. A Western magic show by Rachel Wax, featuring playing cards and sleight of hand, was followed by a Chinese face shifting performance by Naiyi Zhao, who wowed the audience with his speedy and colorful mask changes. And classical Chinese music played on the "pipa," a Chinese lute, was balanced by an interpretation of the Coldplay hit "Viva La Vida" on piano and cello. To make the celebration truly global the United Nations chorus was on hand to sing songs with global origins. Other returning acts included tai chi by masters Sitan Chen and Xu Lin, a kung-fu demonstration, and a song medley by Pace students. Once again, in addition to the celebration on-stage the attendees were treated to interactive crafts by A Place For Kids. With a diverse audience from the Chinese and American communities, the celebration was truly a chance to show unity in cultural expression.

China and the World: An Evolving Relationship



Matteo Ricci's "Map of the Myriad Countries of the World" (1602). An Italian Jesuit missionary, he spent much of his career in China.

Today we take for granted satellite images and instant GPS, but for most of human history it has been difficult to get an accurate map of the world. The Medieval period greatly expanded the Chinese view of the world and led to more and more expansive maps. On Friday March 3, 2017, Dr. Hyunhee Park of John Jay College came to the Confucius Institute to give a lecture on "Mapping the World in Medieval China."

In the early medieval era, China was connected to India, the Middle East, and even Europe via the Silk Road, but maps from that period show little else besides "The Middle Kingdom." This Confucian attitude towards the rest of the world was shattered by the arrival of Buddhism. According to the Buddhist cosmos, India, not China, was at the center of the universe, and maps began to show more of the outside world. With the invasion of the Mongols in the 13th century and the establishment of the Yuan Dynasty came a wider view of the world, as the Mongol empire stretched all the way from Ukraine to Korea. And during the reign of Kublai Khan (1215-1294), Marco Polo came on his voyage from Italy. These developments came

to a head in 1286, when Jamal al-Din, an advisor to Kublai Khan, made a suggestion to create a world map to accompany "The Treatise on the Great Unified Realm of the Great Yuan". According to al-Din:

> The entire land of China was very small in the past. The geographic books of the Khitai [Chinese] had only forty to fifty types. Now

An image from 1380 depicting a caravan on the Silk Road, an inspiration for Xi Jiaoping's One Belt, One Road initiative.

> all of the land from the place of sunrise to the sunset has become our territory. And therefore do we not need more detailed maps? How can we understand distant places? The Islamic maps are at our hands. And therefore we could combine them [with the Chinese maps] to draw a [world] map.

The Islamic maps that al-Din mentioned were based on the ancient maps of the Greeks and Romans, especially that of Ptolemy. Ptolemy's world maps shows a round world with fairly accurate depictions of Europe, North Africa and the Middle East but with less detail of the Far East, a big blank for most of Africa, and the Indian Ocean shows as an enclosed sea. The Muslim cartographers eventually adapted Ptolemy's map to show the Indian Ocean as open water. By the early-14th century Chinese and Muslim maps began to show great similarities in the placement of cities, oceans, and countries.

With the founding of the Ming Dynasty, the Chinese created a new set of maps which, because of their age, condition and scarcity (only three exist) are closely guarded and only a few researchers can see them in any detail. A similar Korean map from 1402 does exist however, and from this document we can see Korea and China in great detail, with depictions of India and Africa, including the Nile and its water sources. The height of China's engagement with the outside world came with Zheng He's famous voyages around the Asian and African coasts, and sea charts were made of his trips.

By this point European cartographers were also starting to create more realistic maps. With European discoveries of a sea route to India and China and the voyages of Columbus to the New World, by the late-16th century world maps that we would recognize today began to be created. China had once again self-isolated itself, and the great expansion of its worldwide cartography ceased. However, the Chinese and Muslim Cartographers created a vision of the world that was expansive in scope and led to the great centuries of exploration to follow.

