



Religions of China

RELI 245 / EAST 252

Spring 2008 T/R 9:30–10:52 a.m. CARN 106

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Office hours: T/R 4:00–5:00 p.m., also by appointment

After a few centuries of lagging behind the West and her near neighbor and rival Japan, China is rapidly taking its place as a major world power. In some ways, this is to be expected, since for much of recorded history the ‘Middle Kingdom’ was the cultural, political, and economic center of East Asia. Through its nearly 5000 years of civilization, China has also shaped the religious identity of East Asia, through its indigenous traditions of Confucianism and Daoism, its assimilation and transformation of Indian Buddhism, and its more recent accommodation of Western religions such as Christianity and Islam.

This course provides an introduction to the religious traditions of China through study of their origins, beliefs, practices and values, historical development, as well as their interaction and involvement in Chinese politics, culture, society and with one another. We will deal in some detail with the three major traditions—Confucianism, Daoism, and Chinese Buddhism—while noting the impact of various folk traditions, as well as Christianity and Islam. Topics covered include: the persistence of shamanism, ancestor worship and divination in Chinese religions; hints of an ancient Chinese ‘monotheism’ based on worship of Shang Di; the radical political implications of Confucian humanism; the strange paradoxes of the *Daodejing*; the ‘sex-change’ of a male Buddhist savior figure into a mother goddess; the bizarre story of a 19th-century Chinese Christian revolutionary who believed he was the younger son of Jesus; the continuing battle between the Communist Party and members of Falun Gong, and the future of religion in China’s increasingly wealthy but still officially atheist state.

The primary objectives of the course are to: a) familiarize students with the major texts, beliefs, values and practices of the three main Chinese religions, b) provide an introduction to the historical development of those traditions in key periods of Chinese history; c) discuss the role of religion in shaping and transmitting Chinese arts (sculpture, painting, poetry, and so on); and d) allow the student to reflect in both a personal and critical manner on the ideas and themes presented in the course via lectures, readings, and other media.

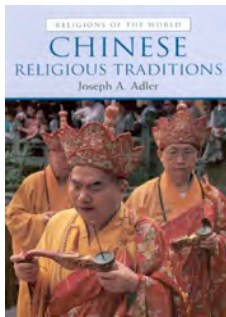
Course Format:

The course will follow a lecture-discussion format, with two lectures of roughly 45-50 minutes each on Tuesdays and Thursdays, followed by 25-30 minutes for discussion, clarification or media presentation. Some classes, usually Thursday, will be set aside for discussion. Each week of lectures will encompass a new theme, as dictated by the Schedule of Topics and Readings (see below), and is accompanied by one or more readings, familiarity with which will greatly enhance comprehension of the lecture. Please be prepared.

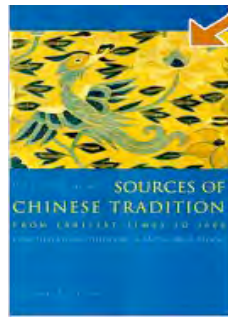
Pedagogical Note:

I want to create at all times a comfortable, enjoyable, and at times provocative environment for learning. This is meant to be an *interactive* course; the student will be asked to respond and engage with the course material, and with the ideas and opinions of the instructor and other students—though, it is hoped, always in a civil and polite fashion. Evaluation for the course will be based largely on the demonstration of both oral and written critical engagement with course material. I will also be employing various media, including Powerpoint presentations, video and DVDs, clickers, and so on, in order to stimulate as many learning faculties as possible. Powerpoints will be available prior to each class for those who wish to print them as a basis for note taking. Please note, however, that the Powerpoint slides only provide a basic sketch of the lecture material—i.e., they are meant to supplement note-taking, not replace it.

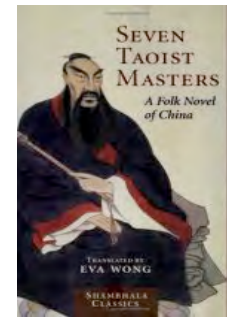
Required Reading Material:



- ADLER, Joseph A., *Chinese Religious Traditions*. Upper Saddle River, NJ: Prentice Hall, 2002.



- BARY, Wm Theodore de, and Irene Bloom, eds., *Sources of Chinese Tradition, Vol. I*. NY: Columbia, 1999.



- WONG, Eva, translator. *Seven Taoist Masters: A Folk Novel of China*. Boston: Shambala, 1990.

The following additional Required Readings can be found on Blackboard, identified by author's last name:

1. Tu Weiming. "The Ecological Turn in New Confucian Humanism: Implications for China and the World." In *Confucian Spirituality*, edited by Tu Weiming and Mary Evelyn Tucker, pp. 480–508. Albany, NY: SUNY Press, 2004.
2. Watts, Alan. "Introduction" to *Nature, Man and Woman*, pp. 1–22. New York: Vintage, 1991.
3. Hershock, Peter. "Chan Practice as Philosophy and Spirituality." In *Chan Buddhism*, pp. 18–21; 132–158. Honolulu, HI: University of Hawai'i Press, 2005.
4. Gladney, Dru C. "Islam in China." In *Islam in World Cultures*, edited by R. Michael Feener, pp. 161–181. Santa Barbara, CA: ABC-CLIO, 2004.
5. Spence, Jonathan. Chapter from *God's Chinese Son: The Taiping Heavenly Kingdom of Hong Xiuquan*, pp. 172–191. New York & London: W. W. Norton & Co, 1996.
6. Hsia Chang, Maria. "A Religious Sect Defies the State." Chapter One from *Falun Gong: The End of Days*, pp. 1–31. New Haven, CT: Yale University Press, 2004.

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Course Requirements

1. ATTENDANCE

I will not take attendance in this class. However, given the nature and format of this course, substantial participation is expected, and it is difficult to participate when you are not here.

2. PARTICIPATION

20%

Class participation, including discussion of readings and questions posed on weekly Powerpoint slides, is a requirement. Participation is a matter of quality not quantity. You do not have to speak every class, but rather show that you have done the readings and are willing and able to engage, in a thoughtful way, with the topics under discussion. Good questions are also an important aspect of participation.

3. DISCUSSION BOARD QUESTIONS

10%

In order to help with the readings and to encourage collaborative learning, you will be expected to participate in a class 'blog', located in the Discussion Board section of the Blackboard page for the course. Here you are free to write any comments you may have on the course, though its primary intention is to ask questions or raise points about the readings. I will not evaluate your entries per se, but I will check frequently to see if you are participating in the discussion (in a way that is polite, relevant and informed).

4. READING ASSIGNMENT

5%

Each class one student will be asked to provide a short summary of one of the assigned readings for that particular week, along with at least two questions for discussion, based on that reading. A schedule will be provided by the second week of class.

5. MID-TERM QUIZ

25%

There will be an in-class mid-term quiz on Thursday, March 6. The specific format will be provided in advance, and, if necessary, class time will be provided for questions and discussion prior to the quiz day.

6. MUSEUM FIELD TRIP REPORT

10%

If possible, at a certain point within the semester, likely a Saturday soon after the mid-term quiz, we will be taking a 'field trip' to the Metropolitan Museum of Art in New York to see the Chinese collection and Confucian scholar's garden. A 5-page report will be submitted one week after the visit, providing detailed descriptions, analysis and thoughts on one or several works of art seen at the Museum. Detailed instructions will be given prior to the visit.

7. RESEARCH PAPER

30%

Each student will write a 10-12 page research paper on a topic chosen from a list of diverse themes and issues relevant to Chinese religions. Details will be provided several weeks into the course. The research paper will be due at the end of the semester, but I will ask for a proposal and first draft in early April.

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Grading Policies

Grading for Participation is quite straightforward: the more engaged you are in the class, the higher your grade. I am particularly fond of the 3 e's: energy, effort, and enthusiasm. Please be aware of the subtle but significant psychological effect of me actually knowing who you are, and even a little bit about you. Though I do not evaluate you on your personality, the very fact that I am able to identify you implies that you have participated in the class in some fashion.

In grading the research paper I ask the following questions:

1. Does the paper have a thesis?
2. Is the thesis interesting / relevant to the course?
3. Is the paper free from long quotations / excessive borrowing of ideas?
4. Is the paper reasonably well written (i.e., sentence structure, grammar, spelling)?
5. Is it long enough / not too long?

If the answer to any of the above is 'no', the paper will receive a 'C' grade of some form. If the answer to more than two of the above is 'no', the paper will receive a 'D' grade. If all of the above are answered by 'yes', the following additional questions apply:

6. How thoughtful / original is the paper?
7. How well organized is the paper? Does it have a conclusion?
8. Is the style efficient, not wordy or unclear?
9. Does the writing betray any special elegance?
10. Does the paper go 'beyond' the course material to explore other possibilities?

Depending on the answers to these questions, the paper will receive some form of A or B grade.