The celebration of the Eighth Anniversary of the founding of the Pace CI began with a lecture, "U.S. — China Relations: Ready For a Reset?" by Professor Zhao Ma from Washington University in St. Louis. Ma advises congressional delegations to China and is on the National Committee on U.S.-China Relations. With the coming of Donald Trump to power as the president of the United States, people were curious about the direction that U.S.-China relations would go in. Since the normalization of relations between the United States and China began in the 1970s, the fortunes of China had increased exponentially. Middle-class income growth in China has grown by about 70 percent, foreign direct investments have grown to sixty eight billion dollars, and the import of Chinese goods to the U.S. is now at almost $500 billion. On the other hand, middle-class income growth in the United States has

The election of Donald Trump changed the nature of U.S.-China relations, especially as it pertains to North Korea. (CNN Money/Getty Images)

slowed to a crawl and the trade balance with China keeps on widening. In addition, the USSR, which was a major concern to Nixon and America's relationship with China, no longer exists. Because of this, the Obama Administration had recalibrated the U.S.-China relationship. To respond to China as a global power, the Obama Administration focused on the Trans-Pacific Partnership, making China more democratic and controlling its military ambitions

The main focus of the Trump Administration's relationship to China has been North Korea. Presently there are three crises with North Korea: a security crisis, a moral crisis and an ideological Cold War type crisis. Up through the Obama Administration, the United States and China shared an objective in denuclearizing North Korea, but the way they wanted to achieve this differed. The U.S. wanted a regime change in North Korea and wanted to do so through military pressure, economic sanctions and diplomatic blockades. On the other hand, China was looking for regime survival in North Korea through stability, reform, and division of the Korean Peninsula. However, these objectives are changing. The Trump Administration is less interested in regime change and ideological and moral issues when dealing with North Korea. Trump just wants to stop the nuclearizing of North Korea. The relationship between North Korea and China has also changed in recent years. For many years after the end of the Korean War, the relationship was between the communist parties in both China and North Korea and was ideological. Under the leadership of Xi Jinping, however, it has turned into more of a state to state relationship and is less of an ideological one. China wants to preserve the current North Korean regime for more practical reasons. Presently, there is no plan in place if the North Korean regime fell and China is concerned that Koreans would flee over the Yalu River if such a situation arose. Professor Ma sees the U.S.-China relationship as continuing to be a bumpy one. Some of the questions he brought up were: How long will the United States be able to separate the moral and military crises? Will North Korea trust the United States? And will China be able to control North Korea?

Another issue that modern China must deal with is its economic development and the relationship it has with India, one of its largest rivals and trading partners in Asia. This development was at the center of a lecture, "China and India in Globalization" given by Dr. Min Ye, a professor of International Relations at Boston University, back in March. Since the 1970s both India and China have been increasingly opening up trade to the outside world, a process championed by the Gandhi family in India and by Deng Xiaoping in China. A major policy under Xi Jiaoping has been the One Belt, One Road initiative, inspired by the Silk Road of ancient China. This process has not been an easy one. Events like Tiananmen Square in 1989 caused many Western nations to put economic sanctions on China and in India there has been pushback from domestic groups such as the Bombay Group.

Kitaiskaia Street in Harbin's Russian Quarter, during its heyday.

A more personal perspective of China's place in the world came from Ms. Anna Michaels in a lecture she gave at the Pace CI this past May, "My Journey of Self-Discovery and Memory about China." An actress and director, Anna was born in Shanghai to a Russian-Jewish mother and an Italian father. Her mother had come to Shanghai via Harbin, a city near the Russian border which had become a haven for Russians fleeing religious and political persecution in the early-20th century. Traces of this Russian community still exist today. Her father met her mother as a worldly sailor who was trading in Shanghai. In her early years growing up in Shanghai, Michaels led an aristocratic lifestyle, with servants, summer getaways in the country and appearances in the society columns. However, with the Communists coming to power in 1949 Michaels and her family eventually had to flee, first to Hong Kong. Luckily, since her father was a sailor, her family had connections to get on a boat to leave. In addition, Anti-Chinese immigration policies were still active in the United States but with her European background her family again caught a lucky break and eventually made it to San Francisco. Her talk showed how a family's story can truly be shaped by world events.