When it comes down to it, there is absolutely no reason for anybody to get a grade lower than B- in this class. The only way you can get a C, D or F is if you fail to attend and/or do not do the work.

GRADING RUBRIC:	93-100%	=	A	4.00	Near Perfect!
	88-92%	=	A-	3.67	Excellent
	83-87%	=	B+	3.33	Very Good
	78-82%	=	B	3.00	Good
	73-77%	=	B-	2.67	Average
	68-72%	=	C+	2.33	Below Average
	63-67%	=	C	2.00	Acceptable, but...
	58-62%	=	C-	1.50	Not so Good
	50-57%	=	D	1.00	Poor
	0-49%	=	F	0.00	Not Acceptable



Religions of China

Schedule of Topics and Readings

I. Introduction to Chinese Religions

Weeks 1 & 2 • 01/17 – 01/24 • 3 sessions

Week 1: *Basic introduction to the course, with discussion of your prior knowledge, ideas and images of 'religion' and 'China'; syllabus, requirements, grading policies, schedule, glossary of terms, tips for success*

Week 2: *Discussion of Chinese religions, based on Adler; what are the Chinese religions? what are unique features of such, compared with Western religions? introduction to early Chinese religious practices: 'oracle bones' divination, cosmology and a potential 'monotheism' in the cult of Shang Di; general features of Chinese religions: animism, polytheism, ancestor worship, filial piety, harmony*

READINGS: ADLER 1–29; BARY 3–23 [50 pages]

II. Confucianism: Becoming a Sage

Weeks 3 & 4 • 01/27 – 02/07 • 4 sessions

Week 3: *Introduction to Confucius ('Kong Fuzi'), his life & ideas; key concepts of Confucianism: junzi, xiao; in-depth discussion of K's Analects*

READINGS: ADLER 30–37; BARY 41–63

Week 4: *Introduction to Mencius & his revision of Confucian teachings with respect to human nature (goodness) and what makes a good government; discussion of Confucian 'humanism'; is it a religion? the Mandate of Heaven & the 'radical possibility' inherent in Confucian doctrine; the development of Confucianism over centuries; 'neo-Confucianism'; Confucianism today: appropriation by the Communist Party; Tu Weiming on the problems and potential of Confucianism in the 21st century*

READINGS: ADLER 37–42, 63–67; BARY 112–129; BB1 Tu Weiming [60 pages]

VIDEO: *A Confucian Life in America: Tu Weiming*

III. Daoism: Going with the Flow

Weeks 5 – 9 • 02/12 – 03/20 • 8 sessions

Week 5: *Introduction to Laozi, his life & ideas; was he a real person? introduction to Zhuangzi, developer of Daoist thought; in-depth discussion of Daodejing & Zhuangzi; differences? basic themes of "philosophical Daoism": Dao, de, yin/yang, wu-wei-wu, qi, simplicity, nature vs. culture*

READINGS: ADLER 42–57; BARY 77–94; 95–111 [50 pages]

Week 6: *Daoism in relation to Chinese culture: especially poetry (7 Sages of the Bamboo Grove) and painting; Daoism in contemporary culture (Watts); discussion of Daoism as a 'lifestyle'; Daoist antinomianism; Daoism in modern film (Star Wars, etc.)*

READINGS: Handouts; BB2 Watts [30 pages]

DVD: *Star Wars* (excerpts) / *I Heart Huckabees* (excerpts)

Week 7-8: *Introduction to "Religious Daoism", and inter-related versions of such: 1) way of immortality, theory of "internal alchemy"; transfer of qi energy through body; "immortal fetus"; 2) socio-religious movements & monasticism, including Yellow Turbans & Complete Perfection; 3) popular devotion based on worship of gods (e.g., Mazu, Earth &, Kitchen Gods); & immortals; video on Daoism*

READINGS: ADLER 58–63, 67–73, 112–121; BARY 392–396, 410–414 [30 pages]

VIDEO: *Dao: A Question of Balance*

**THURS, MARCH 6
MID-TERM QUIZ**

**TUES, MARCH 11 – TUES, MARCH 18
SPRING BREAK • 3 sessions**

Week 9: Discussion of the novel “Seven Taoist Masters;” in-depth discussion of STM in relation to Daoist themes; the entire work must be read by this date; choose particular ideas, characters, or stories to discuss or question in relation to course material (or your own life)

READINGS: WONG (*Seven Daoist Masters*) [180 pages]

IV. Chinese Buddhism: The Great Vehicle

Weeks 10 – 12 • 03/25 – 04/10 • 7 sessions

Week 10: Introduction to Buddhism: beginnings in India: life of Siddhartha Gautama, the Buddha; key Buddhist teachings: 4-Noble Truths, 8-fold Path, impermanence, suffering (*dukkha*), karma, samsara, nirvana, compassion, meditation; origins of Mahayana; growth of Buddhist devotion to “celestial” buddhas and bodhisattvas—Amito, Yaoshi, Loshana, Guanyin, Dizang, Wenshu, Mile; Buddhism passed along Silk Road, enters China; mixed reception by Chinese; birth of Chinese Buddhist philosophical schools: Tiantai & Huayan; Sinification of Buddhism

READINGS: ADLER 74–85; BARY 415–432, 444–455; Handouts [50 pages]

DVD: *Amongst White Clouds*

SAT, MARCH 29

NYC: METROPOLITAN MUSEUM FIELD TRIP

Week 11: Schools of Chinese Buddhism I: Pure Land Buddhism; introduction to PLB as a religious system based on cult of Amito (savior Buddha) & priority of “faith” & prayer; is PLB Buddhism? PLB & material culture: Taima Mandala – a vision of Amito’s Pure Land; watch DVD on Chinese PLB

READINGS: ADLER 83–84; BARY 481–491; Handouts [20 pages]

DVD: *To the Land of Bliss*

Week 12: Schools of Chinese Buddhism II: Chan Buddhism; introduction to Chan as a syncretistic movement mixing Mahayana Buddhist thought/practice with Daoism; Chan origins, legendary (Kashyapa, Bodhidharma) & historical (Huineng, Linji); Chan antinomianism; in-depth discussion of “emptiness” & koan practice: what is emptiness? what are koans? Zen today: “Beat Zen”

READINGS: ADLER 85–89, 100–102; BARY 491–514; BB3 Hershock [50 pages]

V. Western Religions in China & the Modern Situation

Weeks 13 – 15 • 04/15 – 04/29 • 5 sessions

Week 13: Western religions in China: early missionaries on Silk Road: Jews, Nestorians, Manicheans; Islam in China: growth, assimilation & tensions; possible guest speaker on religious persecution of Uighur Muslims in Xinjiang province (East Turkestan); Christianity in China: story of Hong Xiuquan, self-proclaimed “younger son of Jesus” and the Taiping Rebellion of 1850-64.

READINGS: ADLER 107–109; BB4 Gladney; BB5 Spence [40 pages]

Weeks 14-15: Religion in China in the early 20th century; under Communism; persecution of religions during Cultural Revolution of 1960s, gradual lessening in 80s, 90s; “pragmatic” approach; discussion of case of Falun Gong; women in Chinese religions; discussion of future of religion in “atheist” PRC

READINGS: BB6 Hsia Chang; BARY 819–840; ADLER 121–125 [50 pages]



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READING LIST

REQUIRED

- Adler, Joseph A. *Chinese Religious Traditions*.
Bary, Theodore W. de, ed. *Sources of Chinese Tradition, Volume I*.
Wong, Eva. *Seven Taoist Masters*.

SUPPLEMENTAL – GENERAL

- Bary, Theodore W. de, ed. *Sources of Chinese Tradition, Volume 2*.
Burrell, Anne M. *Chinese Mythology: An Introduction*.
Graham, A. C. *Disputers of the Tao: Philosophical Argument in Ancient China*.
Lopez, Jr., Donald. *Religions of China in Practice*.
Menzies, Gavin. *1421: The Year China Discovered America*.
Pu Mu-Chou. *In Search of Personal Welfare*.
Tan, Amy. *Joy Luck Club*.
Thompson, L. *Chinese Religion*.
Zhang Dainian. *Key Concepts in Chinese Philosophy*.

SUPPLEMENTAL – CONFUCIANISM

- Hall, David L, and Roger Ames. *Thinking Through Confucius*.
Hall, David L, and Roger Ames. *Democracy of the Dead*.
Kim-chong Chong. *Early Confucian Ethics*.
Oldstone-Moore, Jennifer. *Confucianism: Origins, Beliefs, Practices, Holy Texts*.
Tu Wei-ming. *Centrality and Commonality*.
Xinzhang Yao. *An Introduction to Confucianism*.