Drawing a Better Picture of Religion in China

A priest sacrifices a chicken as part of a religious folk ceremony in rural Southern China. (Robert Antony)

Religion has always played a major role in China, as the birthplace of Daoism and where Buddhism prospered. However, for many years after the birth of the People's Republic in China in 1949, religion was not discussed and many believers retreated to the shadows. With the reopening of China to the outside world in the 1980s there has once again been a religious revival in China. In response to these changes, in 2006, Baylor University completed the first national religion survey in mainland China, with data from 7,300 respondents. Building upon this initial survey, in 2011, Renmin University of China began its survey of religious institutions, pushing the quantitative study of Chinese religion to new heights. Fortunately for us, Dr. Dedong Wei, principal investigator of the China Religion Survey (2011-2020), is presently in New York City as Chinese Director of the Confucius Institute at Columbia University. On April 21, Wei, Director of the International Center of Buddhist Study at Renmin University of China, gave a talk at the Confucius Institute at Pace University (Pace CI), applying a humanistic theory for the study of religion to analyze the data so far and explore the latest developments of and challenges to Chinese religion.

The first wave of the survey (2012-2015) focused on 4,382 registered houses of worship of the five big religions in mainland China (Buddhism, Daoism, Islam, Catholicism and Protestantism). Unlike the Baylor survey, religiously sensitive areas in the west of China — Tibet and the Uighur Autonomous Region, were included in this survey. The survey covered most of China's 182 million religious believers (14 percent of the population). In terms of distribution, Protestants and Buddhists make up the largest portion of believers, at 34 and 31 percent respectively, followed by Catholics at 10 percent, Muslims at 15 percent, and Daoists at 10 percent. Across the spectrum, religion has enjoyed a Renaissance in China over the last 30 years or so, with 90 percent of venues established after 1982. However, many of these believers are uneducated, with 43 percent of believers having less than a primary school level education and only five percent having a college education. This is in comparison to the clergy, who tend to be better educated and older. Despite their stature clergy are relatively underpaid in China. This may explain the surprising statistic that only about half of those surveyed believe in the separation of church and state. They would rather have the support of the government for their institutions. In fact, the government already does play a major role in religion in China, examining and approving new venues, certifying clergy and clamping down on religions it views as extremist.

In addition to these general statistics about religion in China, there are some unique statistics for each of the five big religions. Protestantism seems the best adopted to modern China, with most Protestant churches built in a modern Chinese style, the most fellowships, and some of the largest growth. However, Buddhism does get the most charitable contributions and has the highest usage of websites. Daoism has the largest international reach of indigenous religions while Islam has the strongest regulatory framework. And Catholicism tend to have the highest educated clergy.

It is important to realize, though, in culling through all the data, that religion in China is viewed in a different way than in the United States. Americans tend to identify with one particular religion and are loyal to its beliefs while Chinese pick and choose what they like from different be-

lief systems, creating their own identity. Keeping this in mind and building on this new data, as well as the Baylor survey, the next step will be to survey individual respondents, a task that will probably begin in 2018. It is hoped that by the end of the China Religion Survey there will be a better picture of what religion means to the Chinese people.

A full picture of religion in China needs to include folk beliefs that are often shunned by the major mainstream religions in China. For much of history sailors have faced an ocean that was both live affirming and destructive at the same time. On the afternoon of February 17, 2017, Professor Robert J. Antony of Guangzhou University gave a lecture on "Pirates, Seafarers and the Supernatural in Early Modern South China." The lecture focused mostly on the religious practices, both official and clandestine, that pirates and their related brethren practiced during the height of Chinese piracy, in the late-18th and early-19th centuries in the Gulf of Tonkin and the South China Sea.

Religious sites of four of the five major religions in China (clockwise from top left): Grand Mosque, Xi'an; Giant Wild Goose Pagoda, Xi'an (Buddhist); Sacred Heart Cathedral, Guangzhou (Catholic); Temple of Heaven, Beijing (Daoism).