SUPPLEMENTAL – DAOISM

- Cleary, Thomas, trans. *Immortal Sisters: Secret Teachings of Taoist Women*.
Dean, Kenneth. *Taoist Ritual and Popular Cults of Southeast China*.
Girardot, N. J. *Taoism: The Enduring Tradition*.
Hoff, Benjamin. *The Tao of Pooh*.
Hoff, Benjamin. *The Te of Piglet*.
Kohn, Livia. *Cosmos and Community: The Ethical Dimensions of Daoism*.
Moeller, H. G. *Daoism Explained*.
Oldstone-Moore, Jennifer. *Taoism: Origins, Beliefs, Practices, Holy texts, Sacred Places*.

SUPPLEMENTAL – CHINESE BUDDHISM

- Batchelor, Stephen. *The Awakening of the West*.
Ch'en, Kenneth. *The Chinese Transformation of Buddhism*.
Dumoulin, Heinrich. *Zen Buddhism: A History*.
Faure, Bernard. *The Rhetoric of Immediacy: A Cultural Critique of the Chan Tradition*.
Hershock, Peter D. *Chan Buddhism*.
Keown, Damien. *Buddhism: A Very Short Introduction*.
McRae, John. *The Northern School and the Formation of Early Chan Buddhism*.
Robinson and Johnson, eds. *The Buddhist Religion: A Historical Introduction*.
Sharf, Robert. *Coming to Terms with Chinese Buddhism*.
Tanabe, George. *Buddhism in Practice*.
Williams, Paul. *Mahayana Buddhism: The Doctrinal Foundations*.
Wright, A. *Buddhism in Chinese History*.
Ziporyn, Brook. *Evil and/or/as the Good*.
Ziporyn, Brook. *Being and Ambiguity: Philosophical Experiments with Tiantai Buddhism*.

SUPPLEMENTAL – OTHER RELIGIONS

- Dillon, M. *China's Muslims*.
Hsia Chang, M. *Falun Gong: The End of Days*.
Spence, Jonathan. *The Memory Palace of Matteo Ricci*.
Spence, Jonathan. *God's Chinese Son*.

SUPPLEMENTAL – CHINESE ART & ARCHITECTURE

- Chicarelli, Charles. *Buddhist Art: An Illustrated Introduction*.
Fisher, Robert. *Buddhist Art and Architecture*.
Jansen, Eva Rudy. *The Book of Buddhas*.
Karetzky, Patricia. *Chinese Buddhist Art*.
McArthur, Meher. *Reading Buddhist Art*.
Traegar, Mary. *Chinese Art*.
Wang, Eugene Y. *Shaping the Lotus Sutra*.
Art, Religion & Politics in Medieval China: The Dunhuang Cave

PRIMARY TEXTS IN TRANSLATION

- Analects*.
Heart Sutra. Red Pine, trans.
Mencius.
Monkey. A. Waley, trans.
Tao te Ching.
Chuang Tzu.
I Ching.
Platform Sutra of the Sixth Patriarch. Yampolsky, trans.
The Teachings of Lin-chi. Burton Watson, trans.
Threefold Lotus Sutra. Bunno Kato, trans.

Student Name: _____

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MID-TERM QUIZ

Bucknell University

RELI 245 / EAST 252

Examiner: Prof. James Mark Shields

Wednesday, March 4, 2008
9:30 – 10:52 a.m.

Instructions: Answer all questions directly on the exam paper. Please keep in mind the relative worth of each question, and budget your time and effort accordingly. Calculators and dictionaries are prohibited. Please write your name on this cover page.


Good luck. Buena suerte. Bonne chance. Viel Glück. 好运气. 頑張って。

This exam comprises 13 (thirteen) pages, including this cover page.

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Section #1: FILL IN THE BLANK

10 x 2 = 20 %

1. Some of the earliest examples of Chinese religious practice—and writing—can be found in the so-called _____ (E) of the _____ (C) Dynasty.
2. Although we may see an incipient Chinese monotheism in worship of _____ (C), the 'Lord on High', this was replaced in Zhou times with the more impersonal TIAN, from which emerged the concept of the ' _____ (E) of Heaven'.
3. The main work of Confucius, written down by his followers after his death, is called the _____ (E or C), or, in a more literal translation, _____ (E).
4. Under the short-lived _____ (C) Dynasty, most of the great philosophical works of the preceding centuries were destroyed in the Great Book Burning of 213 BCE, an event that virtually eliminated the _____ (E) school in particular.
5. The most significant development of Mencius was his emphasis on human _____ (E; C=REN XING). Mencius also taught that the true source of 'humaneness' was _____ (C), an idea that shows possible Daoist influence.
6. The title of the earliest known work of Daoist thought, the *Daodejing*, can be literally translated as _____ (E).
7. Whereas the _____ (E) Emperor serves as a kind of "culture hero" for Confucians and Daoists alike, the _____ (E) Emperor serves as ruler of the heavenly hierarchy (and husband of this goddess).

8. Whereas the cult of _____ (C) was based on the life of a 10th century fisherman's daughter, that of XIWANG MU, the so-called _____ (E) of the West, relates more strongly to religious Daoist beliefs in Immortality.
9. Although some Daoist sages and adepts sought _____ (E) as a goal, ordinary folk employed the use of various techniques such as breathing exercises or medicine in order to preserve their _____ (C) and achieve _____ (E).
10. The 2nd-century movement known as the _____ (E) or Dao of Orthodox Unity, which established a theocracy based on confession, repentance, and expiation of sin, is an early and unusual example of Daoism as a ' _____ (E) religion'.

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Section #2: MULTIPLE CHOICE

20 x 1 = 20 %

Please circle the letter corresponding to the response which best answers the question. Note: There is only ONE correct response to each question.

11. According to William James's definition, religion is:

- a. a way for people to deal with tragedy in their lives
- b. a fantasy based on worship of God as an ideal father figure
- c. belief in god or nature spirits
- d. belief in an unseen order, and the attempt to connect with such

12. Which of the following is the correct chronological order?

- a. Xia, Shang, Zhou, Qin, Han, Warring States
- b. Shang, Xia, Zhou, Warring States, Han, Qin
- c. Warring States, Xia, Shang, Zhou, Qin, Han
- d. Xia, Shang, Zhou, Warring States, Qin, Han

13. Which of the following is considered a reason to practice Chinese divination:

- a. seek help of ancestors
- b. heal the sick
- c. legitimize power of rulers
- d. tell the future

14. The art of *feng shui* is the best example of Chinese:

- a. astrology
- b. geomancy
- c. divination
- d. shamanism

15. Which of the following is NOT one of the meanings of the Chinese term SHEN:

- a. god
- b. soul
- c. vital energy
- d. awesome

16. The four-character phrase TIANREN HEYI means:

- a. 'All praise to the Lord on High'
- b. 'Heaven-human-immortal-righteousness'
- c. 'Follow the Mandate of Heaven'
- d. 'Heaven and humans are one'

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17. Which of the following does NOT apply to the life/legend of Kong Qiu:
- a. divorced
 - b. worked as government official
 - c. was later said to be 'born of a virgin'
 - d. edited the Chinese classics
18. For Confucius, the main point of LI was:
- a. to get benefits from the gods
 - b. to satisfy social custom
 - c. to cultivate oneself through practice
 - d. to be one with the cosmos
19. The main principle of Mohism is:
- a. LI
 - b. BO-AI
 - c. XIAO
 - d. DE
20. Mozi was criticized by Mencius and others for rejecting which Confucian principle?
- a. filial piety
 - b. spontaneity
 - c. humility
 - d. ritual decorum
21. In the film "A Confucian Life in America," Tu Weiming speaks of the authoritarian aspect of Confucianism, which might be criticized by stronger emphasis on which Confucian principle:
- a. Mandate of Heaven
 - b. human rights
 - c. individualism
 - d. humaneness
22. Which of the following is NOT a characteristic of the Dao, according to the *Daodejing*?
- a. it is the 'mother' of all things
 - b. it is described in passive, 'feminine' terms
 - c. it cannot be adequately described in words
 - d. it offers immortality to all who 'connect' with it
23. Which of the following is the best explanation of DE as used in the *Daodejing*?
- a. the formless, nameless energy that pervades all things
 - b. the balance that we should strive to effect in our lives
 - c. the 'internal' aspect of the Dao that helps to guide us
 - d. filial piety

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24. Daoist poetry often displays which of the following principles:
- a. antinomianism
 - b. nomianism
 - c. devotion
 - d. divination
25. Who is the central figure in images of the Three Pure Ones, representing JING?
- a. Master Kong Qiu
 - b. Master Lao Jun
 - c. Highest Holy One
 - d. Jade Emperor
26. Which of the following Daoist communal movements was largely monastic:
- a. Complete Perfection
 - b. Yellow Turbans (aka Dao of Great Peace)
 - c. Celestial Masters
 - d. Zen
27. Which of the following is NOT a characteristic of the Tang & Sui Dynasties?
- a. civil unrest
 - b. Daoist poetry flourishes
 - c. Buddhism flourishes
 - d. cosmopolitanism
28. Which of the following is the central duty of Daoist priests?
- a. divination
 - b. petition the gods
 - c. practice inner alchemy
 - d. supervise civic education
29. Which of the following folk practices does Religious Daoism reject?
- a. belief in gods
 - b. shamanistic trances
 - c. inner alchemy
 - d. spiritual hierarchy
30. Which of the following is NOT one of the Seven Daoist Obstacles:
- a. pride
 - b. lust
 - c. gluttony
 - d. impatience

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QUESTION #38

Identify the tradition, text, and author of the following passage. Explain or interpret the passage in light of the teachings of this school or text.