To deal with the sensitive natural environment, omens, magic and rituals evolved that could calm the seas and offer safe passage. In addition, pirates also prayed to elude the authorities, win battles against each other and to steal the most booty. Seafarers appeased the sea gods and gained luck from them through animal sacrifice, the use of talismans, worshipping at temples and shrines and sparing certain "magical" sea creatures. Some pirates even adopted more extreme forms of religion, and may have been involved in human sacrifice and cannibalism, rites that were performed partly to gain strength from their enemies.

The main deity that sailors worshipped at sea was *Mazu*, the Maternal Ancestor. Also known as *Tianhou* or the Empress of Heaven, Mazu was a deity officially recognized by the central government and temples were built for her all along the coast. Unorthodox, non-state sponsored deities were also worshipped, including *Sanpo*, a goddess of mercy with origins among the Jing minority of Vietnam. Worship of Sanpo spread throughout the Gulf of Tonkin into China, a development that may have been spread by pirates. These unorthodox deities may have even included pirates of great renown as well.

Though piracy has changed much over the years, many religious practices of seafarers live on today, such as sacrificing fowl, offerings of incense at altars and yearly religious ceremonies. Ships may be better equipped today, but the mystery of the seas remain, and people will always attempt to tame it.

In addition to his exploration of China's naval past, Professor Antony has been taking field trips into the rural interior of Southern China, an area in which Chinese folk culture is alive and well. In the second of two talks that Antony gave, he explored this region in a presentation on "Sorcerers, Exorcism and Flagellation: Folk Religion and the Culture of Violence in Modern China" on March 3, 2017. In China, officials and the upper classes have often looked down upon the religious practices of the lower classes and peasantry, deeming it mere superstition. However, many of these religious rituals are still practiced in the more rural areas of China, including fortune telling, geomancery, sorcery and divination.

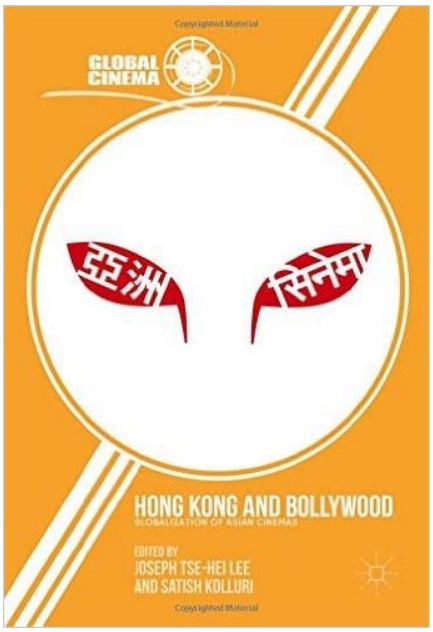
In many villages, sorcerers and witches, known as *wu*, are viewed as powerful figures, and are both feared and respected. Much of what the wu do is to exorcise, in violent ways, evil spirits and demons who bring plague and calamity. Using magical swords and incantations, the wu summon spirit soldiers. These spirit soldiers are split up into five armies, each led by a spirit general. Representations of these generals are placed on skewers. The wu get the soldiers to do their bidding with charms, spells, and self-inflicted violence. This self-inflicted violence, often administered in a trance, includes piercing cheeks with skewers, running across burning coals, self-flagellation, rolling over thorns and climbing ladders made of knives. In many places, these are spectacles, with the whole village coming out in a carnival like atmosphere. These folk rituals are in stark contrast to the official "civilized" rites of Confucianism and Daoism. In denouncing the prohibitions and suppression of the upper classes, the peasants have used violence as a key feature of popular culture and religion — a part of Chinese culture that has in the past been ignored by historians.

In addition to the emotional, spiritual, and supernatural aspects of religion, religion in China has also assumed a political aspect in recent years, especially in Hong Kong. Professor Lida Nedilsky of North Park University in Chicago explored this topic in a lecture on April 28, "Hong Kong: 20 Years After the Political Union with China." Despite being a minority in Hong Kong, Christians have become a vocal part of democratic activism there. With the handover of Hong Kong from Great Britain to China in 1997 activism took on new urgency, despite promises of a "one country, two systems" policy, as there was uncertainty as to what the rights of Hong Kongers were going to be. Today, Christians of all denominations in Hong Kong tend to be the first or second generation in their family to identify as such. Many of these Hong Kongers are going against their family wishes in their desire to convert and conversion is seen as a sign of individuality and independence. By joining churches these mostly young converts become part of larger religious societies and movements. It is only a short leap from the self-determination of joining religious movements to joining civil rights movements that aim to take control of their own political lives. Many of the new political parties and leaders in Hong Kong's limited democracy have been created through this trajectory. With the "one country, two systems" policy expiring in 2047, we can expect to see this route to democracy continue to evolve.