All human beings have a mind that cannot bear to see the sufferings of others. The ancient kings had a commiserating mind and, accordingly, a commiserating government... Here is why I say that all human beings have a mind that commiserates with others. Now, if anyone were suddenly to see a child about to fall into a well, his mind would always be filled with alarm, distress, pity, and compassion. That he would react accordingly is not because he would use the opportunity to ingratiate himself with the child's parents, nor because he would seek commendation from neighbors and friends, nor because he would hate the adverse reputation... The mind's feeling of pity and compassion is the beginning of humaneness; the mind's feeling of shame and aversion is the beginning of rightness; the mind's feeling of modesty and compliance is the beginning of propriety; and the mind's sense of right and wrong is the beginning of wisdom.



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RELI 245 / EAST 252
Spring 2008 • Professor J. M. Shields

ART REPORT

Assigned: *Thursday, February 28*
Due Date: *Thursday, April 3*
Length: *5 pages, typed, double-spaced, reasonable font-size (11-12)*
MUST be submitted as a Word doc, via e-mail (no hard copies)
Worth: *10% of Final Grade*

This report depends upon our 'class trip' to the Metropolitan Museum of Art in New York City, on Saturday, April 14, leaving from the 7th Street Parking Lot (down from LC) at 8:00 am. Once we arrive at the museum, we will go directly to the 'Asian Art' wing, which houses hundreds of works of painting, calligraphy, statue and other artefacts from south, central and east Asia. Obviously, given the nature of this course, we will focus our attention on specifically Chinese works, though the Buddhist statues from Gandhara and Central Asia are also related to the course, as they provide a sense of the templates from which Chinese Buddhist art evolved along the Silk Road. You should choose works that have a connection to one or more of the religious traditions of China. Finally, you may choose to write about the 'Confucian Scholar's Garden'; if so, it should be enough in itself to fill the report. Once we enter the Asian wing of the museum, you are on your own to view the collection and seek out one or several works that catch your eye. You should spend at least 1 or 2 hours in the museum, making notes and trying to get an impression of the works you see. Once you have done this, you are free to go where you please, either inside the museum or in the City (please inform me, however, if you do NOT plan to return with the bus, which will leave from the museum at exactly 6:00 pm).

You will need to write a 5-page (roughly 2000 words) report on your visit, which should include but is not limited to the following parts:

1. **CONTEXT:** provide a short discussion of the context of the work or works (what type of art is it? when was it made? who made it? and so on.)
2. **DESCRIPTION:** describe as carefully as possible the medium, technique, subject, and treatment of the subject.
3. **EXPLANATION:** explain the specific connection to one or more of the Chinese religions.
4. **IMPRESSIONS:** explain your impressions, feelings, and how the works you focus on compare or contrast to other works in the exhibit or to other works you have seen in class or elsewhere.

Finally, if you can, try to include pictures of the works you are discussing.

Religions of China



RELI 245 / EAST 252
Spring 2008 • Professor J. M. Shields

ART REPORT

Assigned: *Thursday, February 28*
Due Date: *Thursday, April 3*
Length: *5 pages, typed, double-spaced, reasonable font-size (11-12)*
MUST be submitted as a Word doc, via e-mail (no hard copies)
Worth: *10% of Final Grade*

Each student is required to write a short paper on a work of art, artist, school or aesthetic theme related to the broad field of Chinese religions. You have exactly 5 weeks to complete this assignment. Be forewarned: I will not accept a late assignment for any reason.

Any genre of art is acceptable, so long as it is "material"—i.e., excluding poetry, literature and theatre/opera (these can be topics for the Research Paper). Painting, sculpture and architecture are the most obvious choices, though you may think of others. If you are unsure, come to speak with me.

There is no restriction as to time period: anything from the Xia Dynasty bronze masks to contemporary Chinese painting is acceptable, so long as it connects in some way to one or more of the religious traditions covered in the course: folk religion, Confucianism, Daoism (philosophical and religious), Buddhism, Christianity or Islam (you might even look at Communist propaganda posters as a form of "religious" art).

Your 5-page report should include, but is not limited to, the following (in any order):

1. **CONTEXT:** a short discussion of the context of the work or works (what type of art is it? when was it made? who made it? and so on.)
2. **DESCRIPTION:** describe as carefully as possible the medium, technique, subject, and/or treatment of the subject.
3. **EXPLANATION:** explain the specific connection to one or more of the Chinese religions.
4. **IMPRESSIONS:** describe your impressions, feelings, thoughts about the work or works you are analyzing. You may also choose to compare or contrast to other works of art (Chinese or otherwise) you have seen in class or elsewhere.
5. **VISUALS:** If at all possible, try to include pictures of the works you are discussing.

Religions of China



RELI 245 / EAST 252
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RESEARCH PAPER ASSIGNMENT

Assigned:	<i>Tuesday, February 5</i>
Proposal Due:	<i>Tuesday, April 1</i>
Due Date:	<i>Tuesday, April 29</i>
Length:	<i>10-12 pages, typed, double-spaced, reasonable font-size (11-12) MUST be submitted as a Word doc, via e-mail (no hard copies)</i>
Worth:	<i>30% of Final Grade</i>

Each student will be required to write a 10-12 page research paper on a topic of their own choosing related to a specific topic within the broad field of Chinese religions. You have exactly 12 weeks to complete this assignment. A one-page typed proposal will be due in 8 weeks. Please be forewarned: I will not accept a late assignment for any reason.

I would like to give you a lot of freedom in this research report, though I am also providing a list of 25 fairly specific topics on Chinese religions. You should first decide which general area interests you the most: religious history, psychology of religion, ethics, cosmology, mysticism, rituals, politics or religion and culture (including both 'high' and 'popular' culture). Please avoid topics in visual art or architecture, since this area will be covered in your 'Art/Museum Report' assignment. You may focus your research on one of the three main 'streams' of East Asian religion: Confucianism, Daoism, Chinese Buddhism—or you may choose to look more closely at syncretistic practices or rituals, shamanism, folk religion, or the influence of foreign religions like Zoroastrianism, Islam or Christianity on East Asian religions. You may also decide to focus on a specific individual from Chinese religious history, though I would suggest you avoid the very biggest names: Confucius, Mozi, Mencius, Laozi and Zhuangzi. If you choose a topic that is not on the list, you must confirm it with me before undertaking the research.

Since the paper is not very long, keep the details to a minimum, and try to develop an interesting 'argument' on the topic (though it need not be a completely novel one—this is not a Ph.D. thesis). You may choose a topic discussed in lectures or texts for the course, though you need to explore a dimension other than what you hear in lectures or read in the course material. In other words, you need to do some of your own 'research'. Finally, I would like you to approach your topic 'critically' (i.e., add your own reflections and arguments, rather than just repeating what others write or suggest). At the same time, do not just tell me what you feel without providing any 'support'.

If you have any further questions, or are having problems, come to see me.

JMS

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RESEARCH PAPER ASSIGNMENT: TOPICS

AREA 1: Philosophy and Ethics

- Xunzi and the challenge of Legalism
- debates between Mohists and Confucians
- Confucianism in contemporary / 20th century China
- Daoism as philosophy / ethics
- Neo-confucianism as philosophical syncretism

AREA 2: Cosmology and Psychology

- Chinese world-system: Qi and Yin-Yang
- Divination in modern China
- Daoism and modern psychology
- Feng shui in the modern age / West
- Daoism and Chinese medicine

AREA 3: Religious Doctrine and Devotion

- devotional aspects of Confucianism ('culture heroes')
- emergence of 'Religious Daoism' out of 'Philosophical Daoism'
- transformation of Buddhist doctrine in China
- the "sinicization" of Buddhism
- popular Buddhist devotion in modern China

AREA 4: Religion and Culture

- impact of Confucianism/Daoism/Buddhism on Chinese martial arts
- religion in Chinese opera
- religion in Chinese 'popular' culture
- religion in Mao's 'Cultural Revolution'
- religion in modern Chinese film

AREA 5: Myths and Legends

- ancient Chinese myth as reflection of political structures
- women in Chinese myth: goddesses
- transformation of Indian/Buddhist myth in China
- Guan Yin: sex-change of a bodhisattva
- animals in Chinese myth & legend (Monkey-King)