Religion is much more than just a system of beliefs. It can be a political force, a way to deal with external pressures, and an identity. With the increasing role that religion plays, the coming years should bring new interest of how this will change society in modern China.

New Book on Asian Media Published

Prof. Joseph Lee (Professor of History and Director of the Confucius Institute) and Prof. Satish Kolluri (Associate Professor of Communication Studies) recently published *Hong Kong and Bollywood: Globalization of Asian Cinemas* (New York: Palgrave Macmillan, 2016). Growing out of a popular interdisciplinary course on Asian cinemas that Prof. Lee and Kolluri have taught at Pace University since 2005, this book is the first of its kind to bring Hong Kong and Bollywood cinemas in conversation with each other. It contextualizes the latest development of these Asian urban film industries from historical and cross-cultural perspectives. Seeing Hong Kong and Bollywood as broad categories of urban cinema, this study highlights the transmission, reception, and reproduction of new cinematic styles, practices, and norms in 21st-century Asia. It brings together international scholars and Pace students to explore how Hong Kong and Bollywood filmmakers have gone beyond the traditional focus on nationalism, urbanity and biculturalism to reposition themselves as new cultural and market forces in the pantheon of global cinema.



News Briefs

Chinese Corner

This was another successful year for Chinese Corner, our long-running informal gathering to learn Chinese and make friends. Topics this year included Chinese leisure activities, the charm of Nanjing, Chinese characters, and Chinese family values.

The Chinese leisure activity of playing mahjongg in the park.

Part of Nanjing's ancient city gate. (User:Farm/Wikipedia)

Celebrating Eight Years of Programming

To celebrate its eighth anniversary this past May, the Confucius Institute at Pace University (Pace CI) showed off its strengths in cultural performances, recognizing students' achievements, and as always, with an abundance of refreshments. After introductions by Dyson Dean Nira Herrmann, the Pace CI gave out certificates of appreciation to star students from the CI and the East Asian Studies Program. This was followed by a lunch of dim sum and sandwiches accompanied by a *pipa*, or Chinese lute, performance by renowned musician Lin Ma. The climax of the party was the cutting of a luscious chocolate sheet cake marking eight years of successful programming. The Pace CI has grown in leaps and bounds since it was founded in 2009 and we're already looking forward to celebrate our ninth anniversary next year.

At our Eighth Anniversary Celebration guests were treated to a pipa performance by renowned musician Lin Ma. (Rob Klein)

Departing Staff

It is a bittersweet time of year as we welcome new staff from China and say goodbye to others. This September we are saying farewell to Volunteer Jinjin Wei, and Professors Chang Liu and Hua "Cindy" Wei after two years of faithful service at the Confucius Institute at Pace University (Pace CI). During his tenure at the Pace CI Jinjin Wei has been a positive presence in our office, helping out at all times and videotaping our events. He has taken advantage of his time in New York to improve his English skills, constantly reading the newspapers and looking up unfamiliar words. Professor Chang Liu has become a beloved teacher during her time here, not just at 41 Park Row, but at our satellite classroom in Orange County, New York. During her free time she has explored what New York has to offer, going to Broadway shows and Yankee games and walking around her adopted neighborhood of Forest Hills, Queens. And Professor Hua Wei brought her love of poetry and intellectual curiosity to our institute, inspiring our students. We will miss all of them tremendously and wish them luck in all their future endeavors.

Hua Wei (Rob Klein)

Chang Liu (Rob Klein)

Jinjin Wei

New Staff

We are pleased to welcome the following people to our staff this September:

Jiayi Wang

Ruifen Guo

Xingzhi Sun